

**ECoC  
LUBLIN 2029  
RE:UNION**



The logo of Lublin's candidacy was created in line with the RE:UNION idea, combining elements of city based and European symbolism.



RE:UNION



COMMUNITY



HABITAT



BORDERS



# LUBLIN 2029

## RE:UNION

In Lublin, we've long believed that culture has an extraordinary ability to connect people and that it can change the world. Without it, today's Lublin would not exist – a community of residents who are proud of their city.

Today, in a post-pandemic world plagued by unrest, grappling with climate crisis, and with war right on the border of Poland and the European Union, we are once again in need of culture and its potential to rebuild and restore broken bonds. Lublin's culture can once again become a catalyst for social change, not only in our city but also throughout Europe, thanks to Lublin's prime spot at the junction of multiple cultures. Being “a city in-between” enables the observation of ideas as they flow, on one hand, and on the other it allows us to be a force binding diverse communities, a building block in a contemporary, creative civil society, and a bridge spanning various spheres of life.

Situated for centuries at the crossroads of East and West, Lublin has showcased multiculturalism and the kinship between European cultures. It is an ideal place for dialogue, therefore, and for fostering a conscious sense of belonging to the same community. I am confident that our application,

along with its RE:UNION slogan, is the answer to challenges faced both by us and by Europe as a whole.

We are pleased to present you with our final application, created collectively with the entire Lublin community: its residents, artists, animators, social activists, cultural institutions and non-governmental organisations. Through this entire process, we have been supported by the academic and business communities, and by Lublin's partner and friendship towns. Our residents have shared with us more than 3,000 dreams they have for their city, and these have served as a source of great inspiration for us while working to create this document.

I hope that together we will feel culture's unifying force and make our dream of Lublin as the European Capital of Culture come true in 2029.

Dr Krzysztof Żuk  
Mayor of the City of Lublin

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**RE:UNION** is reintegration and restoration of broken bonds.

**RE:UNION** is a dialogue between different cultures and generations, between tradition and modernity, between the past and the future.

**RE:UNION** is the acceptance of different value systems and a new, inclusive social contract.

**RE:UNION** is reintegration as a natural consequence of disintegrations caused by the pandemic, crisis and the consequences of war.

**RE:UNION** is promoting European values in Lublin, in Poland and in Eastern Europe.

**RE:UNION** is a cultural transfer: Lublin sharing with Europe its competencies as a city both of the East and of the West.

**RE:UNION** in ECoC Lublin 2029 is a reminder of the pioneering concept of the historic Union of Lublin, to be celebrated 25 years after the largest expansion of the European Union.

### **What have we achieved between the pre-selection and the selection stage of the competition?**

- We've invited everyone to work on the ECoC Lublin 2029 programme: we gathered 3,000 dreams and ideas from residents and 500 cultural projects.
- We organised 4 ECoC RE:UNION grant competitions for NGOs, to fund over 150 projects, amounting to more than €1.5 million.
- We launched a scholarship and international travel programme; we travelled across Europe, forming dozens of partnerships and agreements for the programme.
- We're actively working in 5 European networks and have established cooperations with other ECoCs.
- Our team has invited experts with ECoC experience to join us: Robert Alagjozovski, Samu Forsblom, Marcin Jasiński, Dominika Kawalerowicz, Ana Kočegarova-Maj, Krzysztof Maj and Vuk Radulović.
- We're supporting Lviv's candidacy (UA) for the ECoC 2030 title.
- We've organized special events inspired by RE:UNION, including: Lublin in Europe, Europe in Lublin, a two-month cycle of cultural events; the European Month of Creativity as part of CreArt 3.0; a new River Art Festival, inspired by our pre-selection application; joining Earth Night – DJs for Climate Action; and networking by Ukrainian curators at the Venice Biennale.
- We've established the RE:UNION Consortium – the Union of Lublin Cultural Operators, which brings together 24 institutions and NGOs, representing over 1,000 people from the cultural sector.
- We formed the Union of Culture of the Metropolitan Area, the Business Union and the Academic Union to work jointly on ECoC Lublin 2029.
- We created a participatory Culture Strategy Lublin 2030+.
- We gained support for the ECoC from city and regional authorities, transcending political differences, and secured special ECoC budget funds.
- We reached over 26.5 million people through wide-ranging media with information about the ECoC and Lublin's candidacy.
- We have initiated the RE:UNION idea's implementation into social practice, cultural management and cooperation between the Lublin City Office, our residents and wide-ranging organisations.

# Introduction – General considerations

## Q. 1

Has the concept of the programme described for the ECoC year changed between the pre-selection and the selection stage? If yes, please describe the new concept and explain the reasons for the change.

## Q. 5

Describe in detail the artistic vision and the strategy for the cultural programme of the year outlined at pre-selection stage, explaining any changes brought in since pre-selection.

### RE:UNION FOR THE FUTURE

#### We present here RE:UNION, a programme for Lublin as European Capital of Culture 2029.

Our programme comprises cultural events on a larger, international scale, and it also encompasses horizontal actions: creating a new model of cross-sectoral cooperation throughout all areas related to culture, education, business sectors and creative industries, along with academic communities. It also involves broadening and strengthening Lublin's cooperation with our region.

RE:UNION is already in process today, even as we await the competition's outcome. Creating this final application has been a period of reviewing our resources, mapping problems and challenges, engaging in social dialogue and working together in the spirit of participation. We have established local Unions and drawn together diverse formal and informal groups and consortia, as reflected in our proposed organisational structure and the extremely broad ECoC impact plan, described in the Outreach chapter.

The programme we present here is the result of the actions mentioned above along with our careful analysis of the expert panel's report, in combination with close cooperation with advisors from other ECoCs. The panel's recommendations regarding Lublin's first application led us to closely examine the proposed L.O.V.E. mechanics comprising four elements: Longevity, Observation, Vibration, Embodiment. While we've decided not to structure the present programme based on L.O.V.E., its elements fully express fundamental values we remain adhered to, and are included in our objectives.

The overriding objective for Lublin as ECoC 2029 is building a community in the socio-cultural space of our city, an inclusive community based on trust, cooperation and mutual respect. For us, RE:UNION does serve as a slogan and the candidacy motto, but its wide significance is in reflecting the values embedded in these formulated goals, which guide us all in creating and rebuilding relationships among urban communities.

We aim to achieve the main goal through specific objectives: developing audiences – including those who've not previously participated in culture – and removing barriers to access, improving skills in cross-sectoral and international cooperation while further developing our intercultural skills, ensuring the resilience and well-being of culture creators and of recipients, which will strengthen creative potential and artistic freedom. Horizontal goals are encompassed across our entire programme, thus ensuring internationalisation, inclusivity, and diversity.

### Investment in Imagination

The RE:UNION programme's final proposal is based on three programme areas: Community, Habitat, and Borders. This has been developed over the course of a long, challenging, participatory creative process, during which the ideas, dreams, and projects we have received have been thoroughly analysed. It's a creative process that has involved hundreds of hours of conversations, meetings, consultations and developing the consortium mechanism that now represents Lublin's culture and is co-creating our city's strategy. In the spirit of RE:UNION, we've chosen the most challenging path: that of joint work, which requires the sharing of knowledge, views and experiences, and that compromises be

made. It has been a practical implementation of the RE:UNION idea, a new community in culture.

While analysing needs that Lublin residents have expressed and thematic proportions for their collected dreams and projects, we clearly distinguished three main themes: working for communities, the relationship with nature, and the *genius loci* distinct to a border city. This led to our creating three programme areas, and in them the planned projects have been arranged into nine lines, in a creative curatorial process.

In considering our future generations along with cultural-events proposals, we plan to implement a contemporary cultural-education programme on a scale that's never been realised. With it, our aim is to reach more than a half of the students in at least 80% of primary and secondary schools.

The RE:UNION idea has also permeated our thinking about reclaiming nature. Green networks abound in our city and can connect everyone with their natural well-being. As part of the ECoC, both soft and hard investments in nature will safeguard 147 km<sup>2</sup> of green heritage for our future generations.

We also intend to captivate Europe with its own eastern frontiers. For us, this process is a responsibility, a cultural *rite de passage*. We welcome you to delve into areas of artistic phenomena that are new, that have remained underexplored.

We define the ECoC project as an investment in imagination – something that becomes much greater than a rich programme of events that's been devised, or a series of new festivals. It's about working for social capital, about activating Lublin's hidden cultural resources and addressing

neglect. Also, it's about communally developing solutions in social dialogue for the years and decades that are coming. RE:UNION is just beginning, and its challenge is truly worthy of the ECoC.

### **Goals of RE:UNION ECoC Lublin 2029**

- Integration of the local community on the basis of European values, while seeing to communal diversity.
- Europeanisation of Lublin and Eastern Poland through internationalization of the cultural sector.
- Doubling participation in culture and artistic education that includes new models
- Generation of physical and mental conditions conducive to experimentation, creativity, and innovative means of participation in culture.
- Increase in the sense of communal joy through strengthening the culture of cooperation.

# 1. Contribution to long-term strategy

## Q. 2

**Describe any changes to the cultural strategy since the preselection stage, and the role of the ECOC pre-selection in these changes, if relevant. Indicate specifically which priorities of this strategy the European Capital of Culture action intends to contribute to, and how.**

## Q. 3

**Have your intentions in terms of long-term impact of the European Capital of Culture action on the city changed since pre-selection? If yes, please describe the changes or further impact foreseen.**

In preparation for and as described in our first application, we developed the *Lublin 2030+ Culture Strategy* that was then formally adopted by a resolution of the Lublin City Council on 23 May 2024.

Political groups with diverse views have been unanimous in adopting the strategy, which places significant emphasis on the city's efforts to win the bid for the European Capital of Culture. This proves that culture in Lublin transcends divisions, uniting residents around common ideas about the future.

The Culture Strategy was developed through dialogue with the local cultural community, both institutional and informal, as well as Lublin's residents. A series of open meetings dedicated to specific areas of our city's culture, an online survey and public consultations enabled us to create a multifaceted document addressing challenges we will face over the coming years.

### ***Our Lublin 2030+ Culture Strategy outlines five priorities:***

**Access to culture** – focusing on accessibility in its very broad definition. We aim to ensure physical access to culture in the city through infrastructure development, along with providing better access for people with special needs and to expanding cultural offerings to ensure everyone can find a cultural activity that works for them;

**Cultural education** – stemming from our firm belief that culture has a positive impact on people's lives. If we want city residents participating in cultural life, we need to equip them with the right skills and competences. We will provide educational activities for children and young people, as well as other groups;

**Cultural workforce** – relating to activities aimed at supporting people in Lublin's cultural sector. By providing opportunities to staff for development, along with appropriate working conditions, we support their well-being, while also indirectly enhancing the overall quality of culture in the city;

**Lublin (in) 2030** – dedicated to the future's challenges and the search for inspiration. Culture in development must evolve. International and supra-regional cooperation encourages innovative action. We also believe that bidding for the ECoC title and delivering the RE:UNION idea – our application's slogan and thematic framework – will be, regardless of the competition's outcome, precisely the impetus our city seeks in changing for the better;

**Artistic output and creativity** – these are primarily activities supporting Lublin's artists and its cultural institutions' development, as well as strengthening relations between our cultural and creative sectors.

Initially, the strategy was to be in effect until 2030, but we have decided to extend its time frame, based on the pre-selection phase and the expert-panel report. Rather than 2030 being the strategy's final year, it will instead provide the platform from which to review our progress – then decide whether Lublin's culture calls for just an update, or perhaps an entirely new strategy document.

*Lublin 2030+ Culture Strategy* is a synergistic document aligned with *Lublin Strategy 2030*, the city's main strategic document. Developing *Lublin 2030+ Culture Strategy* has also been significantly influenced by *City of Youth: The Youth Policy of the City of Lublin*, *Strategy for the Development of Creative and Cultural Industries in Lublin and the Lublin Functional Area*, and *The Municipal Revitalisation Programme for the City of Lublin for 2024–2033*. Through utilising these planning documents, creating this multidimensional, in-depth cultural strategy has been enhanced greatly.



## ECoC application and Lublin 2030+ Culture Strategy

The table below provides a simplified indication of how our ECoC application objectives and activities align with the principles in *Lublin 2030+ Cultural Strategy*.

ECoC Lublin 2029 objectives	Lublin 2030+ Culture Strategy priorities
Building community / reuniting broken connections and nurturing relationships locally and globally in the spirit of RE:UNION	Lublin (in) 2030
Developing audiences / increasing cultural participation	Access to culture Cultural education
Strengthening competencies in international and cross-sectoral cooperation	Cultural workforce
Boosting creative potential and artistic freedom / providing and expanding freedom in creating and expressing oneself and in eliminating systemic barriers	Artistic output and creativity

We have also ensured compliance with European documents overseeing culture. Significant influence from the EU's Creative Europe programme principles and those of the New European Bauhaus initiative have shaped our culture strategy's final design. We are confident that the European Capital of Culture with its RE:UNION slogan will make a substantial contribution to the delivery of the Strategy's priorities and purposes. RE:UNION, understood as reconstructing broken relationships, strengthening existing ones and creating new interpersonal, inter-institutional, intercultural, and international connections, aligns precisely with the principles in *Lublin Cultural Strategy 2030+*. Events and projects included in the ECoC programme lines Community, Habitat and Borders will reinforce the Culture Strategy process plans for positive change organically, while pursuing ECoC objectives.

### Primary objective

RE:UNION, our candidacy's slogan, indicates where we are heading and what we aim to achieve through the European Capital of Culture. Our overarching goal in the city's socio-cultural space is building a community that is inclusive and based on trust, cooperation and mutual respect. Collaboration and a sense of common purpose will permeate relations between the public and private

sectors and among sectors from business and culture to academia and others. Culture can support this reconstruction and create new relations between various actors in society, thus becoming among the most effective tools of positive influence on the city's long-term development.

### Operational objectives

Developing audiences and kick-starting broad participatory processes – efforts to engage those who haven't previously participated in culture, removing barriers to access and ensuring the appropriate quality and diversity of the offering, taking into account groups with special needs, and created through input from target groups. The cultural sector, working alongside the education and social-affairs sectors, incorporates innovations, new technologies and an ecological perspective. Through ECoC activities, we intend to double the size of city's cultural audience.

Improving competencies in international and cross-sectoral cooperation – strengthening cultural-sector competencies by building and developing skills in intercultural and international cooperation. An important element is promoting healthy practices and acquiring competencies in resilience (in that term's broad definition), the ability to recover, attentiveness to well-being, working conditions and hygiene,

## Culture as a transformative force for...

	Outcomes	Outcome indicators	Data Sources
Boosting creative potential and artistic freedom	Improving intercultural and organisational competencies of cultural creators	Number of participants in training courses who positively evaluate the competencies they have acquired	Participant surveys/interviews
	Improving financial conditions for the cultural sector	Share of expenditure on culture within the city budget; expenditure per capita	Official data
		Assessment of the availability of funding sources	Creator surveys/interview
	Providing facilities for cultural activity	Number of cultural activity venues which meet accessibility standards	Official data; institutional data
		Number of financial support programmes for NGOs	
		Assessment of availability of creative spaces	Creator surveys/interviews
	Providing conditions for artistic freedom and creativity	Thematic breadth and openness of grant competitions conducted in the ECoC process	Programming documents, competition rules
	Creating conditions and stimulating grassroots involvement in the creation of the offering	Number of ECoC projects by informal collectives, NGOs, individuals, companies, etc.	Operator data, programming documents
			Institutional and organisational statistics
		Diversity of actors involved in the implementation of the ECoC programme	Institutional and organisational data, operator data
		Percentage of cultural expenditure allocated to grants, contests etc.	Official data; Institutional and organisational statistics
	Increasing creative competences through European networking across disciplines, styles and art forms	Number of cooperation networks and their membership	Institutional and organisational statistics
		Number of events featuring international content	Programming documents
Boosting the creative activity of Lublin residents	Percentage of people declaring that they engage in some form of creative activity	Lublin resident survey	
Developing audiences (cultural participation)	Development and improvement of Lublin's cultural offering	Number of new cultural events	Programme-content analysis; expert opinions
		Number of events with a high level of artistic quality	Expert/Critic opinion polls, media-review analysis
	Internationalisation of Lublin's cultural offering	Number of events organised by international teams	Institutional and organisational statistics
		Number of foreign artists and curators creating	
	Development of a cultural offering that fosters attitudes of tolerance, openness to diversity, and inclusivity and removing barriers to cultural participation	Number of cultural staff with accessibility training, number of events involving participants who are diverse in terms of age, gender, nationality	Institutional and organisational statistics / cultural organisations and institutions survey
	Increased cultural activity of all residents of Lublin (eliminating areas of exclusion)	Total number of people participating in cultural events	Institutional and organisational statistics / Lublin resident survey
		Percentage of older residents / non-Polish speakers	
	Increased activity of new residents of Lublin	Percentage of people among newer residents	Institutional and organisational statistics / survey (audience research)
	Attracting audiences from other voivodeships and countries	Number of people from other voivodeships and number of voivodeships represented	Survey (audience research)
Strengthening competencies in international and cross-sector cooperation	Exchange of knowledge, managerial, intercultural competencies	Number of people participating in trainings and networking events	Institutional data, participant interviews and surveys
	Improving competencies, exchange of experience between cultural-staff representatives from different countries and sectors	Number of people attending in ECoC training and workshops, who declaring improved skills	Event-participant survey/interviews
	Raising residents' environmental awareness	Percentage of residents who consider the issue of ecology to be important	Institutional and organisational data/ programme materials
	Expanding the range of educational offering focused on technological competences	Number of extracurricular activities and workshops focused on technological competences	Institutional and organisational data, programming documents
		Participant evaluation of the knowledge and skills acquired	Participant survey
	Fostering cross-sector cooperation at various levels	Level of cooperation between cultural operators in the region	Institutional and organisational statistics, programming documents, cultural-operators survey

## ... social regeneration

RE:UNION 1. Building community / reuniting broken connections and nurturing relationships in the spirit of RE:UNION locally and globally

Impact	Impact indicators	Data sources
Improving social integration at the local level	Social and cultural activity of residents including activity of new residents, minorities and disadvantaged groups (%)	Resident survey
	Sense of responsibility and influence on the social and natural environment of the city among residents (%)	
	Generalised trust in people, including national minorities, immigrants/migrants and refugees (%)	
	Sense of trust in organisations and institutions operating in Lublin (%)	
	Sense of security among Lublin residents	
	Percentage of residents maintaining relationships with nationals of other countries	
	Percentage of people expressing solidarity with refugees and forced migrants	
Fostering cross-sector cooperation at various levels (city, regional, European)	Number of cultural projects delivered by cross-sector consortia	Institutional and organisational data/ official data
	Number of businesses, organisations, institutions and informal entities involved in cultural collaboration	
	Number of educational programmes delivered by actors from different sectors	
	Number of interdisciplinary-project competitions for pupils, students and researchers	
	Number of entities that have implemented changes/innovations or improvements in their activities as a result of participation in ECoC activities	ECoC-activity implementer survey
Reintegration at international level	Assessment of the benefits of international cooperation by members of international consortia; assessment of communication, knowledge transfer and best practices	ECoC-activity participant survey
	Percentage of entities planning to continue collaboration within the network after the ECoC ends	Media-content analysis
	Number of publications and media reports about the ECoC programme in national and international media (Advertising Value Equivalent [AVE] generated by the media)	
	Frequency of contact between entities participating in European cooperation networks	ECoC-activity participant survey
	Positive attitudes towards the European Union and working towards closer international cooperation	Resident survey
	Declared improved knowledge of the diversity of European cultures through the ECoC	
	Percentage of (female, male, others) residents declaring that they belong to the European cultural area and identify with European values	
Economic development	Number of cultural events/projects delivered in a sustainable manner (or with sustainable development elements)	Project implementer survey
	Number of new jobs directly created by ECoC programmes and projects.	Institutional and organisational data/ official data
	Number of new jobs indirectly created in the tourism, catering and retail sectors	
	Number of new investments resulting from the ECoC (e.g. new institutions, organisations, start-ups and creative industry businesses)	Official data
	Contribution of cultural and creative activities to GDP at the level of the Lubelskie Voivodeship	
	Number of tourists from Poland and abroad visiting Lublin	Institutional and organisational data/ official data
	Number of entities awarded grants for ECoC activities	Official data
	Change in revenue of local businesses (e.g. restaurants, hotels, shops) compared to the period before the implementation of the ECoC program.	Official data
Social resilience	Percentage of people declaring that they feel safe in their community	Lublin-resident (female, male, others) survey
	Percentage of people declaring that they are able to cope in difficult situations	
	Percentage of people declaring a sense of being able to influence the social situation of their city	

facilitating people's contact with nature and new technologies, and fostering coping abilities when facing challenges in today's world.

Boosting creative potential and artistic freedom – creating conditions for artistic creation and free creative expression along with space for innovation, strengthening relations between the cultural and creative sectors, providing local artists with support through eliminating economic, institutional and systemic barriers. Lublin will develop as a place offering favourable conditions for creative development; artwork being created here will stand as a trademark for the city in the international arena.

### Horizontal objectives

Internationalisation, inclusivity and diversity – these objectives permeate the entire artistic programme horizontally, as it is described in the present application. As highlighted in our initial application, a major challenge for us and our plan for the future is internationalising the Lublin culture network, thus we are

involved in actively cultivating high-quality links across European countries. We know we'll best succeed with an inclusive, diverse community. In our programme, the three objectives (in the above heading) are linked intricately, at once to each action and to our attitude in changing and boosting culture in Lublin.

The goals we have set ourselves are very ambitious. Delivering them requires the involvement of the cultural sector and of many people and actors working in diverse areas. We remain confident that the programme we are proposing, with its three lines that are inter-sectional and complementary, will achieve the planned objectives. When awarded the ECoC title, the long-term impact for the city and for Lublin's culture will signify these lasting changes in attitudes towards culture's role and European values that are so vital in promoting change in our geopolitical zone. To assess the achieving of these objectives, we have created a table (pages 8-9) assigning specific results and indicators to each objective, with references identifying the data sources.

## Q. 4

**Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:**

### MONITORING AND EVALUATION

In looking ahead to 2029, we take a long-term development perspective. We set out on this journey prepared and equipped with a plan of research – for monitoring and evaluation – that will support cultural and social activities over the years to come, and will present the RE:UNION idea's implementation translated into data.

**Who will carry out the evaluation?**

**Who?**

We've decided to place our research in the hands of experts from various fields with their wealth of experience, to ensure reliability, freshness and diversity of perspective. Monitoring and evaluation activities will be conducted by an Interdisciplinary Research Team (hereafter 'the Team') of representatives from universities, NGOs and commercial entities,

and independent specialists, while including those from outside Lublin in the Team. The core of the Team comprises top researchers who have already been involved in the preparation process, co-developing guidelines for Lublin's candidacy and for evaluating and monitoring the future ECoC. The Team will work in collaboration with representatives of the Lublin City Office to map and acquire data in a complementary and consistent manner. The



## Objectives and milestones of the monitoring and evaluation plan

Actions in a given year	Actions to be carried out annually 2024-2031
<b>2024</b> <ul style="list-style-type: none"> <li>Formation of the Interdisciplinary Research Team</li> <li>Planning of research activities</li> <li>Review and selection of available data sources</li> <li>Conducting a diagnosis of the cultural needs</li> </ul>	<ul style="list-style-type: none"> <li>Collection of monitoring data</li> <li>Consultations within the intercity and international cooperation network</li> <li>Exchange of best practices and knowledge, working meetings</li> <li>Involving students from Lublin universities (undergraduate and post-graduate) in the research process</li> <li>Research residencies</li> <li>Dissemination of research findings and results</li> <li>Drafting of recommendations for future urban policies and ECoC</li> </ul>
<b>2025</b> <ul style="list-style-type: none"> <li>Development of research tools, planning of research processes</li> </ul>	
<b>2025–2026</b> <ul style="list-style-type: none"> <li>Ex-ante evaluation and publication of the report based on it – first round of research</li> <li>Preparatory work for the Art of Research conference</li> </ul>	
<b>2027</b> <ul style="list-style-type: none"> <li>Adjusting the research process based on findings of the first round of research, on knowledge gathered to date and on actions undertaken</li> </ul>	
<b>2028</b> <ul style="list-style-type: none"> <li>Ex-ante evaluation and publication of the report based on it – second round of research</li> <li>Implementation of the first Art of Research conference – exchange of best practices and inspiration</li> </ul>	
<b>2029</b> <ul style="list-style-type: none"> <li>Conducting research activities relating to ECoC progress in Lublin</li> </ul>	
<b>2030</b> <ul style="list-style-type: none"> <li>Drafting and publication of the research report</li> <li>Ex-post evaluation and publication of the report – third round of research</li> <li>Delivery of the second Art of Research conference</li> </ul>	
<b>2031</b> <ul style="list-style-type: none"> <li>Summarising the entire evaluation process</li> <li>Drafting a report that summarises ECoC impact and effects in Lublin</li> <li>Dissemination of research findings</li> </ul>	

data collected will serve the widest possible range of researchers and the developers of local strategies and plans, thus we will utilise the city's open-data portal ([otwartedane.lublin.eu](https://otwartedane.lublin.eu)), developing it by adding culture-related data. The Team will be an independent entity, coordinated by Maria Curie-Skłodowska University and acting in cooperation with the ECoC Institution. When Lublin receives the ECoC title, the Team will develop detailed research plans, drawing on experience and best-practices exchange with experts from institutions

including the University of Wrocław, the University of Warsaw, and the Center for Cultural Policy Research Cupore (FI). The Team will utilise support from tools provided by Polyloop, our city's partner in developing an impact assessment of urban investment in culture and a benchmarking study of European cities, which was developed to harmonise a set of indicators in keeping with EU and UN sustainable-development goals. Polyloop collaborates with the Culture Next network of ECoC cities, of which Lublin is an active member.

### How?

In planning the ECoC Lublin 2029 research process, we intended to apply the Theory Driven Impact Evaluation methodology developed by Huey-Tsyh Chen. Its aim is to reconstruct the logic of the intervention then to empirically assess the causal relationship

between immediate results of the project activities and broader changes (impact) occurring at the community/society level in the long term. In our research, we will aim to measure the extent to which we have achieved our intended goals, and to understand processes that led to these outcomes and identify areas for future improvement. Therefore,

**What objectives and milestones will be included in your evaluation plan, between the designation and the year of the title?**

the evaluation will be conducted using a combination of qualitative and quantitative methods, to ensure a comprehensive and measurable assessment of effects and to enable the identification of conditions for success, along with potential challenges.

In the quantitative part of the research, we will use techniques based on a quasi-experimental design, which means comparison with a counterfactual situation constructed on the basis of data related to changes in the wider context (both national and international) and in other comparable cities. Counterfactual analysis may not be feasible in every case due to the limited ability in measuring certain outcomes and the availability of a control group serving as a reference point in assessing ECoC impact. In those instances, we will use comparative longitudinal studies (pre- and post-ECoC), or in-depth qualitative research.

### Regularity of evaluation studies

The planned research will utilise a mixed-method design. To estimate the level of ECoC-caused change, we will conduct

before-and-after tests. To assess the sustainability of results, selected areas and indicators will be examined two years after the implementation of ECoC 2029, or they will become part of an annual cyclical social diagnosis conducted among Lublin residents. This research design will be complemented by regular monitoring of activities in terms of immediate results achieved and of short-term effects. An ongoing evaluation of events in terms of their educational, networking and activation functions during their implementation will enable rapid response, corrective action and learning. As such, the evaluation, by providing feedback, will ensure that implementation of the ECoC programme proceeds with sensitivity to potentially changing external conditions. This will be ensured through continuous contact between the research team and the stakeholders (the ECoC Institution, partners and key beneficiaries of the activities) and the participatory nature of the evaluation research, especially in its qualitative dimension. In designing the vision for the ECoC Lublin 2029 research, we referred to the document *Guidelines for the cities' own evaluations of the results of their ECoC*.

### What baseline studies or surveys do you intend to use?

### Basic research

We will use available secondary data, including statistical data and primary-source research done to date (e.g. polls, community surveys, participatory research) to establish a reference point for further research and analysis. The main group of secondary data used will be data provided by official statistics (Eurostat, Eurobarometer, European Social Survey, CSO) and data held by the city. Multiple and detailed primary-research reports, both quantitative and qualitative, including research conducted on a cyclical basis involving research institutions and universities, will provide a comprehensive diagnosis of the state of the city and the cultural sector in it and across its metropolitan area. The currently available data will form the basis for future research and evaluation processes in line with ECoC objectives and with intended outcomes of the activities undertaken.

### What research will we plan?

We are planning comprehensive social research, both quantitative and qualitative, along with passive measurements (media analysis, traffic analysis based on telecommunications data), to assess the level of delivery of planned activities and their impact at wide-ranging levels: local (city residents and operators), regional, national and international.

### Examples of proposals for future research:

- representative social surveys to obtain data for calculating planned evaluation indicators
- qualitative panel surveys of stakeholder groups (residents, people involved in culture, e.g. cultural workforce, experts, creators, ECoC Lublin 2029 team members)

- qualitative research into Lublin residents' attitudes and behaviour and their relationship with nature and cultural heritage, as well as their involvement in grassroots initiatives in their area (e.g. CoHabitat, New European Bauhaus)
- audience surveys, including satisfaction surveys for participants in specific events (projects, workshops, etc.)
- research into media coverage, including social media, of ECoC preparation and implementation
- monitoring views being expressed on social media about the ECoC
- catchment-area analyses for selected cultural events based on telecommunications data, including a study of foreign participation
- collaboration with universities – delivery of assigned subjects of PhD dissertations and master's and bachelor's degree theses relating to ECoC Lublin 2029 topics in various fields of study and scientific disciplines
- provision of research residencies, i.e. a programme of research grants carried out by NGOs or individuals into activities undertaken within the ECoC Lublin 2029 framework, enabling the inclusion of new, creative research ideas and creative experimentation with the research form.

## Definition of success

### Lublin in 2030

Lublin as a city where the RE:UNION idea manifests as an authentic community of inhabitants based on humanist values: subjectivity, inclusivity, mutual care and trust

in organisations operating in our city. Lublin as part of an active international network supporting culture and its creators, and prototyping socially innovative solutions. With the amount of its cultural audiences having doubled relative to the period before the ECoC bid.

**How will you define "success"?**

## Dissemination

Lublin's cultural institutions and the Lublin City Office will make reports publicly available with extensive promotion in traditional media and through social media. We will launch a website containing information about research activities and reports, published on the city's open-data repository portal: [otwartedane.lublin.eu](http://otwartedane.lublin.eu). We will ensure their accessibility.

We will organise a multi-part Art of Research conference (working title). The first edition (2028) will be themed on best practices, exchanges of knowledge and inspiration about researching large socio-cultural processes and their impact on society, as well as research on art, human relations

with nature and heritage, and the fields of new media and new technologies. The second edition (2030) will present the research achievements and findings after ECoC Lublin 2029.

Through organising meetings and seminars at universities, we will promote academic reflection on the idea of the ECoC as tools of social influence and support the opportunity to pursue bachelor's or master's theses and PhD dissertations related to this topic.

We will activate this idea through a series of meetings for institutions and organisations about conducting research and demonstrating best practices, and by inviting them to a research residency programme.

**How will the results be disseminated?**

## 2. Cultural and artistic content



### Q5

Describe in detail the artistic vision and the strategy for the cultural programme of the year outlined at pre-selection stage, explaining any changes brought in since pre-selection.

### Q6

Describe the structure of the cultural programme, including the range and diversity of the activities and the main events that will mark the year. For each one, please provide with information about project partners and estimated budget.

### ARTISTIC VISION

Our artistic programme is based on the RE:UNION idea, permeating three programme areas.

**Community**, the first, speaks of the search for European unity, and also of the revival of Lublin's communities of residents, respecting their diversity.

**Habitat** is a place for discussing the relations between people and nature, well-being, interpersonal relations and the opportunities and threats of virtual worlds.

And, finally, **Borders** explores artistic, mental and geopolitical frontiers. Yet these speak, above all, of the courage to transgress them and of the search for freedom.

### How was the ECoC programme created?

The RE:UNION programme was born from 3,000 dreams of our city's residents and 500 projects presented by creative communities

in an open call, where special attention was paid to numerous projects submitted by the local creative community – by Lublin's artists. These were discussed by the Consortium – the Union of Lublin Cultural Operators – and then used by the ECoC Curatorial Team to create the programme structure. The foundations of the RE:UNION programme, therefore, were created in a participatory communal manner – they are not, for example, being implemented from some single, "external" person's vision.

### Accessibility and Outreach

Ensuring the ECoC programme's accessibility for people with diverse needs, especially those at risk of exclusion, is a key priority for us. For this reason, a staff of officers with specific roles has been established to safeguard the priorities of Creative Europe and the EU's horizontal policies. Systemic actions initiated in tandem with the ECoC process are as important to us as our programme. We know that cultural events in themselves won't bring about necessary change – that requires long-term deep grassroots work. Actions described in the Outreach chapter ensure cultural social change, through integrating that change into our education system and through citywide social and participatory programmes.

### Courage to Create

We know we are presenting an ambitious, extensive programme, including its planned horizontal process leading up to the year of celebrations. We are encouraged in entering this process because we have the potential to and the capacity for implementing it. Our goal is to radically increase our local community's participation in culture along with the involvement of the cultural sector in the ECoC. It will be co-created by more than a half of Lublin's cultural institutions and NGOs employees. Lublin's university



and business communities have already joined us. We are strongly integrated at the outset of the next, and the biggest, stages in this journey.

### Programme in Numbers

The ECoC Lublin 2029 programme presented in this final application accounts for 60 per cent of the allocated budget (€19,850,000) for the implementation of the programme. An additional 20 percent (€6,600,000) is reserved for an open call for concepts to extend existing city events with modules dedicated to the RE:UNION idea. The remaining 20 percent (€6,600,000) will be allocated to projects devised between 2025 and 2028 by young residents of our city, as they respond to changing trends that are beyond our predictions.

### Programme Budgets

We present the amounts reserved in the budget for the implementation of our nine programme lines. Each project is budgeted in one of three categories:

- € – standard project
- €€ – medium project
- €€€ – large project

### PROGRAMME DYNAMICS DURING THE YEAR OF CELEBRATIONS

We have consulted the layout and dynamics of our year of celebrations with experts who've implemented ECoCs in various European countries. We also relied on the experience of the Mayor's Plenipotentiary for ECoC in Lublin, who was involved in ECoC Wrocław 2016. We took into account conclusions derived from organisational endeavours for Lublin's 700th-anniversary celebrations (2017), as well, and for our European Youth Capital 2023.

Activities scheduled for 2029 have been evenly distributed across the year, for a steady outlay of celebrations and to prevent clusters of attractions and overly dense prospects for audiences. The celebration

programme will operate in three modes: daily (numerous smaller activities), monthly (big undertakings), and quarterly (the largest events). For various educational and creative projects, this will also be a year's worth of finals and summaries. Each cultural centre will be a microcosm of ECoC events, accommodating diverse needs and forms of expression. The full programme will be framed by our opening and closing ceremonies. The dynamics of the year's celebrations will also be influenced by successive factors related to Lublin's location, seasonal conditions, the rhythms of urban life and audience habits. We will use the periods of New Year's Eve (twice) and carnival as a driving force, in launching and closing the year of ECoC celebrations. In cooperation with one of the major nationwide televisions, we will create a spectacle with promotional reach across our nation and Europe. The Grand Opening Ceremony will be conducted in Lublin's main Opera Hall, and broadcasted on traditional and internet media – and onto the building façade of the monumental Centre for the Meeting of Cultures, as the ECoC Ceremony is being held. Planned for January to direct international audiences' attention eastward and to draw national attention during this lull period on the cultural-events calendar, the premiere of *Flights: An Itinerant Opera* will take off, with its libretto adapting the acclaimed novel by Nobel Laureate Olga Tokarczuk, which will then travel on to tour Europe. In February, curator Jerzy Kornowicz will continue the theme of crossing borders and we will invite you to the *Cross-border Zones* to explore new territories of music. In March that theme will be illuminated by the exhibition *Provincial Europe*, held simultaneously in Lublin's museums, factory halls, and bus and train stations. Spring will begin with a strong eastern accent: our curatorial programme organised by the Ukrainian creative communities. In April, we have proposed the *Spring Forward Festival*, a showcase of top European dance performances from the Aerowaves network. For May, which holds the 25th anniversary of the EU's broadest enlargement, we have planned a peak of the celebration year. It will be time for the

## Q7

**How will the events and activities that will constitute the cultural programme for the year be chosen?**

## Q8

**How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?**

## Q9

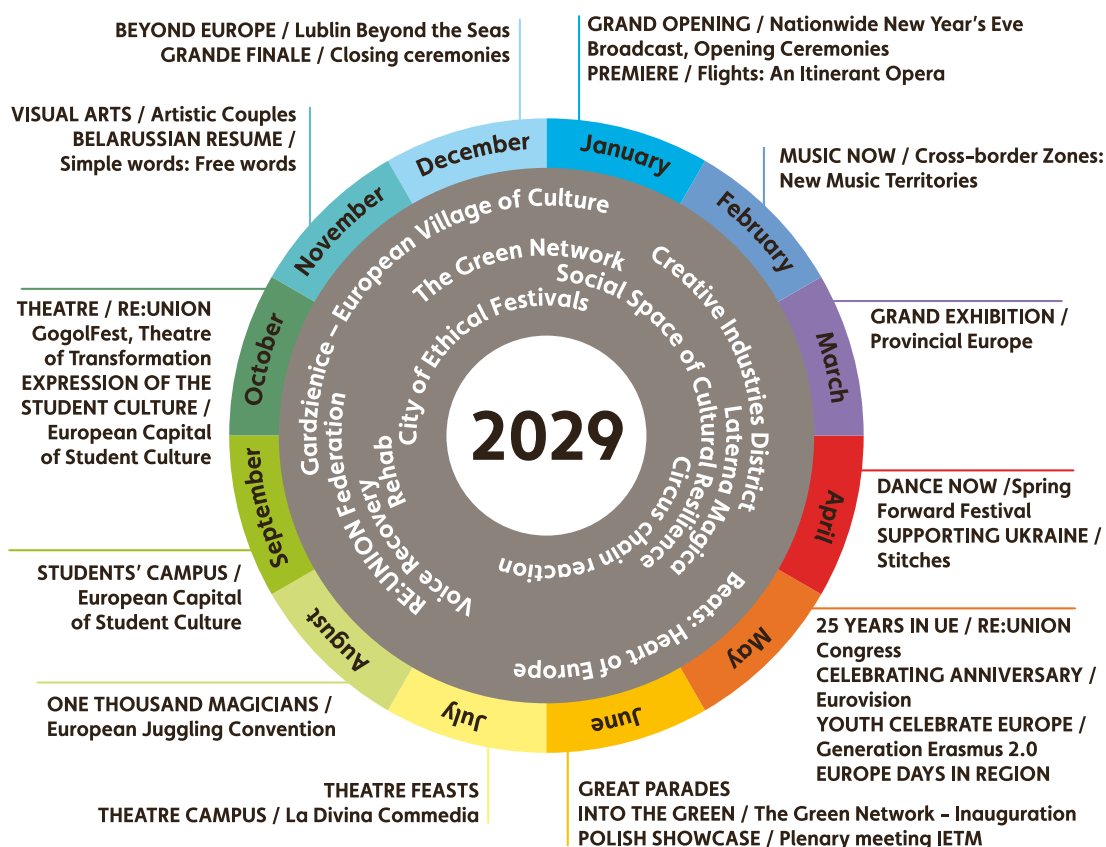
**How has the city involved local artists and cultural organisations in the conception and implementation of the cultural programme?**

## Q10

**Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.**

*RE:UNION Congress*, with debates on the future of Europe, for the grand ECoC *Eurovision* spectacle, specially created by interdisciplinary collective Laibach, for the finale of the youth project *Generation Erasmus 2.0*, and for Europe Day celebrations in Lublin and across regional towns. June will kick off with *RE:UNION Parades* as it showcases activities of urban communities on 10 platforms circulating through our largest streets. Throughout the summer months, activities will intensify within the *Re:claiming the Green line*, from land-art realisations to *Earth Night* as we harmonise with the natural surroundings just in the midst of the summer solstice. June will close with the IETM session, with its Polish showcase. In July, we will celebrate the anniversary of the historic Union of Lublin with *Feasts on Litewski Square* – which for several weeks will host concerts, performances and meetings featuring local cuisine. This will also be the time of *La Divina Commedia* theatrical campus. In August, *Magicians from Lublin* will arrive after their multi-year European

journey. We then stage the *European Juggling Convention*, with thousands of contemporary circus artists. In September, preparations for the *European Capital of Student Culture* get underway, during an artistic campus at which hundreds of people will work together, creating an elaborate spectacle for the start of the academic year. October will open with *RE:UNION GogolFest*, a special guest edition of Ukraine's largest festival, and with the finale of the *Theatre of Transformation* project, where we will inquire about the future of physical theatre. This will also be the time for events dedicated to the extraordinary worlds of book illustration. November will be a month for contemporary dance and for the opening of the exhibition *Artistic Couples* prepared by the National Museum in Lublin. In December, we will showcase results of artistic residencies in our postcolonial-themed projects – and will anticipate the two weeks of events leading up to our closing ceremonies on New Year's Eve.



# RE:UNION Prologue

## Magicians from Lublin: A European Journey

In 2026, the Magicians will set off on a great journey from Lublin. The Magicians are artists and they are also teachers of imagination and ambassadors of the RE:UNION idea, telling Europe about the programme of Lublin's European Capital of Culture. They are today's incarnations of Lublin's most famed literary figure, from the novel by the Nobel laureate Isaac Bashevis Singer.

The Magicians Troupe, composed of RE:UNION artists and spokespeople, will go through constant expansion by including an international line-up of guest artists as they realise their journey in a large vehicle: a self-sufficient mobile stage equipped with the latest stage technologies. Actors, dancers, musicians, circus performers, street performers, visual and multimedia artists will be invited to participate in the Magicians' journey. In 2026, the Troupe will visit across our region, then in 2027 it will tour Poland, with Europe on its agenda through 2028. It returns to Lublin for ECoC 2029, then embarks in 2030 to cities in eastern Poland.

Reaching cities and towns, they will bring to European festivals the story of our extraordinary city on the EU's eastern borders, which has become the European Capital of Culture. The dramaturgy of the hours-long spectacle comprises a transition from

afternoon street performances by happeners and tightrope walkers, through the evening spectacle, to a night spectacle of circus, contemporary dance, music and images using current technologies. For its audiences, the European journey of the Magicians will preview the RE:UNION programme in Lublin. Combined with direct promotional campaigns, it can depend on media interest in the cities and countries it visits.

Combining the universal cultural myth of a travelling circus troupe, a contemporary show of high artistic level and a media campaign will provide the opportunity to effectively and persuasively propagate across Europe the idea of the ECoC, Polish culture and Lublin as ECoC 2029. Residents everywhere that the Troupe visits will be invited to Lublin, and when they visit the city during the 2029 celebrations, they'll be greeted by the same Magicians in breath-taking urban highline shows: sky walks on ropes stretched between Old Town tenement houses, church towers and the city's tallest buildings and most attractive urban locations.

Leader: ECoC Institution / Consortium – Union of Lublin Cultural Operators; Partners: Circostrada, European Juggling Association, Workshops of Culture in Lublin, Firmament Foundation; Indicators: 2026 – 10 cities in the region, 2027 – 10 cities in Poland, 2028 – 10 European cities, Budget: €€€







# COMMUNITY

## RE:UNION INTO THE FUTURE

- Generation Erasmus 2.0
- RE:UNION Congress
- RE:UNION networks
- La Divina Commedia
- Eurovision
- Lublin 2029 – Lviv 2030

## RE:UNION STAGE

- ECoC Ceremonies
- European Capital of Student Culture
- Europe Day in the Region
- Gardzienice – European Village of Culture
- Beats: Heart of Europe
- Open call RE:UNION

## RENAISSANCE OF DIVERSITY

- RE:UNION Federation
- RE:UNION Parades
- Kids' Culture Lab
- European Night of Libraries
- Creative Industries District
- Thinking with Architecture
- Renaissance of Harmony
- Voice Recovery
- Artistic Couples

**In the Community projects, we are rebuilding bonds and expanding Lublin's influence as the European Capital of Culture. This is RE:UNION within the city, celebrating the ECoC year with its local communities. These are also cultural connections with the Lublin region and with eastern Poland. Lastly, this is Lublin on the map of Europe: a place where we celebrate the anniversary of the EU's expansion, and discuss the future.**

Europe is reemerging: its new soul, identity and consciousness are now being formed. Our assertion is that Lublin is situated at the intersection of the crucial routes that are uniting Europe today. Here, knowledge, emotions and values flow in rapid streams that converge in this city – an eternal meeting place of cultures.



Lublin realises its role as an ideological and cultural centre, actively participating in the formation of the new European identity as it is now being dynamically complemented by its Eastern and Central European elements.

For several decades, Lublin has largely been a community growing through internal migration from eastern and central Poland. More recent years have seen an increase in broader ethnic and cultural diversity, initiated by economic migration in the 2010s. With the outbreak of the full-scale war in Ukraine, the influx of refugees has altered our city's social structure, increasing its ethnic, cultural and religious diversity.

## RE:UNION INTO THE FUTURE

**Europe needs a vision. In 2029, Lublin will open a discussion about European reintegration, referring to transcendent, humanist values: solidarity and hope. Our interests are in critical reflection on the past and an emancipatory vision of the future. The starting point in this debate is the historic Union of Lublin as an active prototype for the European community that could occur only at “the edge of the map”.**

We live in times of seeking new solutions, ideas that can help all of Europe find itself in the world of new technologies, laws, geopolitical relations and demographic realities, the consequences of people's inevitable migrations, climate change, changing macroeconomics and rules for social and political contracts, and finally of strategic cultural changes.

On 1 May 2029, celebrations will mark the 25th anniversary of the accession to the EU of ten countries including Poland, which began the reforging of broken pan-European bonds. Lublin intends to enrich this anniversary with our offer: the idea of RE:UNION, expressed in the language of art and through an ambitious programme of meetings, debates and cultural exchanges. Increasingly, contemporary culture leaves behind the primacy of aesthetics in favour of active participation in social and political discourse. And we have invited creators of critical culture to join us in an exercise in imagination to present and to consider Europe's future. Critical culture is the place of experimentation and of testing boundaries; it anticipates societal changes even as it generates those already taking place.

**Line budget: € 3,350,000**

### Generation Erasmus 2.0

The Erasmus programme is considered among the great EU achievements. For young citizens of countries that joined the Union with Poland, it has proved a portal to Western Europe, and for young people from “old Union” states, it has opened the gate to what had been less-familiar countries of the new Europe. We want to give the Erasmus 2.0 generation their chance to speak – those who've reached maturity during the largest expansion of the Union, when European ties were reinstated that had been broken by history.

This project's culmination will be five concerts by European youth orchestras, with selected musical works on their programmes that will allow discussions to be opened on the nature or natures of European music. These will include Beethoven's thoroughly European *Ninth Symphony*, innovative in its day and relevant in ours; Manuel de Falla's *Nights in the Gardens of Spain*, drawing on

Arabian and Iberian traditions; the visionary, radically modernist *Metastaseis* by Iannis Xenakis, who composed his works in France as a Greek political refugee; and Luciano Berio's *Sinfonia*, with its mosaic blend of flagship works by composers from different eras.

The intergenerational exchange will be led by outstanding conductors: Orchestre français des jeunes' Kristiina Poska from Estonia, and Oksana Lyniv of the Youth Symphony Orchestra of Ukraine. The grand finale will be an outdoor performance by the Ukrainian orchestra of Beethoven's Ninth Symphony, which concludes with the *Ode to Joy*. Drawing on Lublin's rich choral traditions, workshops will be conducted based on local choirs and on open recruitment. The International Lutoslawski Youth Orchestra concert will culminate a series of workshops for young orchestra musicians from all over the world. The performance of a Swedish orchestra operating within El Sistema Sweden will be accompanied by workshops for

Polish educators on this innovative teaching model.

Finally, we will draw on the sensitivities of contemporary artists, inviting them to engage in a discussion on music as a universal language. This process will begin with composing a melody that will be passed on to young musicians from Europe and the world, becoming the common musical axis for installations by artists from different countries and backgrounds. The melody then becomes the musical DNA of a new work for symphony orchestra, which will be premiered by the Polish Sinfonia Iuventus Youth Orchestra under Norbert Twórczyński's artistic direction, with outdoor performances held in spaces for culture

created in *The Green Network* (described below in the section Re:claiming the Green). The Lublin project's scope will then be extended with performances in France, Germany, Sweden and Poland.

Leader: SONORA Music Agency / Lublin City Youth Council; Partners: Orchestre français des jeunes (FR), Youth Symphony Orchestra of Ukraine (UA), El Sistema Sweden (SE); Artists: Kristiina Poska (EE), Oksana Lyniv (UA), Norbert Twórczyński, Polish Sinfonia Iuventus Orchestra, International Lutosławski Youth Orchestra; Indicators: 400 young active artists, one special composition; Legacy: New composition under Creative Commons license; Budget: €€€

## RE:UNION Congress

European unity's building material is the exchange of ideas. Referring to the concept of the agora, the space of exchange without rigid divisions between who speaks and who listens, Lublin will organise the RE:UNION Congress, with its central theme of "RE:UNION into the Future". The event will be preceded by research, study trips and networking, carried out in EU13 countries and based on the understanding of common values and culture that bind societies across the EU. The congress will be attended by experienced cultural practitioners, managers, local government representatives and officials responsible for creating culture policies, and meetings will be included with philosophers and cultural researchers. As moments of silence fostering concentration can be as important as conversations, elements of the programme will include quiet rooms, places of relaxation and shared performance practices as catalysts for fruitful discussion.

During the RE:UNION Congress, questions will be raised: whether Europe remains a cultural community, whether values valid within the EU are identical to or in keeping with values that function in specific EU countries, and finally whether cultural activity safeguards

humanistic values from being nothing more than the set design for a dull play. The congress will be ongoing, in a two-year cycle.

Literature is a crucial tool in the transfer of ideas, and as part of events accompanying the congress, we will develop existing publishing activities, create residencies for translators, and above all, a new trade-fair event will be initiated: the Literary Eastern Express – Eastern Book Fair. This is the central literary event in our programme, and will develop a project that has already received a Creative Europe grant. The project aims to promote Eastern European literature, culture and art through the publication of diverse high-quality literary works.

Leader: International Cooperation Centre Lublin City Youth Council; Partners: The Ministry of Culture and National Heritage, The Ministry of Foreign Affairs, The Adam Mickiewicz Institute, Farfara2031, Lithuanian Writers' Union in Vilnius (LT), Relais Culture Europe (FR), Lviv Book Fair (UA), Frankfurt Book Fair (DE), Neofelis publishing house(DE); Indicators: 2000 participants, 5 days of debates, 100 workshops, 20 plenary sessions, five days of Book Fair, 200 exhibitors; Legacy: set of recommendations for cultural policies; Budget: €€€

## RE:UNION networks

The embodiment of the exchange of ideas is networking; it is the essence of European cooperation, the “bloodstream” of its culture. Here, the daily work for the future takes place: stimulating, detecting and supporting what’s most vital and progressive in the field of art connected with social life.

We want Lublin in 2029 to be the workplace for key performing-arts networks, and with the effects of this networking we will enrich the ECoC programme in its remaining lines: residencies, showcases, sessions and debates. In the ECoC year, we will organise for the first time in Poland a plenary meeting of IETM, the largest and oldest network bringing together institutions as well as professionals from the performing-arts field. Alongside this meeting, we will organise a Polish theatre showcase.

Also, in the ECoC year, the European Juggling Convention, the EJA organisation’s annual meeting, will return to Lublin. The colourful community of thousands of contemporary-circus artists will have the run

of our city for over a week, bringing their social and artistic activities in exchange for our proven hospitality. The EJA convention will confer to Lublin the special title of the organisation’s “home”, the place the convention returns to every couple of years.

The ECoC year will also be the first opportunity for Poland to host the Aerowaves network’s Spring Forward Festival, presenting the latest trends from the contemporary-dance world. To extend the ECoC’s impact regionally, we will show selected festival performances in other cities across our voivodeship.

Leader: Centre for Culture in Lublin;  
Partners: IETM – International network for contemporary performing arts, European Juggling Association, Aerowaves Dance Across Europe, Intercultural Cities Network of the Council of Europe, Sztukmistrze Foundation; Indicators: 400 curators, several thousand theatre, dance and circus artists, one Polish showcase; Legacy: Networking of Eastern and Western Europe; Budget: €€

## La Divina Commedia

The first generation of artists born in the EU community is now taking the stage, yet due to support of the youngest voters, Eurosceptic movements grow in strength. We will ask the question: where did they lose hope? In Dante’s *The Divine Comedy*, a work that is fundamental for European thought, the poet begins his journey in the wilderness of life. However, while at first the path of meaning seems irrevocably lost, the only way to find it is to wander – then when you are ready, a guide appears.

In each of 13 theatre companies representing the EU13 countries, the guides for this artistic journey will be people with refugee experience, and they will comprise at least half

of each ensemble. They will meet in 2028 at the two-week Theatre Campus, a get-together of artists and prominent thinkers dedicated to refugee issues. In 2029, the multidimensional, multilingual performance created through this artistic exchange will be presented in Lublin and also on a tour through eastern Poland. The performance’s shape will constantly change along the way as stories of castaways and survivors are collected and woven in. The ensembles, upon returning to their home countries, will continue working and in 2030, 12 itinerant performances will continue in a simultaneous journey through European festivals and stages. Project participants will then gather in Lublin once again in 2031, to document the journey and complete the cycle of reunion.



Leader: Consortium – Union of Lublin Cultural Operators; Partners: ATOM Theatre (BG), Teatru Selezjan (MT), Center of Performing Arts MITOS (CY), Vilnius kino ir teatro grupė (LT), Spitfire Company (CZ), Baltic Theatre (LV),

Biloura Intercultural Performing Arts (IT), Plataforma Bajo Teja (ES), Dance Beyond Borders (MT), neTTheatre; Indicators: 13 countries, 130 participants; Legacy: a mobile spectacle presented in EU countries in 2029-2030; Budget: €€€

## Eurovision

We believe that art, through a critical perspective, has the power to shape reality. Thus, we have invited Laibach, the Slovenian avant-garde group, to create *Eurovision*, a multimedia interdisciplinary performance for celebrations of the 25th anniversary of Poland and Slovenia's EU accessions as part of the Union's largest expansion. It will be held on Lublin's eye-shaped Castle Square. Nearly a thousand performers, musicians, choristers and dancers will participate on a monumental set with four construction cranes holding a central stage, as if in the pupil of the eye, in reference to Jože Plečnik's concept of the Cathedral of Freedom.

In the performance of about 80 minutes, we will present Laibach's new, original piece of music. Composed in the form of a classical fugue, it will trace the history of pro and pan-European aspirations presented through historic political texts, manifestos, poetry and philosophy. These texts tried to formulate the idea of a transcendent Europe; in one way or another, all affected the formation of European unity. Each text-chapter will be accompanied by vivid images created by hundreds of dancers from local folk ensembles.

The combined choruses of the Lviv Opera and Philharmonic, positioned on the Castle Hill slopes as a classical Greek chorus embodying prevailing values, traditions and social norms, will present their story in various European languages, commenting on the main narrative. Public figures representing important roles in contemporary Polish society (from actors and politicians to soldiers, economists, scientists, politicians, activists and priests) will be included in artistically interpreting the texts being simultaneously displayed on various surfaces in different European languages.

Laibach together with Lublin artists, in referring to the vision presented across Castle Square and to Polish and Slovenian historical experiences and those of Central Europe, will create a mosaic inspired by the current political and cultural situation in Europe. The mosaic will remain a memorial of the European Capital of Culture.

Leader: ECoC Institution / Društvo za Retroavantgardo (SI); Partners: Lviv National Opera (UA), Lviv National Philharmonic (UA), Wanda Kaniorowa Lublin Song and Dance Ensemble; Artists: Laibach (SI); Indicators: more than 800 performers, 30,000 spectators, 12 texts about Europe; Legacy: music album (CD, LP, digital); Budget: €€€

### Lublin 2029 – Lviv 2030

The Ukrainian cultural community in Lviv has maintained a strong friendship with the Lublin community for over a decade. Together, we've successfully delivered many projects in the international space, including the Ukrainian Month for the ECoC Wrocław 2016. Cultural managers from Lviv have taken part in intensive collaborations as Lublin prepared its pre-selection application – they subsequently decided that their city would enter the competition for the ECoC 2030 title. Lviv is following in Lublin's footsteps: we share our experiences and know-how, and conduct ongoing consultations on the process of transferring the ECoC concept to Lviv. For the ECoC team, this is a significant commitment. Though today we don't know what the outcome of these efforts will be, involvement in their

process is important in itself. People of culture want to move beyond the traumas of war, to instil a spirit of hope for Europe's future, for which Ukrainians are fighting now and into the immediate future. They also express the need to increase competences and exchange knowledge, which is why, together with Marcel Hicter Foundation, we are preparing a special edition of the European Diploma in Cultural Management, dedicated for Ukrainian cultural managers.

Leader: ECoC Institution / Cultural Strategy Institute in Lviv; Partners: Ukraine House in Denmark (DK), Ukrainian Institute in Paris (FR), Ukrainian Institute in Berlin (DE), Ukrainian Institute in Sweden (SE), Marcel Hicter Foundation (BE); Budget: €



## RE:UNION STAGE

**Using Lublin's know-how, we are establishing the RE:UNION Stage to introduce large programme events and community ECoC celebrations into important urban spaces. Lublin will be the year-round RE:UNION Stage: its squares, alleys and even building rooftops and... the sky between them. We will also venture into the Lublin region with a special programme.**

In our first application, we described our cultural profile, bringing attention to Lublin's recognizable brand, in being a city where culture transfers from buildings and institutions into public space. We are well-versed in combining large-format events with quality requirements, and in blending folk culture with high culture.

From spring to autumn, in our series of city festivals, music, visual arts, theatre, dance and contemporary circus use local symbolism and transform it, giving new expression to the Lublin *genius loci*. The beauty of our historic architecture, the unrestrained imagination of the organisers and artists and their many years of successful cooperation with the local government and municipal services enable us in breaking patterns of typical

outdoor events aimed at large groups of recipients. Two telling examples include June's annual Night of Culture, an original Lublin format in which we offer approximately two hundred events to residents over a single night. The second example is the New Circus Carnival of Magicians – the renowned Magicians Carnival – which covers our entire city on a grand scale, giving spectacular shows across city squares and through the streets, and on ropes suspended between Lublin's towers and tenement houses.

We are establishing the RE:UNION Stage, using this know-how to involve all city residents and those from the Lublin region as well as ECoC guests in a communal celebration, while telling them about European values. Our year-round programme will include large special events of the ECoC celebrations, as well as original programmes of Lublin's largest cultural institutions and brands, in developing various understandings of RE:UNION. RE:UNION Stage will open in 2026 with a special travelling project through which the Magicians – iconic figures from Lublin – will invite European audiences to ECoC Lublin 2029.

**Line budget: € 3 700 000**

### ECoC Ceremonies

The opening and closing ECoC ceremonies and celebrations will each last two weeks. In line with the RE:UNION idea, we have inscribed them into the cycles of holidays celebrated in multicultural Lublin according to two calendars: Julian and Gregorian.

The official opening ceremony, with multimedia New Year's Eve concerts, will be prepared along with TV broadcasts and will take place on four stages in the city space, with the main stage under the slogan RE:UNION and three thematic stages reflecting the core programme lines: Community, Habitat and Boundaries. The main show themes will

reinterpret canonical musical pieces from EU countries. This opening New Year's Eve will begin two weeks of fairs, where you'll be able to get everything from traditional food to seasonal handicrafts. Each day will be dedicated to the culture of a different EU country, along with over a hundred events in all Lublin institutions, thematically announcing the year-round celebration programme. The Grand RE:UNION Opening Ceremony, held in the city's largest Opera Hall, will be a multidimensional spectacle. The artistic aspect of the show will be repeated on subsequent days, allowing as many of our residents and ECoC guests as possible to attend this top-flight event.

An important moment of the year-long celebration will be the July anniversary of the Union of Lublin, which we want to honour with a special event organised in Lublin's central Litewski Square. The square is associated with the memory of that historic Union, and is a favourite meeting place today for the people of Lublin. We will host them during communal feasts, which will serve both as a form of community celebration and as a theatrical spectacle with elements of improvisation, cabaret and early-music concerts. By providing historical costumes, we will ensure that participants entering the RE:UNION space have an immersive experience.

The ECoC year in Lublin will conclude with a cycle of celebrations that will mirror the two-week opening but in reverse order: the Grand RE:UNION Closing Ceremony will start the cycle, followed by two summarising weeks of activities, then by a New Year's Eve culminating event to close the 2029 festivities.

Leader: ECoC Institute / Consortium  
– Union of Lublin Cultural Operators,  
Polish Television; Indicators: 5 large-scale shows, 200 accompanying events, several thousand spectators, European-wide ECoC promotion; Budget: €€€

### European Capital of Student Culture

Lublin's unique character relies on its huge student community (compared to the city's scale): over 60,000 people studying at nine universities and institutes of higher education. We are also Poland's most internationalised academic city. All of these Lublin's institutions have joined the Academic Union, supporting efforts to obtain the ECoC title. Therefore, we've provided a special place on the RE:UNION Stage for international student culture. In 2029, Lublin will become the *European Capital of Student Culture*, taking full advantage of the opportunity offered by the ECoC for more deeply integrating the city with the inhabitants of academic districts, and Polish communities with foreign communities.

The cultural heart of student Lublin is Chatka Żaka Academic Centre for Culture and Media at Maria Curie-Skłodowska University (the largest in eastern Poland). Chatka Żaka was created in the 1960s, becoming a centre of independent Polish culture and playing an important role in the struggle for democracy as a space for creative freedom and freedom of speech. Student culture today, while different than years ago and variable by nature, remains an important culture-forming element. Often overlooked and underestimated, it still demonstrates its autonomy and distinctiveness and feeds into mainstream culture.

It is also a vital school of cultural management: most managers and animators at work here, including today's co-creators of the ECoC programme, come from that background. Lublin is a leader in this area, due to the initiative of Chatka Żaka and the Student Culture Forum, a network generating active cooperation among 13 student-culture centres across Poland. We're taking this cooperation to the European level, thanks to the ECoC.

The *European Capital of Student Culture* will provide the city with a two-month programme presenting academic art and culture at its highest level, shown in public spaces and in its institutions. Created in cooperation with other student-culture centres across Poland and Europe, it will be held under the patronage of the Academic Union. It will be prepared by a young team, itself undergoing an in-depth educational programme in the field of cultural and media production over the four-year preparation period, including workshops, study visits, summer schools and artistic exchanges. In 2029, we will also create a cultural Academic Campus. We will invite over 300 students from EU countries who will work on a multi-thread spectacle during their two-week stay, presenting their own understanding of the RE:UNION idea. We don't know what shape it will take, what type of expression and art forms will dominate it – yet we're very curious how the main idea of our



candidacy will be presented by Europe's young intelligentsia. We will conclude the programme with a congress summarising the effects of four years of cooperation, of building tools and strategic Partners, and of showing the possibilities of developing Polish and European student culture.

Leader: Chatka Żaka Academic Culture and Media Centre; Partners: 9 Lublin's universities and colleges, 16 student culture centres in 16 cities in Poland, EUniverCities; Indicators: one campus, 300 participants, series of shows; Legacy: Building a network of European student culture; Budget: €€

## Europe Day in the Region

A week-long celebration of Europe in cities and towns across the Lublin region, places where we'll present a special programme of circus and theatre, shown in their main urban squares and promoting European values. Here, we rely on the experience of the summertime In Singer's Footsteps festival and its on-the-road circuit through our region, which has been successfully presented for over 20 years, honoring the Nobel-lau-reate novelist IB Singer and offering a programme that doesn't avoid difficult topics in Polish-Jewish history. These activities extend the creation of a cultural antidote to

the image of our region when "LGBT-free zones" had briefly been declared a decade ago.

In 2028, as part of the regional Europe Days in 2028, we will announce the competition "Show us your Europe", the results of which will be put on show in the year of celebration through inclusion in RE:UNION Stage. We will also invite regional choirs and choruses to celebrate together and sing "Odes to Joy".

Leader: Centre for Culture in Lublin / Lublin Metropolitan Area – 26 cities and towns; Legacy: strengthening European values in Eastern Poland, 1 million residents; Budget: €€

## Gardzienice – European Village of Culture

Gardzienice is a village located in Lublin's immediate vicinity, where the internationally renowned Centre for Theatre Practices of that name has its headquarters and theatre school. In 2029, a *Gardzienice – European Village of Culture* will be established there, with a comprehensive year-round programme of artistic, educational, scientific and ecological activities. The Centre is located in a six-hectare park and in a palace complex of historic buildings that have been adapted for cultural purposes with European funds. It is a unique place in the world, combining avant-garde theatre with the practice of ancient Greek culture and Christian tradition – that is, the roots of Europe. During the ECoC, Gardzienice will become the place of the Great Meeting of creators, theoreticians and educators of separate theatre currents from Europe and other continents. Masters of garden-inspired art, spiritual leaders of various denominations and cultural ecologists will be coming

as well. Some *European Village of Culture* projects will take the form of performances. These will go on expeditions to regional villages and towns. The International Assembly will also be a meeting of theatre schools and university drama departments, where European masters of teaching will present their works, conduct master classes, and take part in conferences and debates. The programme will include the conference Theatre Gardens, devoted to the *genius loci* idea and the relationship between the natural environment and culture. The *European Village of Culture* will implement, in the spirit of RE:UNION, the idea of theatre ecology and the relationship between art and nature, which remains fundamental to the Centre for Theatre Practices and its activities.

Leader: Gardzienice Centre for Theatre Practices; Partners: Rose Bruford College (GB), University of Oxford – Archive of Performances of Greek and Roman Drama (GB), Michael Cacoyannis Foundation (GR), Tanzfabrik (DE); Budget: €

## Beats: Heart of Europe

A year-round interdisciplinary programme of the Centre for the Meeting of Cultures: Lublin's largest cultural institution, with its capacious Opera Hall and several multi-functional auditoriums, cooperating with an extensive network of regional cultural centres. Beats is the pulsating heart of Europe: over a hundred concerts showing the diversity of musical cultures from the Lublin region and from numerous European regions, as well as other musical, theatrical and exhibition events, including thematic conferences. The programme's main event will be the new, international Hellofolks festival, dedicated to folk and folk music as it enters into areas of 21st-century

pop music. Over the summer months, we will hold a series of concerts on the rooftop patios of the Centre for the Meeting of Cultures' building, with their admirable panoramas of Lublin. In presenting neo-folk, country, space rock, synthwave and etno styles, Beats will promote cultural diversity and support young European singers and musicians. An important topic will be proposals addressed to young people: pop, hip-hop, rock and alternative electronic music concerts.

Leader: Center for the Meeting of Cultures; Partners: more than 100 culture centres in the region; Indicators: 100 music events; Legacy: a new festival; Budget: €

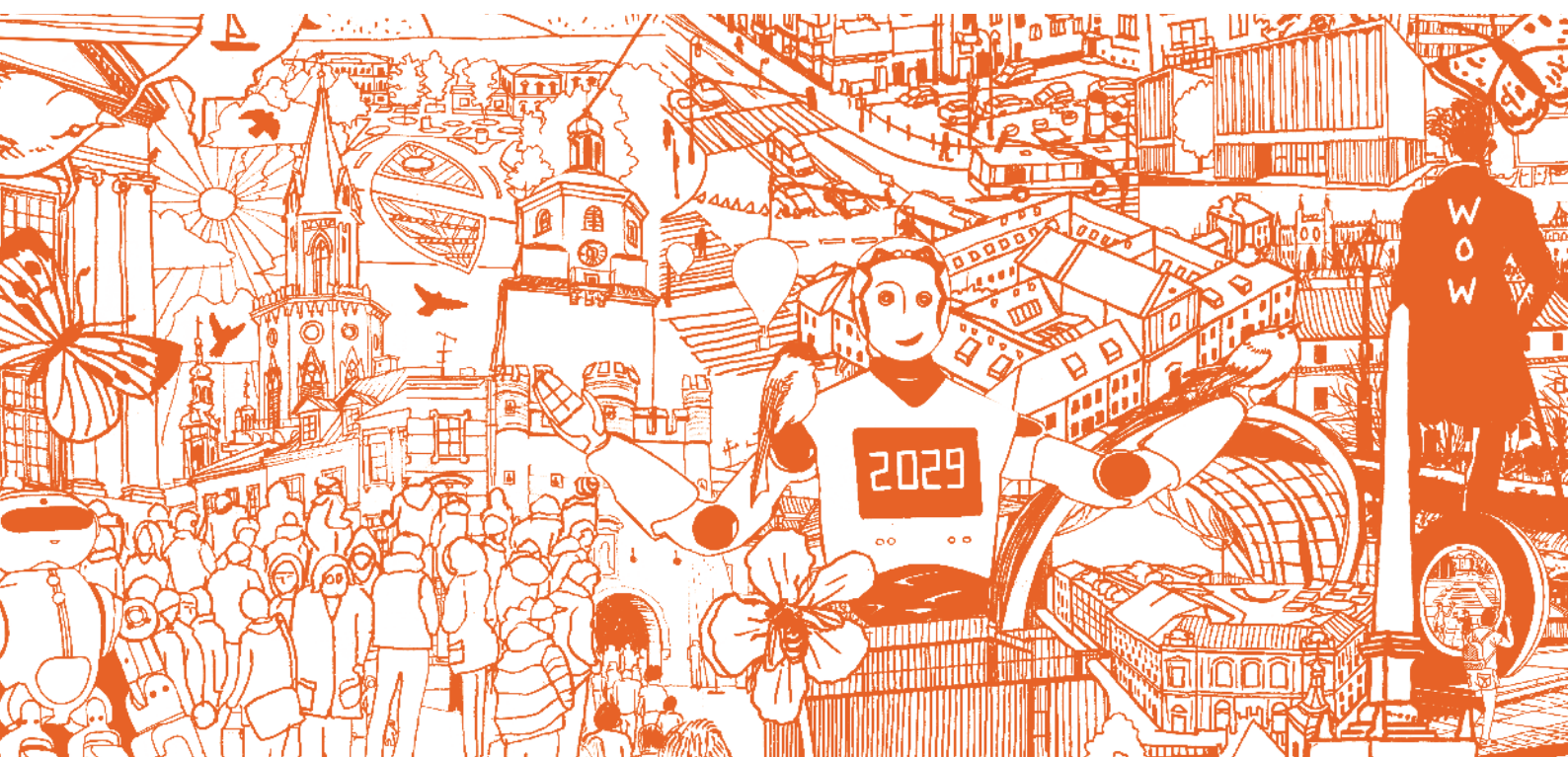
## Open call RE:UNION

We will invite Lublin's cultural organisations to co-create the RE:UNION Stage, and fully unleash their potential. Annually, more than 20 festivals and 300 large artistic events take place in Lublin, about a quarter of which are the result of international cooperation.

We will propose that their organisers create special editions for 2029 and promote the RE:UNION idea. In accordance with the presented budget plan, we will allocate 20

per cent of programme funds for this purpose, placing emphasis on moving away from impresarios and the use of ready-made formats, while maintaining the offer's high quality and the international character of the programme related to the ECoC banner. For this purpose, from 2026 we will be announcing RE:UNION Stage open calls for applications, addressed to all cultural entities in Lublin.

Leader: Consortium – Union of Lublin Cultural Operators; Budget: € 6,600,000



## RENAISSANCE OF DIVERSITY

**The essence of the community nurtured within RE:UNION will redefine Lublin as a truly inclusive city. With ECoC, we will launch a rooted, decentralised federation of places supporting civic activity and providing new spaces – for the creative industries and for children and young people’s creativity.**

We are in the process of building a new urban community, as we had done during the Union of Lublin, when Lublin was at the centre of the Polish-Lithuanian Commonwealth and became a safe haven for Western European Protestants fleeing the Counter-Reformation’s upheavals.

In this, we see the opportunity to practice what for us is the most important aspect of the tradition of union, expressed in the Latin word *applicare*. Which means union through the principle of *aeque principaliter* – that is, through equality between partners who maintain their separate identities. This principle proved crucial to our historic Commonwealth’s stability over two centuries. Today,

under the RE:UNION banner, we integrate different cultures, generations, backgrounds, and social and religious groups in weaving together the Lublin community. This holds particular importance in a city so close to the EU’s eastern border, a major academic centre drawing English-speaking students from across Europe and increasingly from Africa, Asia and the US.

The Renaissance of Diversity focuses on developing local cultural centres in all of our city’s districts. As ECoC, we will create a rooted, decentralised federation linking libraries, community centres and neighbourhood-activity spaces that will be unique in our nation. This federation will also join communities that have had little contact. Our activities will generate a flexible coexistence model, and through increasing their contact’s intensity and frequency, we will all be playing a tune in 2029 based on diversity’s consonance.

**Line budget: € 3,300,000**

### RE:UNION Federation

By implementing RE:UNION’s local dimension, we will create a federation of neighbourhood-based operators with various complementary competences. This decentralised urban federation will be accessible to everyone: for the vast majority of city residents, it will take just fifteen minutes to walk to the nearest point in this welcoming web. Part of the ECoC programme will have the federation as its base: a starting point for facilitating and implementing selected projects and preferences from the open calls announced over the application process. City residents have submitted more than a hundred pro-social, educational and inclusive projects for disadvantaged groups through those open calls, sharing their ECoC-related dreams with us.

The *RE:UNION Federation* will consist of seventy entities: forty Municipal Public Library locations, six district cultural centres with their branches and sub-branches, 3 youth centres of culture, 11 cooperative centres of culture and residential estate community clubs. There are two other key places in the federation’s operation: Baobab is a new centre for intercultural integration run by the NGO Homo Faber in cooperation with UNHCR (Baobab is a lasting result of the Lublin Social Committee to Aid Ukraine’s activities), and Spilno focuses on working with the youngest and is supported by UNICEF.

One important element in the federation will be youth spaces that are our lasting EYC legacy from European Youth Capital Lublin 2023. The federation will constitute







a cooperation platform coordinated by the Węgliński District Cultural Centre, among the most innovative Polish cultural centres of its kind, awarded for its participatory cooperation with the local community by the National Centre for Culture.

During EYC Lublin 2023, the city supported activities of young residents and organisations working on behalf of young people. By identifying their real needs and involving youth in EYC programming, an active, decentralised network of eight youthspaces was created in Lublin, run by youth workers under the slogan 'Nothing about you without you'. These are: Hej! (Hey!), Baza (Base), ReWir (Hang-out), Kosmos (Cosmos), Po Prostu Fajne Miejsce (Simply A Cool Place), Prusa 2 (2 Prusa Street), Punkt Kultury (Culture Point) and Piwnica Labiryntu (Labirynt Gallery Basement). Empowered young people create such places based on mutual respect and care. Our youth spaces have been visited by more than 10,000 people to date.

The federation's activities are described in more detail in the Outreach chapter. They are aimed at motivating local communities to actively co-create and participate in cultural life and in volunteering, with a particular focus on young people, minorities and marginalised and disadvantaged groups. In preparing accessibility guidelines for the federation's events, we will cooperate with the Inclusivity and Accessibility Officer working within the ECoC Institution structure.

### **A selection of open-call projects in the RE:UNION Federation:**

**Lublin Volunteering** – a hub of volunteering projects for various groups, including young people and seniors. Volunteers will receive systemic support and opportunities to improve their skills through free training. They can participate for free in ticketed ECoC events over the celebration year. Volunteering will be disseminated and promoted, becoming a tool for social integration and activation due to a special online platform and also through offers for participation in ECoC projects and in neighbourhood assistance.

**From the Life of the Elderly** – workshops of the Senior Theatre, in operation for five years, offering opportunities to work with professional directors and actors; meetings among generations, capped with an entertaining intergenerational theatre and cabaret show, and activation session with seniors serving as leader-guides into the world of theatre.

**Lublin Inclusive Board-games Festival** – a project created in the environs of the visually impaired, who are considered subjects and authors, not just recipients. The festival will be fully accessible, aimed at socially activating the blind and visually impaired and also at their integration with the sighted. An accessible, Lublin-themed board game will be designed for the festival.

**The Festival of the Deaf** – created by deaf people along with their allies, bringing their world and culture closer by showing the richness of sign languages and integrating the hearing with the hard of hearing and the deaf. The project will include workshops on sign poetry, movement theatre and different sign languages; performances created by deaf people using innovative sign-interpretation techniques, along with a concert of sign songs.

**Queerz Get Loud** – a special edition of Lublin's interdisciplinary annual festival combining art, education and activism in celebrating our LGBTQ+ community's life and culture. *Queerz Get Loud* offers events in the field of visual and performing arts, theatre, dance, music, film, photography and literature, along with meetings, discussions and workshops activating the local community. The festival creates a safer space for queer creative expression and interpersonal interactions, presenting the activities of leading figures associated with queer culture in Poland.

**Let's Start the Revolution** – a directors' competition for young women that will establish a platform for budding filmmakers who want to inspire audiences towards social, cultural and political change. The competition's mission will be to promote diversity, equality and innovation in cinema, acutely focused on unique female and queer perspectives.

**Hello Mama Africa** – initiated by Lublin's medical and technical students from Zimbabwe and other African countries. Along with the Love Sen-c Music Sound System collective, the students will create a series with open-mic evenings, slams, DJ parties and jam sessions, and will launch a comedy club. Activities will be dedicated to the extensive African diaspora continuing to settle in our city and to city residents drawn to Afro-Caribbean culture.

**Culture / Resocialisation / Inclusion** – there's a history of fruitful collaboration with inmates on the part of Lublin's artistic community. One participant in the Ministry of Justice's ongoing, award-winning theatre projects is now a TV actor, and a play based on his biography has had over two hundred performances. Drawing on such experiences, we will invite inmates to work on the ECoC celebrations, providing a platform through which they can carry out their theatrical visions as creators and actors.

**Include! Inclusive Communication Toolbox** – a manual that will be published to provide tools for inclusive communication and guidelines for utilising these tools in culture. The manual will result from a workshop held with cultural workers and will focus on communication's practical aspects, promoting the sense of belonging and the embracing of diversity.

**Object/Subject** – a platform of presenting object-theatre work, to take place in an annual cycle of shows, educational activities and artistic residencies, based in the local community around the Węgliński District Cultural Centre. An international stage for object theatre, blurring boundaries between theatre and audio-visual art and breaking down strict divisions between stage and audience, launched in one of Lublin's peripheral districts.

**Map of Memories** – with city residents' input, we will map our history of local industry and the development of industrial districts that have shaped the city's character over the decades and generations. Based on memories, interviews and analysis of collected

materials, the map will be created along with its virtual version accessible in urban space through QR codes. Using these means, we'll create an appealing, unusual, revealing new guide to Lublin.

**The Cut-out Laboratory** – a contemporary art-and-design project that will aim at preserving heritage and encouraging reinterpretations of tradition. Paper cut-outs are a decorative technique that is particularly characteristic of Polish folk art, and which have become a source of inspiration among contemporary artists. The workshop series will culminate in an outdoor installation and a special ECoC Lublin souvenir: the result of creatively fusing traditional elements with today's design.

**Archimiasto** – a comprehensive educational programme aimed mainly at children and young people, to be carried out in cooperation with the Association of Polish Architects. Referring to New European Bauhaus guidelines and in an accessible way, we will show that architecture and urban planning are first and foremost the space in which we live, and that each decision about new development holds irrevocable consequences for our quality of life, and also for that of future generations.

**ArchArt** – an art festival in the public space dedicated to architecture and creating functional buildings with a cultural dimension. The facility to be built for the first edition will serve as the festival office, with its form distinguished by its unusual shape. Functional buildings, whether a residence centre or a cinema, will be located in subsequent "urban infills" created and revitalised for the festival, with unique external forms and content-rich interiors.

**Cultural houses: accessibility direction**

– one effect of the RE:UNION Federation's activities will be establishing a nationwide-support platform for cultural houses and centres, undertaken by the Węgliński District Cultural House. These activities will focus on accessibility issues that face cooperative, residential and district facilities

organised by various local government structures. The exchange of best practices, work models and tools will facilitate the implementation and maintenance of accessibility within small teams, modest spaces and limited budgets.

Rotating leadership; Selected Partners: Salto-Youth, European Youth Forum, European Youth Cities, Schaubude Berlin (DE), Tatwerk Performative

Forschung (DE), Merlin Theater (DE), Lithuanian Folk Artists Union (LT), The Norwegian Folk Art and Craft Association (NO), UNHCR, UNICEF, Prowadnica Foundation, Teaching Material Adaptation for the Blind (Catholic University in Lublin), Trach Foundation, Rebel Publishing House, Love does not exclude Association, Equality Parade Association in Lublin; Budget: €€€

## RE:UNION Parades

One of the grand spectacles in city history. A series of multi-hour parades: mobile performances on several thematic platforms, moving through central Lublin. Held in June and September 2029, they will fill closed streets that form the city's main axes. As a great, communal, artist-driven extravaganza, the parades will display the RE:UNION idea in its living, flowing realisation, with the spectator taking part as an actor and the actors taking the parts of spectator. The parades will involve some five thousand active participants passing among thousands of massed residents and ECoC guests.

Our parades will welcome expression and presentation from participants in all ECoC educational and workshop activities, which are detailed in the Outreach chapter and will be carried out within the *RE:UNION Federation* framework. We've gone all in with the parade format: it provides so many communities – over borders and through eras – with the opportunity for public expression through procession-like forms of creative presentation. Cultural education, meanwhile, crowns the educational process with the showcasing of one's new skills. So we'll be hitting the streets, showcasing the results of hundreds of workshops and educational programmes, delivered in formal and non-formal processes and welcoming marginalised groups, seniors, youth and LGBTQ+ communities.

Each of these dozen or so platforms will get its own professional director and producer. We will engage top street theatre-makers and street artists to mount the parades, so every parade participant becomes an artist and will contribute performatively to the ECoC programme. Having passed through the central city to their finales in the main square, the parades will then spill out into other squares and courtyards. The mobile platforms will head to selected locations with special themes, becoming stages for cultural expression by the city's residents. Presentations will carry on over the following two days, accommodating the programme all participants have prepared in workshops and educational programmes.

Given its scale and innovative nature, implementing the Parades project will embark in 2027 and 2028 with smaller parades, and during the 2029 celebrations will become one of the ECoC ludic events with the largest scale and highest energy.

Leader: ECoC Institution / Education Department of Lublin City Office; Partners: Federacja RE:UNION; Indicators: five days of events, ten mobile scenes, final presentation of 500 workshops, 5000 active participants, 50 000 spectators; Legacy: events promoting active participation in culture – new participants; Budget: €€€

## Kids' Culture Lab

A new key investment in the city's cultural infrastructure is the Children and Youth Arts Centre. In joining ECoC processes and taking up the RE:UNION idea, the theatre will develop new special programmes dedicated to building competences for active participation in culture. The *Kids' Culture Lab* project will respond to school-education needs regarding participating in theatre life, with a course organised for future theatre educators, along with educational and theatre workshops in Lublin schools and performance presentations.

The Ilustratornia will be the Lublin region's first facility (and among the few in Poland) concentrated on activities reinforcing in the youngest readers' minds the importance of books, their graphic design and illustrations. The annual summary of Ilustratornia's work will be the *Autumn Festival of Illustrations*, aimed at awakening and developing aesthetic sensitivities and abilities in combining visual and literary content. The festival will be a platform for presenting and promoting European achievements in the children's

book-illustration field, and for the exchange of ideas and experiences between illustrators, graphic designers, educators and publishers. During ECoC Lublin 2029, special attention will be paid to Swedish children's literature, in which illustrative and literary themes form a coherent whole and illustrators most often write the texts. As part of the special *Bilderbok | Picturebook* exhibition, young children will be invited into the magical world of Swedish artists, who are depicting the world from a child's perspective and rejecting moralising in favour of conscious experience and emotion.

Leader: Children and Youth Arts Centre, Hieronim Łopaciński Municipal Public Library in Lublin, Hans Christian Andersen Theatre in Lublin, Bronowice District Culture Centre; Partners: TUSH Berlin (DE), BIBIANA (SK), IBBY – International Board on Books for Young People, Embassy of Sweden in Warsaw, Workshops for Culture in Lublin, Slovak Institute in Warsaw, Faculty of Arts MCSU, publishing houses: Zakamarki, Dwie Siostry; Legacy: a new facility for aesthetic experimentation and education; Budget: €€

## European Night of Libraries

Building on Poland's first Night of Libraries, held in Lublin in 2013 (and becoming a nationwide action two years later), the European Night of Libraries will use the European Night of Literature's well-known format. That project is carried out in many continental cities, presenting the work of European writers. It is a celebration for readers who in one evening can hear excellent prose interpreted by outstanding culture-makers, visit unfamiliar spaces in their city and, above all, discover fine new literature. The European Night of Literature is accompanied by an events programme including concerts, literary breakfasts, film screenings and open-air poetry writing.

For Night of Libraries 2029, our Municipal Public Library's forty branches will organise a range of events on the special night: meetings with authors, workshops, concerts and recitals, performances, literary happenings, performative prose readings. We will involve people prominent in the worlds of art, sport and pop culture, creating together a rich celebration of European literature.

Leader: Hieronim Łopaciński Municipal Public Library with 40 branches; Partners: Wrocław Institute of Culture, Polish Librarians Association, The Public Transport Authority ZTM Lublin; Indicators: 50 cultural events, 50 events, 50 European literature texts; Budget: €



## Creative Industries District

For decades, Lublin Tobacco Works (LTB) was a symbol of our city's industrial heritage. Over the years, the tobacco industry lost its importance and the plant went bankrupt. Its new owners are now transforming the monumental complex into a centre where business and art will intermingle, forming a unique place of inspiration.

Once LTB has undergone its revitalisation process, it will symbolise innovation, a new creative district, the first in Lublin. One of the five LTB buildings will house a special space of ten thousand square metres, dedicated to ECoC needs and established in a partnership of public and private entities. We will develop five floors dedicated to coworking spaces, media-lab, fab-lab and support for start-ups and creative industries. We will also open residency spaces and artist studios, along with the office facilities and personal support for creative-industry development. The concept for the *Creative Industries District* has been worked out in a series of meetings with the Creative Industries Council, during which vital needs of the new quarter were mapped out, from systemic support in obtaining grants to legal support for copyright and patent-security processes.

The *Creative Industries District* will soon be a place where business, creativity, entrepreneurship and art will synergise. Here, former factory spaces and technological facilities create ideal work conditions. Companies can cooperate with artists in creating innovative projects and products. Artists, in turn, can access contemporary infrastructure and potential patrons, simplifying for them the execution of their creative visions.

And the District will host cultural activities, related in particular to multimedia and to electronic music. Open-call projects will find their place there. Examples include *Trans-Europa Express*, a series of artistic residencies for experimental-music creators, while the *Institute of Video Games Culture*, which we will establish along with Maria Curie-Skłodowska University's Centre for Video Games Research, will present gaming history through providing platforms and devices that are already out of use and through documenting the creative process of developing video games.

A series of study visits to similar post-industrial spaces in other ECoCs will be made by our ECoC Institution representatives and the LTB investor, in preparation for 2029 celebrations. We will then organise a seminar, inviting people who design and manage similar creative spaces. The most accomplished European design solutions can then help us in preparing European grant applications at the highest level.

Leader: ECoC Institution / Lubelskie Zakłady Tytoniowe (Hemplab Sp. z o.o., Lubelskie Zakłady Tytoniowe Foundation); Partners: Aparaditehas – Tartu 2024 (EE), Pikisaari – Oulu 2026 (FI), Kasarne kulturpark – Kosice 2013 (SK), Kineska district – Novi Sad 2022 (RS), The National University of Ostroh Academy (UA), Center for Computer Games Research MCSU; Legacy: Innovative space for creative industries; Budget: €€€

## Thinking with Architecture

In line with the New European Bauhaus, architecture interests us as a tool for aesthetic education that creates a sustainable place in which to live. The revitalised pavilion designed in the early 1960s by Zofia and Oskar Hansen will become the unifying site for the activities of the Museum of Housing Estates (operating on-site since 2018). The building is part of the prototypical modernist Słowacki Housing Estate and manifests the Hansens' concept of Open Form as a way of 'opening up modernism'. The Housing Estates Pavilion will be a place of telling stories about life in housing estates – both in Lublin and across Europe. As part of the Pavilion's permanent programme, we will hold topical exhibitions on the dynamics of urban development, showing the role of architecture in the urban fabric.

Leading organisation: Museum of Housing Estates / Teren Otwarty Foundation; Partners: The National Institute of Architecture and Urban Planning, ZK/U Berlin – Center for Art and Urbanistics (DE), Studio Alta Prague (CZ), Soho Ottakring Vienna (AT), Tracing Spaces Vienna (AT), Warsaw Bauhaus, Raumlabor Kollektiv (MK), Balkan International University of Architecture (CR), Slobodne Veze – Motel Trogir Association, Tbilisi/ Berlin – Dekabristen Association (GE/DE), Vienna Gabu Heindl Studio (AT), Rozkvit Association (UA), Romania Bukarest Nod Markerspace Foundation (RO), Levente Poljak, Bergen School of Architecture (NO), Center for Architecture and Metropolitan Planning in Prague (CZ), Graham Foundation (US), Kunstgewerbemuseum (DE), Oslo Architecture Triennale (NO); Legacy: Initiating the procedure of including the Słowacki Estate on the UNESCO list as a phenomenon of realised utopia; Budget: €

## Renaissance of Harmony

Sixteenth-century Europe's most extensive collection of keyboard music was compiled in Lublin. Three decades before the Union of Lublin was signed, a tablature was published of some 230 pieces collected and arranged by Jan/Johannes of Lublin (Joannis de Lublin). The compositions are religious, secular, courtly and also folk in nature, providing a complex, multi-layered musical collection for keyboard instruments. *The Tablature of Johannes of Lublin* presented a compendium of theoretical knowledge used in the training of organists, with practical notation and a diverse repertoire.

Thus, by the 16th century, performers spoke a universal language of music and also used a single technique. Permitting every musician

to become part of a pan-European community of artists, which we would call the 'European network' today.

From 2027 on, we will be making MIDI recordings available of the entire tablature collection. Then during celebrations in 2029, we will organise periodic concerts of early music as well as concerts combining traditional instruments with the latest synthesisers, and workshops on consonance and dissonance, the essence of harmony.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: National Forum of Music, The Polish Radio, Henryk Wieniawski Philharmonic in Lublin; Legacy: Renaissance tablature digitised in MIDI format and made available under the Creative Commons license; Budget: €

## Voice Recovery

*RE:UNION Federation* nodes will feature a contemporary version of the ancient choir, the medium of community wisdom. In this role, Lublin's traditional music communities (women's choir) will meet *The Screaming Men* from Oulu (Finland, ECoC 2026). In early cultures, men and women sang their songs separately, especially in ritual situations, when celebrating festivals or important moments in family and community life. In Poland, women sang and men played instruments.

Singing, however, isn't gendered, while the act of singing is impossible to define, though it

has been precisely researched and described in nearly every respect: it is pure experience. During workshops and concerts, we will reference tradition by going beyond it, using vocal expression as a universal language transcending barriers of gender and of cultural identification. The result will be monthly choral performances commenting on ECoC activities in the year of celebration.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: Screaming men's choir (FI) / Oulu 2026, Bourges 2028; Indicators: 12 premiere concerts; Budget: €

## Artistic Couples

The National Museum in Lublin's cross-sectional exhibition will explore the phenomenon of artistic couples. A phenomenon that is seemingly well-known, it has been perpetuated in a stereotype through which eminent male artists' work is given particular recognition, while their wives' and partners' activities, even given their documented achievements, is considered as 'backgrounds' or 'surroundings'. The museum's exhibition will revise that stereotype, broadening our perspective by showing relations, mutual inspirations, connections and conscious rejections that characterise the artwork of artistic couples. The exhibition will draw focus in bringing forth essential creative and personal relationships that have mutually conditioned – and have also differentiated – the artistic work of men and women.

Leader: National Museum in Lublin; Artistic couples: Katarzyna Kobro & Władysław Strzemiński, Michalina Krzyżanowska & Konrad Krzyżanowski, Irena (Aneri) & Wojciech Weiss, Julia Stabrowska & Kazimierz Stabrowski, Zofia Stryjeńska & Karol Stryjeński, Alicja Halicka & Louis Marcoussis, Teresa Żarnower & Mieczysław Szczuka, Zofia Katarzyńska & Tadeusz Pruszkowski, Jadwiga Przeradzka & Aleksander Jędrzejewski, Leonia Nadelman & Artur Nacht-Samborski, Maria Sperling & Józef Jarema, Sara Lipska & Xawery Dunikowski, Zofia Rudzka & Jan Cybis, Franciszka & Stefan Themerson; Budget: €







# HABITAT

## RE:CLAIMING THE GREEN

- The Green Network
- Water's Memory
- Slow Food Festival
- Mobile Apitherapy Centre

## BRAVE NEW WORLD

- Memories of the Future
- Laterna Magica
- Audionomy

## SAFE HAVEN

- Social Space of Cultural Resilience
- City of Ethical Festivals
- ECoC RE:UNION Diploma

**In the Habitat projects, we care for the human environment, understood holistically. We're rebuilding our connections with nature, including urban green areas and the local rivers. We are creating a healthy digital environment. We ensure quality of life and well-being.**

Our goal is to direct thinking towards coexistence with nature as a value in itself, not just for practical benefits (mainly economic ones). In creating the ECoC programme, we have referred to research on the needs of Lublin's residents, while analysing projects presented in citizen budgets and district programmes. The quality and availability of urban green spaces, and possibilities to spend leisure time in close contact with nature, emerges among the most frequently cited concerns for our residents. In open calls for ideas and dreams for the ECoC programme, it was this concern for nature that appeared most consistently, intertwined with proposals for cultural initiatives. Lublin's people are eager to engage in pro-environmental initiatives and they expect culture to serve as a guardian of nature.



The latest research shows that 12 percent of people living in Poland have never had the sense of well-being, which means that one in eight hasn't been happy in their life. In our diagnosis of the city's condition, we rely on nationwide analyses, focusing on local challenges related to eastern Poland's particularly difficult economic and social situation. Culture reflects the life of a society in polycrisis: we're experiencing the effects of armed conflicts, and crises that are economic, migrational, climatic and resource-related, but also the crisis of loneliness. All these overlap and exacerbate each other.

## RE:CLAIMING THE GREEN

**In its etymology, the word “culture” conceals the indissoluble bond between humans and nature. It isn’t possible to consider cultural activities in isolation from *cultus agri*. We believe that culture is a powerful tool in countering climate catastrophe. With humanity approaching the point of no return, we propose an enduring RE:UNION with nature. We will treat nature subjectively – not as a resource to be exploited.**

We propose the green dimension of RE:UNION in response: restoring Lublin residents’ natural bond with the environment. In times of increasing social isolation, addiction to mobile devices and society’s deteriorating psychophysical condition, this is a task of particular importance.

**Line budget: € 1,100,000**

### **The Green Network**

A system of river valleys and dry ravines winds throughout most Lublin districts that is unique on a European scale. We propose connecting this topography into *The Green Network*, enhanced with cultural and educational activities to restore – through art – urban nature for residents of our city.

*The Green Network* proposes linking these green areas while making them accessible, and through a renewed ease of communication with one another. In creating a green map of the city, we include river and stream valleys, ravines, along with open areas, agricultural lands, woods and forests, Lublin’s extensive parks, garden allotments (an urban feature that flourishes in Poland) and greenery that shields industrial and railway areas. This totals about 147 km<sup>2</sup> of highly biodiverse natural areas, readily accessible to residents and ideal for enabling cultural activities.

By 2029, nearly 200 km of paths and routes will be planned out, leading to and from these networked areas and prioritising pedestrians and bicyclists. We view *The Green Network* in the contexts of both recreation and daily life. The goal is also a change in thinking about internal communication: creating new, unexpected connections, bringing together housing estates and districts that at present are artificially isolated from each other, and regaining access to our rivers and streams.

*The Green Network* comprises the following investment projects: Bronowice Park, revitalising green areas of the Tatary district on the city’s east side, Green Błonia Park alongside Castle Hill and the re-naturalised Wild Riverside Park. Adding these four key investments into the network will provide places for cultural and educational activities during the ECoC programme – above all, though, they will become a real Lublin heritage of RE:UNION, remaining securely used and enjoyed beyond the year of celebrations.

*The Green Network’s* main axis is the Bystrzyca River Valley, which links central Lublin with the Bronowice and Tatary districts and where the revitalisation project has already been concluded. We also plan investments aimed to create spaces of relaxation and care for residents’ well-being: recreational terraces and scenic decks, kayak marinas, up-to-date audio-educational paths, playgrounds and obstacle courses, climbing nests, water points, grassy beaches, riverside platforms, small-form architecture and technical, sanitary and catering infrastructure. Detailed solutions are to be consulted through each stage, requiring the approval of ECoC officers for inclusivity and diversity and for environmental issues.

***The Green Network* will include projects submitted by activists, artists and residents in open calls for the ECoC programme:**

**Forest preschools** – places where children are educated in the company of art and in harmony with nature, spending most of their day outdoors. We project the establishment of at least two permanent preschools run according to the Scandinavian model.

**Green Classrooms** – cultural activities on the premises of the Wild Riverside Park will be a space for learning, rest and getting in touch with nature, where every school and every preschool can conduct classes on environmental and artistic issues. Green Classrooms' activities will all be led by professional educators and trainers.

**Wild Kids Sanctuary** – an answer to common problems, from nature-deficit syndrome to criminalisation and deprivation of play to helicopter parenting. We want to extend and develop a seasonal adventure-playground project we have now been running for years. The Sanctuary offers forms of play that shape necessary competencies for interacting consciously with culture, which include social skills, personality and creativity. By 2029, we plan to establish Sanctuaries in most Lublin districts. The model we have created can provide inspiration for other cities.

**Rotunda** – we will create social gardens that will be a combination of a greenhouse cultivated in accordance with the principles of permaculture and an installation for collecting and storing rainwater. These structures, forming a rotunda 11 metres in diameter, will be a garden installation and also an oval screen for multimedia projections and mappings and a place for artistic expression. Cultivation will be carried out on elevated beds of varying heights, accessible to people with special needs. The *Rotundas* will be established in selected *Green Network* locations by 2029, along with the growing community activated around them.

**Biopolis** – urban festival of contemporary art, aimed at sensitising the context of nature, including rivers and urban waterways. The conceptual basis of these events

is playing towards the future and breaking mental clichés, given humanity's need to redefine boundaries for its actions.

**Earth Night Lublin** – this emanation of communal relations with nature will include Lublin artists into the international network DJs for Climate Action, and their events of the global Earth Night initiative, which are rave celebrations of Earth Day. *Earth Night Lublin* focuses on sound ecology and inter-generational integration. It includes a proposal for whole families, organised during daytime with quality music and reduced volume – an opportunity to celebrate Mother Earth together.

**Urban Landart** – Lublin and the Lublin region are Poland's cradle of landart. In *Green Network* areas, we will implement a series of artistic installations by top Polish and European artists who are using nature as an art form.

Leading organisation: Society for Nature and Man, Faculty of Natural and Technical Sciences – KUL, Green Spaces and Municipal Services Department; Office of the Municipal Monuments Conservation; Partners: Green-Schools Ireland (IE), European Outdoor Education Hub (GR), London Play Design (GB), Council for Creative Education (FI), The European Institute for Outdoor Adventure Education and Experiential Learning, EduCluster (FI), DJs For Climate Action, Earth Night, Framer Framed (NL), Van Abbemuseum w Eindhoven (NL), Workshops of Culture in Lublin, Centre for Culture in Lublin, The Polish Nation-wide Association for Forest Pre-schools; Legacy: 4 key revitalisation investments connected to the green network will become places for cultural and educational activities, two Forest pre-schools, 10 Wild Children Sanctuaries, 4 Rotundas, 1 new festival, several landart works; Budget: €€€

### Water's Memory

Flowing water can be compared to the passage of time. During a drought, a river can reveal a hidden history, and it can blur the present during a flood. Creators of visual and performing arts along with those from sound and literature domains will work within this thematic horizon. They will create an exhibition supplemented by a comprehensive audio installation (collecting compositions, sound essays and field recordings), a series of music publications and podcasts.

The *Water's Memory* will bind local and international contexts, as rivers flow among many regions and countries.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: Cross At-tic (CZ), Transit House (DK), TATWERK (DE), Tuned City (DE), Namur 2030 (BE); Curators: Marcin Dymiter, Ludomir Franczak; Artists: Oana Hodad, Michał Salwiński, Postnational Interphonic Theater – Alex Halka; Budget: €

### Slow Food Festival

This seasonal cycle of events, conducted in the Maria Curie-Skłodowska University Botanical Garden, will promote responsible approaches to food. The programme includes workshops and culinary demonstrations as well as site-specific artistic activities around the topic of environmental awareness. The festival will be based on the Lublin region's traditional products and recipes, as it is predominantly an agricultural area. An important module will be a programme dedicated to wild edible plants: widely available, growing in woods and meadows, these can be part

of a healthy and balanced diet. Satisfying the appetite is important to us, of course, but at its core this educational project will shape awareness of nutritional challenges associated with the climate crisis. The festival will also serve as a story about culinary culture from different corners of Europe.

Leader: Lublin Metropolitan Tourism Organisation; Partners: UMCS Botanical Garden, food industry companies associated in the Business Union; Budget: €

### Mobile Apitherapy Centre

We will design and build a mobile container complex for apitherapy and educational activities with beehives, without creating an apiary or using bee products. The *Mobile Apitherapy Centre* will enable direct contact with bees, and we also assume commercial activity in the field of apitherapy. The Centre will continue our great regional beekeeping traditions (south of the city in Pszczela Wola, Poland's only beekeeping school is located),

while extending the current public debate on nature's role in human life and on human attitudes toward nature. Understood as a living community, bees will provide a source of inspiration for cultural workshops geared to participants.

Leader: Urban Artistic Apiary / Centre for Meeting of Cultures; Partners: Beekeeping Technical School in Pszczela Wola, University of Life Sciences in Lublin; Budget: €



## BRAVE NEW WORLD

**Digital space. A mass hallucination most of the earth's inhabitants willingly succumb to, or a new habitat where we transgress corporeal boundaries to immerse in the world we're creating from scratch? It's surprising how in the alternate reality we replicate mechanisms it's been made to escape. Aware of the virtual world's actual dangers, we also recognise its endless possibilities.**

We intend to use these in preserving and promoting European humanist values through cultural heritage and art's presence in the internet multiverse while we will

provide marginalised groups access, aided by virtual reality, to performative actions. Riding the podcast revolution's waves, seeing earbuds tucked into nearly every ear, we leave the oculo-centric perspective and immerse in reality's audial image, discovering a whole new world described with sound. We learn how to inhabit a world where the written word, in a turn of history's tide, yields to the spoken one and where images yield to sounds.

**Line budget: € 250,000**

### Memories of the Future

The city of Lublin has received the European Heritage Label as the site of the historic Union of Lublin. Objects that have been designated for their direct relations to that pact are Lublin Castle's Chapel of the Holy Trinity and the Monument of the Union of Lublin, along with the Basilica of St. Stanislaus and its Dominican monastery. As exemplified by Notre Dame's recent reconstruction, digitisation of such poignant heritage sites is essential to the ability to rescue them from damages in natural disasters or war.

The *Memories of the Future* educational research project entails using technology, knowledge and Partners among institutions of higher education associated with the Lublin Digital Union, in prototyping new techniques for digitising space utilising AI to transfer historical space of European heritage into virtual reality, then making the effects available under Creative Commons licensing.

By involving residents across a wide range of ages, initially through in-person workshops, we will also recreate our iconic monuments within Minecraft's reality.

After 2029, in expanding the project, we will introduce Lublin's cultural institutions into virtual spaces, enabling them to open part of their programmes to the gaming community, especially in the field of visual arts. These activities will be navigated by the *Institute of Video Games Culture*, operating in the *Creative Industries District*.

Leader: Office of the Municipal Monuments Conservation – Lublin;  
Partners: Lublin Digital Union – Lublin University of Technology, Medical University in Lublin, University of Life Sciences in Lublin; Legacy: digitisation of European Heritage Label sites; Budget: €

## Laterna Magica

Drawing on experiences around 2020, when our interaction with culture during the pandemic transmuted very quickly into the individual, personal experience of watching films, streamed performances and concerts, we have become the exclusive moderators of our cultural lives. We have also moved closer to the daily experience of those excluded in terms of communication and financial resources, and of the bedridden and incarcerated. Whenever communal participation isn't possible, the VR medium, by virtue of its immersivity, is closest to the reality of being in the audience. Participants immerse in the world we create for them, and due to the 360-degree panoramic video camera and surround sound, the illusion of being an eye-witness is almost perfect.

*Laterna Magica*, the itinerant centre for culture and arts, is equipped with more than a dozen VR goggle sets and fixtures for arranging space for audiences in local community centres, libraries, schools,

senior-citizen homes, care facilities, hospitals and penitentiaries, enabling disenfranchised people to participate in full-performance experiences. Instead of showing them abridged events from the ECoC programme due to technical limitations, we intend to provide them opportunities to relocate fully to the big stage and experience those events in their fullest capacity. VR productions are an ideal tool for promotion and for intercultural exchange, as well, and the price of sending them out to Europe's widest reaches can be calculated in megabits, not in euros.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: Virtual Reality and Psychophysiology LabThe Polish Academy of Sciences in Warsaw; Visual Narrative Laboratory of Lodz Film School, Faculty of Media Art Fine Art University in Poznan, Faculty of Media Art, Academy of Fine Arts in Warsaw; Indicators: 100 shows annually in the most difficult-to-reach audience's places of stay; Budget: €

## Audionomy

Virtual reality continues to be constructed on the premise of oculocentricity, though we've lived in an era that researchers have dubbed the auditive turn or breakthrough: the era of the ear. This is clearly a competition with the era of the eye. In which the auditory order functions on par with the scripted and visual ones. While each is autonomous, they complement one another in producing a polyphonic world. The podcast revolution is a practical dimension of this auditive turn. Everybody listens, many keep on recording – yet how many are understanding?

The *Audionomy* project aims to develop competences for informed reception of the sonic space, and for sound as the universal language of intercultural communication. The storytelling of our world through sounds of day-to-day activities is comprehensible to everyone and everywhere, and it may also be

contributing to the construction of personal well-being through the ASMR phenomenon (autonomous sensory meridian response). We will organise collective listening sessions combined with conversations in places from hospitals, nursing and children's homes, day-care centres and storytelling workshops in Lublin schools. We also intend to construct installations: confession recorders set up in city parks for those who want to share their stories, with an option of recording contributions that will eventually be compiled in an audio-documentary series.

Leader: Audionomia Foundation; Partners: Polish Radio Lublin, Nara (LT), Nepatogus Kinas (LT), Biliety nęra (LT), EBU (European Broadcasting Union), Dom Utopii, University of Lodz, University of Warmia and Mazury; Budget: €

## SAFE HAVEN

**We consider the building of safe spaces and nurturing resilience to be core activities accompanying the ECoC process. Resilience mechanisms developed through culture can inform well-being for audiences and creators of cultural events alike.**

We recognise our need as an integrated society, in the face of many unforeseen circumstances, to develop effective, functional mechanisms and instruments. Therefore resilience, as the ability to respond to disruptions and adapt to situations in combination with caring for oneself and for others, is among the RE:UNION programme's essential components. Another important aspect in this area is taking care of one's body and activating the senses holistically.

We will focus on artistic research and practice. Projects within this programme line will be exploratory in nature: we want to juxtapose intersectional approaches, fostering dialogues that can surpass the manufacturing of products, while emphasising processual work based on interrelational empowerment. With our format proposals, we want to enhance cohesion in communities as they go through periods of change and breakthroughs. Drawing on ECoC potential, we can further develop good standards for managing and creating culture.

**Line budget: € 300,000**

### Social Space of Cultural Resilience

The social observatory unit, set up in cooperation with Ghent 2030, Burgos 2031 and the Cluj Cultural Center in Cluj-Napoca, is dedicated to cultural-resilience initiatives as a basis for social transformation and community well-being. We will attempt, through research, promotion of good practice and interdisciplinary social-artistic projects, to build a future for our communities that is more resilient and vibrant. The unit will be process-oriented, with different cities coming together that have experience in ECoC competitions (for example, Cluj-Napoca's experimental Re:Form programme) to mutually develop new formats for thinking, working and coexistence.

We will depart from paradigms that turn traumatic events into growth drivers, focusing instead on the development of a nurturing, co-creative environment. Each participating ECoC city will contribute to cultural-resilience space according to its specificities, with its programme prepared in collaboration with the four ECoC appointees, known as Officers for Creative

Europe Priorities (inclusivity and accessibility, interculturalism, ecology, gender equality). We intend to develop artistic practices and research (performative, visual, sonic, related to the art of body and movement), networking meetings on local and international levels (seminars, residencies, job shadowing), respite residencies, themed-performance dinners, an incubator for experimental space, resilience-linked educational programmes for young people and local communities, and mentoring for cultural institutions. A social space supporting ethno-racial diversity and migrant culture will be established, in a movement of empathy and dialogue with otherness.

As change needs to come from within, our facilitation activities will be accompanied by reflection on the state of cultural management. We will dedicate one social-space module to facilitating the institutional-cultural environment and to developing good practices regarding employee well-being and improving the quality of cultural management, up to the levels of organisers and patrons. To build a healthy environment for creativity, a watchdog NGO will be

established, focused on supporting the cultural sector and on transparency of its management: a safe place to talk openly about inequalities, abuses, exclusions and traumas, lack of work-life balance, trauma, burnout (professional and activist), bullying, manipulation and gaslighting.

As part of the *Social Space* we will implement a *Culture: Safe Space* module. This educational programme will focus on mental health among cultural creators and for different audiences: children, youth, seniors, migrants and refugees, with its emphasis to include reactions to mental crises. It will be systemic, comprising ongoing workshop support for cultural workers, and introducing supervision to improve their work methods and attend to their well-being. *Culture: Safe Space* also provides a new certification system for events, institutions and projects with specific sensitivities to issues of diversity, well-being, mental health and individuals' overall safety, regardless of age, gender, origin, religion, sexual orientation and specific accessibility needs.

Our aim is for all cultural institutions to feature on *Culture: Safe Space's* local map, with no tolerance for violence, exclusion, bullying and hate speech. The social space will support queer-feminist artists and collectives for

whom key tools include choreography, discursive practices around dance, bodily practices in the perspective of mindfulness and well-being, both in the context of its artistic and social function. It will offer freelancers long-term production support in a collaborative network with other queer-feminist organisations and the arts community across Poland and Europe. The pilot institution of *Social Space of Cultural Resilience* requires cooperation between experts including those from the legal, sociological and HR fields, with participation from a representative group in the local cultural community and in cooperation with city authorities.

Leader: ECoC Institution; Partners: Ghent 2030 (BE), Burgos 2031 (ES), Cluj Napoca Cultural Centre (RO), Stanica – STATION Service for Contemporary Dance (RS), Imaginative Choreographic Center (BG), Nomad Dance Academy (HR), New Performance Turku Biennale (FI), The Grotowski Institute, Wrocław Institute of Culture, Komuna Theatre in Warsaw Legacy: Creating a physical and virtual space for cultural resilience serving as a platform for collaboration and exchange; Budget: €

## City of Ethical Festivals

Lublin, with annual events ranging from the Night of Culture to East of Culture – Other Sounds and Carnaval Sztukmistrzów (Magicians' Carnival), Re:Tradition Festival – Jagiellonian Market, is a city of vital auteur-driven, high-quality festivals of long standing that attract local and international audiences of nearly half a million local and international people. We will brand Lublin as the *City of Ethical Festivals* to build on this extensive experience and to ensure European standards for the organisation of inclusive, socially responsible cultural events in our public space.

From 2025, drawing on international Partners and the practical aspects of our years of intensive preparation for ECoC celebrations, we will invite a comprehensive range of professionals to Lublin to share their expertise in areas from cultural accessibility for people with disabilities to sustainable development, equal opportunities and non-discrimination. In tandem with officers for inclusivity and accessibility and the ecology appointed within the ECoC organisational structure, we will then extend these areas in practical, direct contexts with those who operate Lublin's admirable range of festivals.



Concluding this process will be the production of standards for publicly funded cultural events and their certification-and-reward system on the European forum. Additionally, specific solutions will be implemented, including noise standards, functional plans for the city's public spaces, and the appointment of a Night Mayor of Lublin.

Leader: Workshops of Culture in Lublin; Partners: Keychange Network, CRYPTIC (GB), Atlas Festival (UA), Acting for Climate (NO, DK, FI), České Budějovice 2028 (CZ), Mladi Levi Festival (SI), JazzDanmark (DK), Construction Festival (UA), English Folk Expo (GB), Music Declares

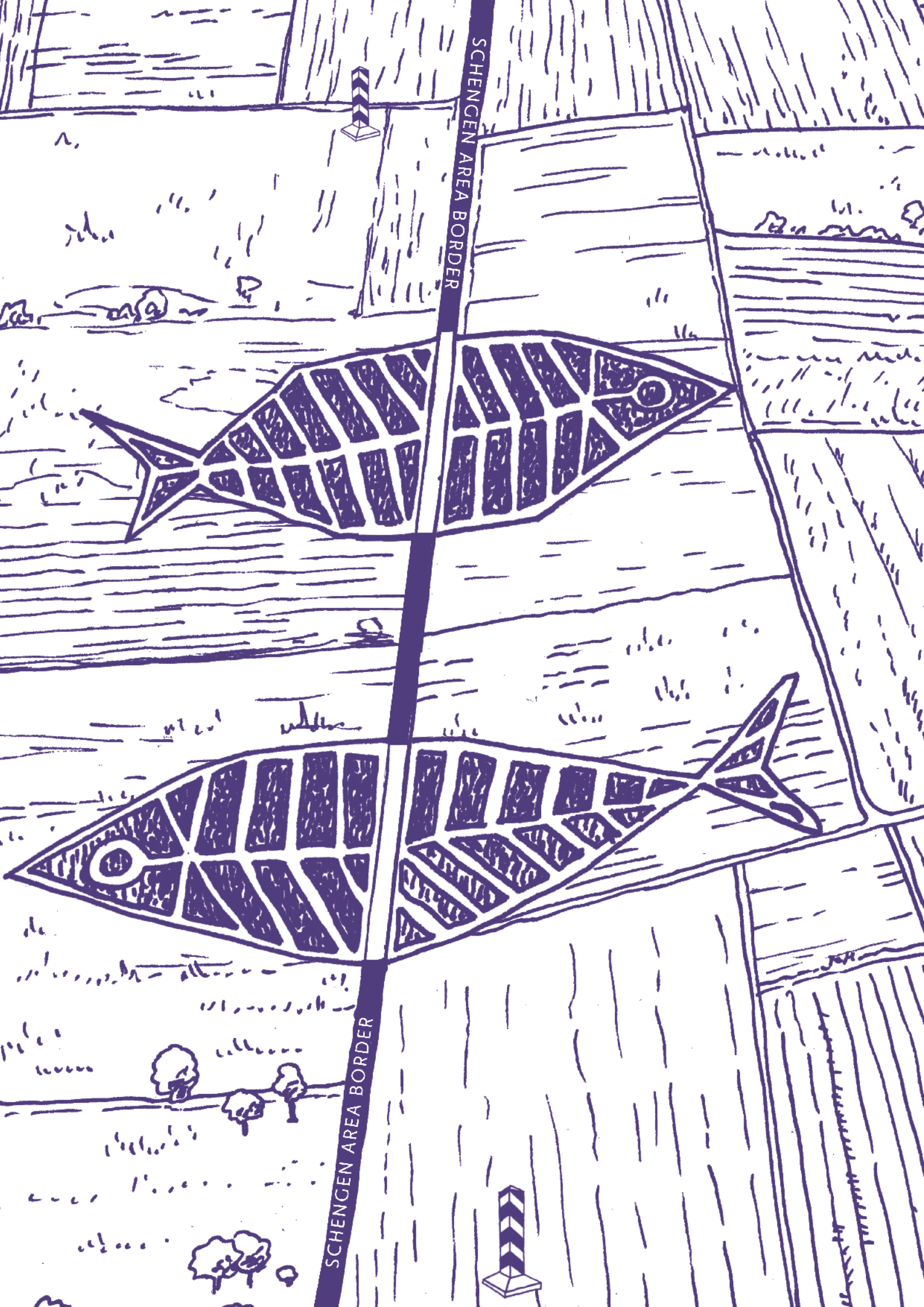
Emergency, Valencia University (ES), The World Forum for Acoustic Ecology (SE), Impact Foundation, Music Export Poland, ZAIKS, Municipal Centre of Culture in Bydgoszcz and Bydgoszcz UNESCO City of Music Office, National Centre for Culture, the Adam Mickiewicz Institute; Indicators: 50 Lublin's festivals participating in the development program, 600,000 festival participants, 30 expert consultations; Legacy: a special resolution as a systemic solution for the city – development of a European code of ethical festivals – a system of prestigious certification; Budget: €

## ECOC RE:UNION Diploma

Together with the Marcel Hicter Fondation, we plan to establish a Lublin School for Cultural Managers, whose activities will prepare Lublin's cultural staff to implement the ECoC Lublin 2029 programme. Each training course will be confirmed with a diploma in cultural project management awarded in cooperation with the Marcel Hicter Fondation.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: Marcel Hicter Fondation (BE); Legacy: internationalisation of Lublin's cultural staff; Budget: €





# BORDERS

## RE:MEMBER

- Story of the City
- Lubartowska Street

## OUTER RIMS

- Provincial Europe
- Flights: An Itinerant Opera
- Cross-border Zones: New Music Territories
- RE:UNITED GogolFest
- Шви / Stiches
- Rehab
- Простые слова. Вольные слова / Simple Words. Free Words
- Regional Capitals of Culture
- Port Lublin 2029 – Port Lemesos 2030 – Port Gozo 2031

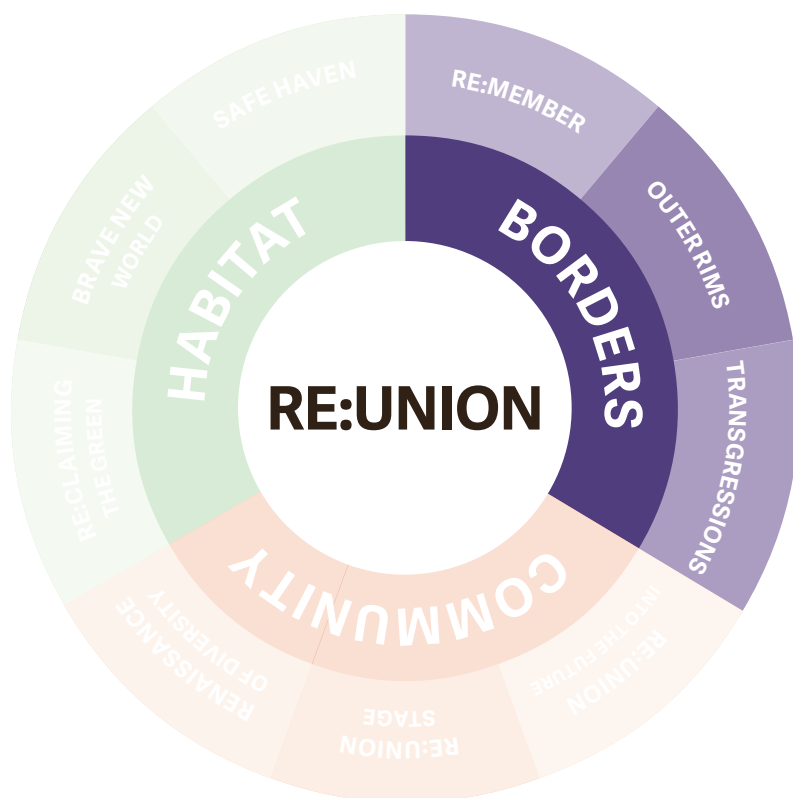
## TRANSGRESSIONS

- Circus chain reaction
- Theatre of Transformation
- Landart at the border
- Lublin Beyond the Seas
- Lublin 2029 – Farfara 2031

**In these projects, we explore the boundaries of memory, examine border areas and question the limits in art.**

The border – it draws from rich aesthetic borderland inspirations. The border zone is an area of discontinuity between differing orders and separated sovereignties: a zone of transition, a threshold, a place of initiation, where hierarchies and rules are suspended. It's a place of political and also aesthetic *rites de passage*, where new artistic phenomena can emerge.

Lublin, a border city located at the crossroads of venerable routes, has preserved a unique sensitivity in its *genius loci*. Through ambitious cultural projects, we explore what is common in border identities. We create a cultural space of exchange



and assimilation, of healing social and individual traumas, of mediation and of counteracting exclusion. With our programme, we cross and combine borders of the city, our region and of Europe.

We'll create an appropriate space for artistic activities – long-term ones, processual and requiring presence and attentiveness, based on direct human contact and the establishment of deep relationships. The boundaries will give renewed impetus to innovative interdisciplinary research that's been conducted here for years. All of which, thanks to international projects, will gain long-term support and European visibility.



## RE:MEMBER

**Ours is a city with a heterogeneous, multicultural past. Culture enables us to understand this complex heritage, allowing us to cross memory's boundaries. We explore the city's memory, collective and individual. We seek out traces of the Union of Lublin heritage and traditions from what for centuries was multicultural Lublin, while also boldly entering areas of negative, unwanted, ash-strewn memory.**

Lublin, as a city at the borders, is a place where multidimensional history lives and shows its presence in daily life. The co-existence of religions and cultures – Polish, Lithuanian, Rus', German and Jewish – remains visible, perceptible in architecture, in traditions, in collective memory. The RE:UNION challenge related to local history has led us to set aside passive, nostalgic recollection of the past. Re:Membering is an ongoing act of consciously recalling and reinterpreting

history, an act of unforgetting that doesn't dodge painful chapters, whether those concern the demise of the multicultural city or the Holocaust. This is a way to honour victims and understand the roots of conflicts, and it is a tool in counteracting the recurrence of mistakes from the past. It gives us the strength to act.

We have based this programme line on projects carried out in historic venues holding traces of diverse, co-existing cultures. We tell the story of the city's history, exploring – both collective and individual – memory through utilising art's contemporary language and the local energy of grassroots communities. Here, the essential dimension in implementing the RE:UNION idea is promoting diversity and counteracting discrimination, thereby contributing to the EU's broad strategy for an inclusive society.

**Line budget: € 350,000**

### Story of the City

We will invite European artists to craft a story of the city through providing them access to the most attractive, resonant historic locations: the underground route running beneath the Market Square and the Old Town's tenement houses and Renaissance-era cellars. Exhibitions will be created here using contemporary technologies, to provide ECoC visitors with a fictionalised and interactive historical experience, at once engaging and emotional: a journey through the city's past eras and among differing layers of local identity.

A prime reminder will be of our Jewish community's remarkable role, as they comprised nearly half of the population before the Second World War. This contains their seven-century history of co-creating Lublin, as it became an eminent centre of mysticism and of Jewish scholarship and of the publishing movement, leading it to be dubbed

the 'Jewish Oxford'. Then during the Second World War, German-occupied Lublin was at the very core of the Holocaust. We want art, in its recording of various individual and collective remembrance practices, to make new contributions to understanding the mechanisms of evil, and to reflect on contemporary wars, totalitarianisms and hate speech.

Crucial to this project will be an extensive educational programme around the theme of exhibitions and artworks. A central part will be the revitalisation of the House of Words, one of the ECoC investments, operating in a former printing house, whose activities are devoted not only to books, but to freedom of speech as a tool for defending democracy through its exhibitions, performances, literary workshops and projects with the local community. The conversion of the House of Words will provide a benchmark in the revitalisation of the quaint old Żmigród neighbourhood, and in unlocking its potential for locals and for tourism.



Leader: The "Grodzka Gate – NN Theatre" Centre; Partners: Partners: Bnai Brith (LU), Kiriathy Foundation International (IL), Izmir Jewish Heritage (TR), Israeli House (GE), Federation of Jewish Communities (CZ), Journées Européennes de la Culture et du Patrimoine Juifs (FR), Makom Sefarad (ES), Service for the Protection of Historical Environment and Cultural Museum-Reservations (AM), Jewish

Heritage Network (NL), Centropa (DE, AU, HU), AEPJ (LU, ES), Pangeanic (ES), Association Européenne pour la Préservation et valorisation de la culture et du patrimoine Juifs (LU), Critical Heritage Studies Centre – University of Stirling (UK), The Ukrainian Centre for Holocaust Studies (UA), Yad Vashem (IL) Legacy: new tourist paths and multimedia exhibitions; Budget: €€

## Lubartowska Street

A year-long series of events will consider Lubartowska Street in central Lublin, where the Catholic and Jewish worlds long intermingled, and which runs between the former Jewish district (of which few remnants remain) and the busy Śródmieście district. Lubartowska, parts of which suffer neglect, remains stigmatised as being unsafe, which has resulted in its marginalisation though it's located so centrally. Through cultural activities, we will encourage residents to learn about the street's rich history and reintegrate it into the city's fabric.

**My Lublin** – in referring to works by two Jewish artists who lived on Lubartowska Street (Michał Hofman's song "My Lublin" and Róża Fiszman-Sznajdman's book of the same title), the Jewish Lublin Foundation will organise a series of meetings and workshops. Unique places still stand there: from the Yeshiva building and the house of the Magician of Lublin to the Jewish market, the scales factory, an umbrella maker's yard and the building of the progressive Perec school from the interwar period. They all conceal immeasurable reserves of fascinating human stories, an ample basis for the entire year-long programme.

**Republic of Dreams** – a long-term programme of social revitalisation and professional development for young artists and cultural animators. The studio of the Eastern Theatre, a distinct venue in a disadvantaged district, will be at the heart of this incubator of social and artistic activities. The theatre combines local and international perspectives, organising residencies for young artists and animators from Poland and abroad, along with its rich artistic programme for the local community (concerts, performances, art workshops, exhibitions, installations, meetings with noteworthy people). Its efforts are to integrate the local community and extend therapy through art and animation activities conducted in a marginalised district, aimed at people suffering from alcohol-use disorder and from homelessness.

Leader: Jewish Lublin Foundation / Eastern Theatre Foundation; Partners: Alharallah Theater (DE), Piccola Campania della Magnolia (IT), Immaginario Sociale Onlus (IT), Udruzenje Svetlost (RS), Funnylucious Theatre (SK), Itt es Most Tarsulat (HU), Torraha (EG), Udruga Prizma (HR), Ottovolante (IT), Teatro della Zucca (IT), Start Now (GE); Budget: €

## OUTER RIMS

**Outer Rims isn't just a map site that ancient cartographers described with *Hic sunt dracones* ('Here be dragons'). It's also a condition of mind, a state of mind, a space of mediation situated between 'here' and 'there', between 'us' and 'them'.**

Lublin has been a presenter for artists from Eastern European countries for quite some time now, an important focal point on the European mobility map. Today, facing the onslaught of Russian colonialism, these activities are more necessary than ever. In Outer

Rims, we have developed a framework programme prepared in partnership with Belarusian and Ukrainian curators and artists. Due to ECoC, a new level can be reached in this remarkable transfer from the artistic communities of these countries. European visibility for this transfer will facilitate the showcasing of many worlds, still inadequately explored — and our earnest, ambitious assumption is that Lublin in 2029 will be just the very first of the stops as they are welcomed in the West.

**Line budget: € 4,300,000**

### Provincial Europe

A series of National Museum in Lublin exhibitions showcasing the contribution of the provinces to shaping the 20th century's artistic avant-garde. Along with the world's art capitals of the interwar avant-garde, important impacts came from Vitebsk, Łódź and Dresden, while artistic movements in Odessa, Poznań, Cluj, Prešov, Düsseldorf, Hünfeld and Bern held great significance for the post-war history of art. Lublin also played a significant role. This story, divided into chapters, will be deeply rooted in Lublin experiences, local memory and artistic myths. We want to understand contemporary tensions between the centre and the periphery, to recognise the work of artists operating globally and locally (Robert Smithson, Gustaw Metzger, Enrico Baj, Odessa conceptualism), to show the relationships of artists with small-scale homelands, from that of Paweł Althamer with Bródno in Warsaw to Leon Tarasewicz with Podlasie, Mirosław Bałka with Otwock and Robert Kuśmirowski with Lublin. We will ask about mental boundaries that remained after the Iron Curtain era, and will reveal parallelisms and tensions between peripheries and centres, showing the transfer of artistic ideas, survival strategies, resistance and openness, infatuations and disappointments. While the exhibitions that make up *Provincial Europe* will have a museum dimension,

they will also present works by contemporary artists deeply rooted in today's provincial Europe. In addition to presenting museum works by those no longer with us, we will invite cooperations from artists including Thomas Hirshorn, Rirkrit Tiravanija, Leon Tarasewicz, Jarosław Kozłowski, Mirosław Bałka, Robert Kuśmirowski, Zhanna Kadyrova, Małgorzata Mirga-Tas, Andrej Dureiko, Jan Gryka, Marina Naprushkina and Paweł Althamer. A key element of the project will be an international open call focused on transgression. *Provincial Europe* offers the opportunity to formulate a manifesto of the provinces' artistic greatness in the contemporary globalised world.

Leader: National Museum in Lublin, The Biała Gallery / Centre for Culture in Lublin, Labirynt Gallery; Partners: de Appel Amsterdam (NL), Moderna Galerija (SI), Kunsthalle (CH), Andy Warhol Museum of Modern Art), Richard Demarco Gallery (GB), Muzeum Sztuki w Łodzi; Curators: Mirosław Haponiuk, Marcin Lachowski; Artist: we would like to invite, Thomas Hirshorn, Rirkrit Tiravanija, Zhanna Kadyrova, Leon Tarasewicz, Jarosław Kozłowski, Mirosław Bałka, Robert Kuśmirowski, Małgorzata Mirga-Tas, Andrej Dureiko, Jan Gryka, Marina Napruszkin, Paweł Althamer; Indicators: 1 idea, 5 exhibitions, 5 galleries; Budget: €€€

## Flights: An Itinerant Opera

An opera to be based on Olga Tokarczuk's novel, exploring the state of 'being on the road', as told from a woman's point of view. An opera about airports, railway stations, border crossings, ferries, roads and motorways, roadside car parks and bus stations, about refugees and exiles, tourists and pilgrims, emigrants and smugglers, and above all about misfits lost in the labyrinth of the world. And an opera set in the political realities of the EU's eastern borderland, where the consequences of war and competing nationalisms are deeply incised, at the overlap of disparate mental maps, wastelands of myth and cultural phantasm.

The production's choreographic layer will be handled by political refugees from Belarus, by war refugees from Ukraine, by 'nobody's people' trying to make their way over the Union's eastern border in search of a better world. Its concrete corporeality and stage space will belong to them. It will thus be a story about losing home and searching for it, about losing and finding one's way, about the spiritual effort of travelling and travellers' border experiences — about rites of passage on the road.

*Flights: An Itinerant Opera* will be a travelling opera for hitting the road, as presentable in professional theatres as it is in non-theatrical spaces. While the production will do without a large orchestra, massed choruses, ballet corps and elaborate scenery, our ambition is to prepare an opera as engaging to all the senses as grand opera has been in the past. The performance will be transcribed into various languages based on Ukrainian, English and German translations of the Nobel laureate's novel *Flights*. We want to recreate the music of today's multilingual hustle and bustle. The score will be by Rafał Ryterski, a composer of the young generation, multimedia artist and social activist.

Leader: Consortium – Union of Lublin Cultural Operators; Planned partners: The Olga Tokarczuk Foundation, pro-Modern vocal sextet, Anonymous Ensemble (US), Chór Gloria Chamber Choir (UA), Lublin Dance Theatre, Munster Music Academy; Legacy: Presentation of the show in several places in Europe; Budget: €€€

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## Cross-border Zones: New Music Territories

The cross-border regions glow with creative potential, provoking unconventional exchanges, confrontations and unexpected encounters. We want to prove that music can circumvent the border barriers of styles, genres, schools, aesthetic fashions and social coteries. The festival will consist of concerts presenting primarily musical premieres. The meandering Bug River will inspire the inaugural concert in the series: one of Europe's few rivers with its course not disrupted by man, the winding Bug delineates the EU from Belarus and Ukraine. One of the enduring cultural borders in Europe also runs here: with the Gothic Europe of Rome on one side, and the Byzantine Europe of Constantinople on the other. For centuries, the Union of

Lublin had been the boldest attempt to transcend those border differences.

We want to show mutual inspirations – from the EU, from the borderlands – in contemporary Polish, Lithuanian, Latvian, Ukrainian and Estonian music. We will summon contemporary classics by Krzysztof Penderecki, Arvo Pärt and Valentin Silvestrov, along with the most recent 'cross-border' explorations. Other concert themes will concern the borderlands in a more metaphorical sense: crossing boundaries of comfort (new musical and sound aesthetics), crossing boundaries of cognition (sound activities around John Cage's musical-philosophical ideas), crossing boundaries of creation (AI as a creative tool; music as an intermediary vehicle), crossing linguistic and cultural barriers (transcultural artists), crossing

stereotypes (modernity rooted in antiquity), music of rebellion and of dreams.

We also want to cross boundaries of separateness and narcissism at various festival initiatives through bringing together festival organisers: from Manifeste (IRCAM – Paris) and Maetrz Music (Berlin), to SPOR Festival (Aarhus), Huddersfield's HCMF (GB), the Warsaw Autumn festival, Az Tak festival, Ensemble, and Musica Polonica and Electronica NOVA.

Leader: Consortium – Union of Lublin Cultural Operators; Planned partners: Gaudeamus Music Week (NL), Festival Ultima (NO), Kontrasty (UA), Gaida (LT), SPOR (DK), Manifeste (FR), Meridian (RO); Curator: Jerzy Kornowicz; Legacy: A new festival in the cultural landscape of Europe; Budget: €€€

### RE:UNITED GogolFest

Lublin will become a home for GogolFest, Ukraine's largest contemporary-art festival. GogolFest is a large-scale event, begun in 2007 and taking place in Kyiv and other major Ukrainian cities. Since 2020, the festival has been operating mainly in the international arena, in Europe and the US, relaying information about events in Ukraine and expressing Ukrainian experience in an artistic language.

During Lublin's ECoC events, the festival will create a special edition, *RE:UNITED GogolFest*, to be developed over a four-year preparatory cycle in conjunction with operators from Lublin's cultural institutions and with Ukrainian and European artists. The edition's realisation will begin with an open residency programme, carried out in various locations in Lublin and in the region, in cooperation with performance collectives. The festival's special edition will offer an ambitious European programme of performance, music (alternative music, classical

music, opera) and visual arts (installations, murals). *RE:UNITED GogolFest* will culminate in a large-format, site-specific show, featuring the internationally renowned Ukrainian bands DakhaBrakha and Dakhaughters.

Leader: Festival of contemporary art GogolFest (UA); Partners: European Festival Association, European Theater Convention (DE), British Council (UA), French Institute (UA), Ukrainian-Danish Youth House and Det Danske Kulturinstitut, Goethe-Institute (UA), Austria's Agency for Education and Internationalisation (AT), Center of Contemporary art "DAKH" (UA), Art Space in Exile "Hotel Continental" (DE), Music Export (UA), Britain Hooligan Art Community (GB), Thalia Theater in Hamburg (DE), Dailes Teatris (LV), Mestská Divadla Pražská (CZ), Independent performance formation Dyki Dushi (CH), All-Ukrainian veteran communities "Iron Will" (UA); Budget: €€€

### Шви/Stitches

This month-long interdisciplinary programme will bring together various areas of contemporary Ukrainian culture: visual arts, literature, music, cinema, applied arts and crafts, and panel discussions. It will extend the experience Lviv has offered

ECoCs in presenting Ukrainian culture: from Wrocław 2016 to Kaunas 2022, and in Bad Ischl and Tartu in 2024 – and in Lublin in 2029.

The curators of Stitches write: 'In 2029, we Ukrainians will be a post-traumatic society – regardless of whether the war will have



ended or will continue by then. We will have to take a long time to heal the many wounds of war, both visible and invisible, that permeate hearts and minds and are inflicted amongst people. War is collective, but at the same time everyone experiences it differently, carrying their pain and their memories of lost loved ones, lost home, lost dreams. Stitches tells the story of how we persevere, how we endure, how we can continue to be together despite everything we are experiencing now because of the war, and of what is yet to come. Culture is what helps us to heal, to mend, to renew our damaged world, to create a new one – in the place of the ruined one. It helps us speak and listen to each other – within Ukrainian society. And also, to engage in dialogue with others. It is important for us to talk about the painful experience, about a new

outlook on the world, about how life can emerge in the midst of destruction and in spite of death.’

Leader: Cultural Strategy Institute in Lviv; Partners: Ukraine House in Denmark (DK), Ukrainian Institute (FR), Ukrainian Institute (DE), House of Ukraine; Artists and Curators: contemporary art - Serhij Petluk, Włodko Kaufman; literature: Hryhorij Semenczuk, Halina Kruk; music - Ostap Manulak, Mychajło Szwed; theatre - Maksym Holenko, Olena Apczel; cinema: Iryna Cilyk, Iwan Kozlenko; discussions - Oksana Forostyna, Wachtang Kebuladze, applied art / handcrafts - Roman Zilińko; media - Iwanna Skyba-Jakubowa, Taras Prokopyszyn; Budget: €€€

## Rehab

This Polish-Ukrainian-Lebanese project will combine psychological support and theatre therapy, aimed at Ukrainian families (especially families of veterans and war victims). A series of theatre workshops will be based on the Lebanese model of sixteen steps of coping with war and refugee trauma. Theatrical puppets play a special role as a medium, helping to safely confront difficult experiences, rebuild identity and further personal growth. The *Rehab* project, by adapting this model of working with Syrian refugees to the Ukrainian context, will create sustainable

support for victims of war, while promoting the role of theatre as a driving force for positive social change.

Leader: Hans Christian Andersen Theatre in Lublin; Partners: Lviv Puppet Theater (UA), Khayal Association for Arts and Education (LB), National Psychological Association of Ukraine (UA), Polish Society of Child Psychology; Legacy: Creation of a theater puppet device model for use in the rehabilitation process for people with prosthetic hands or paralysed people; Budget: €

## Простые слова. Вольные слова / Simple Words. Free Words

Today, Belarusian culture stands at the brink of annihilation at home. In 2020, after peaceful protests were brutally suppressed there, the regime expelled many artists from their homeland with no right to return, imprisoning others and depriving those who wanted to remain independent of their opportunity to work.

Since 2020, Lublin has provided refugees from Belarus with more than just physical shelter. We have launched residency programmes and scholarships, creating the Near East Festival of independent Belarusian culture along with informal networks of international support. We have become a true expatriate home for displaced artists of the National Theatre in Minsk, who now operate as the Kupalowcy company until they can return to their rightful place.

In line with the RE:UNION idea, we will invite Belarusians to create their autonomous curatorial programme, in a natural continuation of their vital activities in Lublin. We have announced an open call for projects targeted at Belarusian artists, initiating talks with their largest grassroots organisation, the independent Cultural Council of Belarus. This is already creating the framework for the *Simple Words. Free Words* programme for 2029 as a comprehensive, interdisciplinary series of presentations.

Lublin's ECoC Institution will support the organisation and production of *Simple Words. Free Words*, and will take charge of the European promotion of works created as part of the programme. We want contemporary Belarusian art's unique idiom, formed on a multicultural substrate where their home-grown influences mix with Polish, Ukrainian, Jewish and many other streams, to resonate across international space. Importantly, we also intend to remind people far and wide of the ongoing struggle in Belarus for European values, democracy and human rights, and of the country's intent to belong to a common Europe.

Leader: Artists Association Near East, Doswied Foundation, Belarusian Council for Culture; Partners: Inexkult Foundation, Tanzmesse (DE), New Baltic Dance (LT), European Association of Independent Performing Arts (AT), International network for contemporary performing arts, Pearle\* – Live Performance Europe (BE), Museum of Free Belarus, Danish Cultural Institute (DK), Natverkstan Kultur (SE), Europa Nostra (DE), ART TRANSPARENT, Belarusian Youth Centre in Warsaw, TUTAKA Foundation, Kupałowcy, Belarusian cultural organisations; Creators: Andrey Khadanovich, Svetlana Alexievich, Aleksiej Bratachkin, Polina Dobrovolskaya, Valiantsina Hartsuyeva, Zoja Biełachvościk, Valancina Harcujeva, Alaksandr Zielanko, Alaksandar Kazieta, Alaksandr Harcujeŭ; Legacy: Survival of independent Belarusian culture; Budget: €€

## Regional Capitals of Culture

We have established the Cultural Union of the Metropolitan Area to share the ECoC endeavour across the Lublin region. Based on the RE:UNION framework, we intend to jointly create special events in our region's towns and cities as part of ECoC weekends or entire weeks. Each of these places will create – on the basis of their cooperation with Lublin ECoC – both a proposal for a regional celebration and an autonomous concept for developing culture in their respective cities.

The *Regional Capitals of Culture* programme will be the result of cooperation between local governments and their cultural groups and citizens, with the participation of external

experts. An application form — an abbreviated version of the ECoC selection panel's form — will help them in developing their aims. Long-term goals of Regional Capitals include the Europeanisation of culture in our region's cities and towns, animation of local activism and the creation of a cultural antidote to the Lublin region's short-lived period of infamous 'LGBT-free zones'.

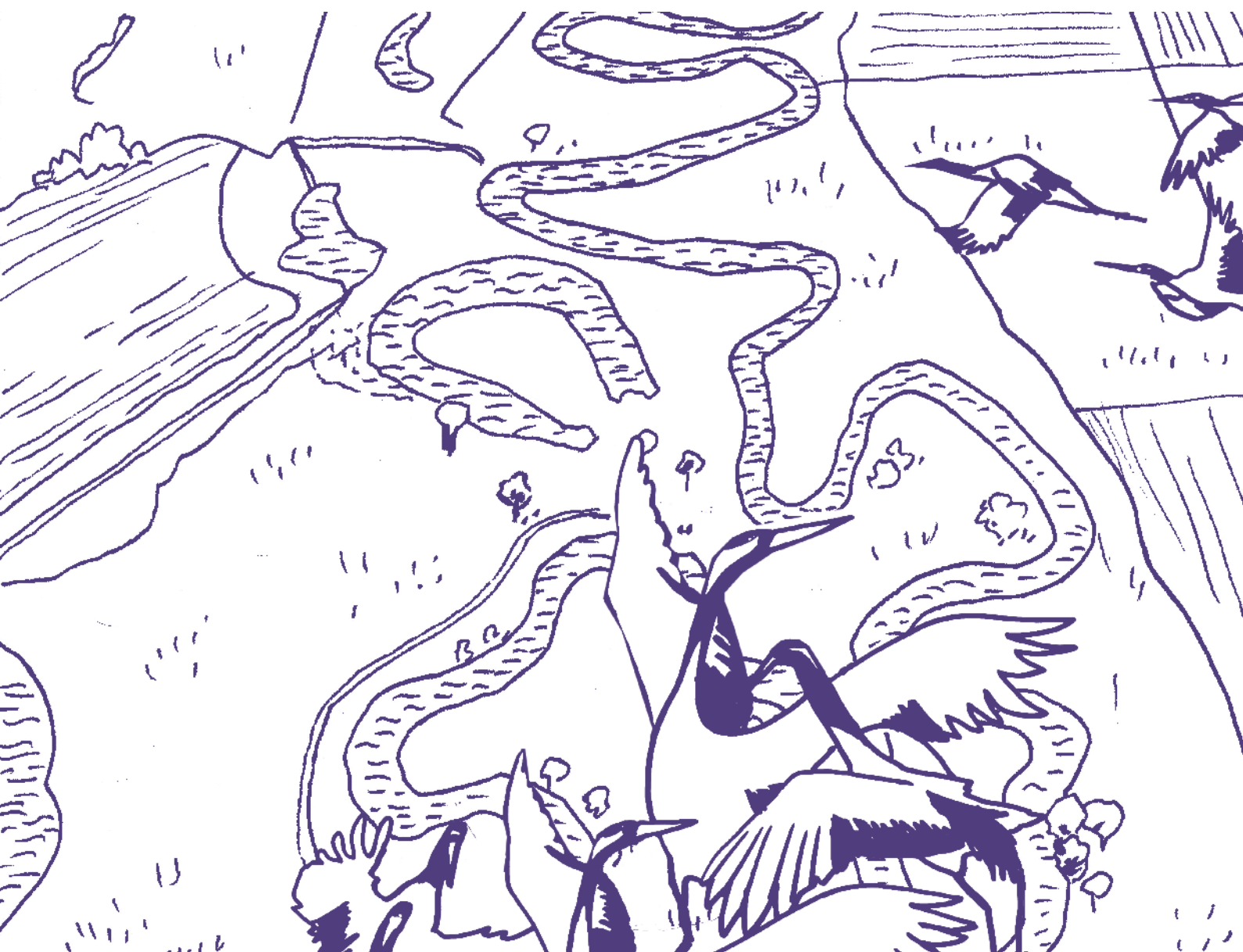
Leader: Lublin Metropolitan Area; Indicators: 26 cities and towns in the Lublin region; Partners: ECoC Institution, Wrocław Institute of Culture, ECoC Kaunas 2022; Legacy: approximately 20 cultural development strategies will be created on the prototype of the ECoC competition form; Budget: €€

### **Port Lublin 2029 – Port Lemesos 2030 – Port Gozo 2031**

Artivists and activists on the EU's southern and eastern borders are developing new methods to defuse growing social tensions over migration. Under the auspices of RE:UNION, they intend for the first time to join forces on such a large scale, to exchange knowledge, to impart their experiences in the language of art. The multi-year Ports programme will occur in a sequence of international locations. It is also educational, combining residencies with exchanges of students at art colleges, to be carried out in Lublin and in areas including Lampedusa, Malta, Lemesos and Poland's Białowieża Forest where tensions due to migrant influxes are particularly tangible.

Careful preparation will precede the programme, a collaboration between Rethinking Lampedusa (IT), Insulaphilia (MT) and the Jacek Kuroń Educational Foundation, taking into account local contexts, and will get underway workshops in Lublin conducted by tutors and experts on migration issues. Resulting artworks and performances in public space, along with an exhibition and a publication series detailing extensive research material, will catalyse open discussion in local communities on their involvement in issues close at hand and on human rights.

Leader: Centre for Culture in Lublin / Rethinking Lampedusa i Insulaphilia; Partners: Accademia di Belle Arti Legalmente Riconosciuta "Rosario Gagliardi" (IT), University of Malta (MT), Insulaphilia (MT), Limassol ECoC 2030 Candidate (CY), Jacek Kuroń Educational Foundation; Budget: €



## TRANSGRESSIONS

**Transgressions stand for constant hunger, an openness to risk and experiment, leaving comfortable and tame places behind in search of new scenarios – for unfettered imagination and running counter to received truths. Transgressions are the best way to express how we practice art.**

Lublin's location in the border realms extends from its geopolitical conditions as well as from the ancient tale of its eastern affiliations and its crossroads location, where distant routes come and go. Part of our cultural code includes constantly pursuing yet another way of crossing borders – in art. For artists working in Lublin, transgression is a way of being, reacting to current problems, prototyping future solutions on the path to a better world. Transgression opposes present demands of the globalised labour market and attitudes toward immediate, maximal effects, towards condensation of time, the total mediatisation of the world and dangers posed by technological disembodiment.

In narrating our programme, we started with the future. Creating the Community area, we planned the *RE:UNION Congress*, where we will inquire about the shape of the EU project and European integration after 2029. Yet as we think about rebuilding relations, we can't shut our eyes to mounting crises and disintegrations affecting interpersonal solidarity at all levels of local, national and transnational communities. Lublin's location in the border realms, with the city's role historically and as it stands today, when compared with challenges we face in applying for the ECoC title, have spurred us in thinking critically about concepts of centres and peripheries, about the ECoC concept itself. We therefore conclude the story about borders and Lublin's entire programme as ECoC 2029 with two particular proposals, one touching on issues of decolonisation and the other referring to utopian categories.

**Line budget: € 1,500,000**

### Circus chain reaction

An enduring legacy to be established by the celebrations and events of 2029 will be the European Centre for Contemporary Circus. Founding Poland's first institution of its type is among the preeminent elements of the ECoC heritage. And this will be a consequence of two decades of activities through which Lublin has been transformed into the informal capital of the Polish "circus revival." Only the ECoC year can catalyse all this environment's energy and unleash its great potential.

Lublin is the city of the major circus festivals in Poland and the seat of Sztukmisz Foundation, the largest Polish circus organization. We are in a unique situation on the European scale and it results from our geographical location. Our long-standing, broad-ranging contacts span Europe's

market for contemporary circus in its most progressive version, along with schooling traditions – going strong in Eastern Europe – of classic circus. Lublin is where their fusion burgeons and thrives.

Given the ECoC title, we will initiate a circus chain-reaction process. We will create a permanent institutional and infrastructural framework, drawing on Swedish experiences, for example, to lead to a breakthrough liberation of energy that brims in Polish, Baltic and Eastern European contemporary-circus environments. The programme's effect, going well beyond the year's events and ensuring lasting change, will be innovative projects of the new Centre: an Eastern European showcase in cooperation with European networks; residencies and funding support for and promotion of ambitious circus productions; a circus school with master classes at the highest international level, with programmes



addressed to professionals, amateurs and to groups at risk of exclusion along with people with disabilities and dysfunctions, where the Circus Superheroines programme will afford key support to female circus artists.

Leader: Sztukmistrze Foundation;  
Partners: Circostrada, International Federation of Circus Schools (FEDEC), European Youth Circus Organisation (EYCO), European Juggling Association (EJA), Cirkus Cirkor (SE), German-Polish Youth Office (GPYO) (DE/PL), Zirkus

Zartinka (DE), Gandini Juggling (GB), Victor Kee Foundation (UA/SG), Kyiv Academy of Variete and Circus Arts (UA), Bundesverband zeitgenössischer Zirkus – BUZZ (DE), Zirkus ON (DE), Cirqueon (CZ), Cirkul'art (SK), Rigas Cirkus (LV), InSpiral Circus Center (HU), Cirkuliacija (LT), Cirko (FIN), Circus Info Center (FI), Race Horse Company (FI), FLIC (IT), Young Stage (CH), Circus Centrum (BE), Cirkurama (CR), Katapult (DE), Subtopia (SE); Legacy: the first New Circus Center in Poland; Budget: €€€

## Theatre of Transformation

Lublin has been among Europe's key centres of off- and alternative theatre for decades. In 2029, we will host eminent artists and companies identified with this performative tradition – which, due in considerable part to Jerzy Grotowski, has contributed to the theatrical and cultural revolution worldwide. Essential in this new tradition is using artistic practices to create artworks, yet above all utilising them as tools in working on oneself and on society, to achieve lasting transformations for individuals and in communities.

We want to bring a wider audience to meet today's forms of the *Theatre of Transformation*. We will ask: has it retained the potential to alter reality? Is it responsive to needs and desires we feel today? We will invite educators from European theatre schools to explore opportunities and challenges related to laboratory work and physical training present in their current curricula. We will also address challenges related to video documentation and its digital accessibility – so current in the case of artistic formation, where in recent years protagonists have increasingly questioned its effectiveness.

*Theatre of Transformation* will be co-created by artists and ensembles based in Poland, other European countries and on other continents. In 2027, two three-year programmes will be launched: a research and publishing programme co-created in cooperation with

the Jagiellonian University (Kraków), and a workshop programme for young people. In 2029 – the 70th anniversary of Grotowski's beginning his work, the 60th anniversary of the premiere of his *Apocalypsis cum figuris* – as one event accompanying the *RE:UNION Congress*, we will organise a week-long international symposium around the idea of the *Theatre of Transformation*, with presentations of performances and research results. The project will conclude with the publication of the digital archive of the *Theatre of Transformation*.

Taking special roles in the *Theatre of Transformation* will be two heirs of Jerzy Grotowski, Mario Biagini and Thomas Richards; Eugenio Barbie, the creator of the concept of the third theatre and anthropology of theatre; and Richard Schechner, the influential professor of performance studies. Hosting the project will be Tomasz Rodowicz, a Grotowski collaborator and today the leading figure of the Chorea theatre company. Lublin, as a centre of theatrical counterculture, is just the place to carry out this project: birthplace of Leszek Mądzik's Visual Art Stage of the Catholic University of Lublin, where the search at the border between theater and metaphysics continues to be conducted in a distinct and original way, and of the Gardzienice Centre for Theatre Practices.

Leader: Consortium – Union of Lublin Cultural Operators; Partners: The Zbigniew Raszewski Theatre Institute,

The Grotowski Institute, Casa Laboratorio di Cenci, Theaterlabor Bielefeld, Ateatro, Regula Contra Regulam Teatro, Laboratorio Permanente, Compagnia della Fortezza, Carte Blanche, The Eighth Day Theatre, "Word and Voice" Theatre Centre in Lviv, Wierszalin Theatre, Węgajty Theatre, Gardzienice Centre for Theatre Practices,

Song of the Goat Theatre, Choreia Theatre Association; Creators: Thomas Richards, Mario Biagini, Robert Hayden; Curators: Tomasz Rodowicz, Dariusz Kosiński (Jagiellonian University); Legacy: Digital archive of Theatre of Transformation techniques, Catalog of good work practices in the physical theater; Budget: €€€

### **Landart at the border**

The EU's eastern border doesn't only consist of barriers, walls and passport-control gates. In the Lublin region, it is mostly a strip of no-man's land with Ukraine and Belarus, metres wide and stretching for hundreds of kilometres, patrolled on both sides by border guards. In fields that are tended by Ukrainian and Polish farmers, a land-art installation visible in satellite images will be created, metres long and crossing borders drawn by politicians. Its centre and axis will be the Union's border, that strip of no-man's land.

The project will be realised from 2028 to 2030. Produced by planting various green species and in constant flux with the seasons, this living image will become a RE:UNION symbol. It will be created by Jarosław Koziara, a Lublin artist whose work *Free Flow* (2011) depicted two giant fish crossing the Schengen border, symbolising the free flow of ideas and cultures across national borders.

Leader: Latająca Ryba Foundation;  
Partners: The Polish Institute in Kyiv (UA); Legacy: A one-kilometer-long image that will change with the seasons for three years; Budget: €

### **Lublin Beyond the Seas**

In our view, European Capitals of Culture should be self-reflective. Thus the need for critical and constructive reflection on Europe's colonial influence across the world, for the active inclusion of post-dependency optics and for a move on from Eurocentric narratives. The transatlantic cooperation that began with the creation of the ECoC programme in line with the RE:UNION idea attempts to bridge the gap between regions of Europe and the Global South, which remain divided and connected by (differing) colonial experiences. We have established an informal network of artists, curators and translators at work on decolonising culture.

In *Lublin Beyond the Seas*, through using literature and new media, we will open a space for discussion about processes of rebuilding local identities and rejecting imperial perspectives. A residency programme for

new-media artists from Poland, Ukraine, the Caribbean and their respective diasporas will be proposed, to conclude with a large cross-sectional exhibition. In tandem with Lublin galleries cooperating with a consortium of Ukrainian contemporary-art organisations, and with art collectives from the countries of the Global South, a constantly updated, cyclical overview of current digital works will be created. These exhibitions will be presented in many places worldwide: in Lublin, in project partners' offices and in regions the participating artists come from, which will be the subjects of the works shown.

Working with top translators, we will also develop an essay anthology of writing previously unpublished in Polish, collecting voices from the Global South on Europe and Europeaness. It will form a set of stories, that is, putting the European continent in the light of the Other. When the anthology appears, its publication will be supported by talks and

panels organised jointly with literary festivals in Poland and in smaller towns – to counteract the metropolitan syndrome and the exclusion from public debate of people who live in what are still too readily regarded as the peripheries.

Leadership organization: Consortium – Union of Lublin Cultural Operators; Partners: Fresh Milk (BB), Pree (JM), Hairouna Film

Festival (VC), Bocas Lit Festival (TT), 1000 Mocos (TT), Haus der Kulturen der Welt (DE), Peepal Tree Press (GB), Art Pinchuk (UA), Jam Factory Art Centre (UA), Dnipro Center for Contemporary Culture (UA), Polish Literary Translators Association, Heuresis Foundation, Labirynt Gallery, The Literary Museum of Józef Czechowicz, ArtRage Publishing House, KulturAkcja Foundation, Raport z Literatury Podcast; Budget: €

## Lublin 2029 – Farfara 2031

What makes us the European Capital of Culture that is best tailored for the third decade of the 21st century? Perhaps this: that Lublin has established contact with a group of curators creating the experimental platform Farfara2031 to work on the ECoC candidacy of a nonexistent island in the Mediterranean Sea.

Farfara only appears on a few historic maps, thus remains an imaginary space, an ideal area of experiment around conceptual variants of utopia and reality – which take on new meanings in our present world, saturated as it is with digital simulations. Farfara2031

interrogates new and possible approaches to the three elements forming the ECoC competition's framework: what are "Europe", "capital" and "culture" and what might they become in just a few years.

We have proposed that Farfara 2031 become our Utopia Officer. Beginning with the *RE:UNION Congress*, emissaries from Farfara will participate in celebrations of the year 2029, creating a critical commentary on Lublin's ECoC program – as seen from the perspective of a nonexistent island.

Leader: ECoC Institution Partners: Farfara 2031; Legacy: ECoC Institution Utopia Officer; Budget: €





## OPEN CALL PROJECTS

Collected below, the open call projects inspired us to create RE:UNION's three thematic areas and nine programme lines. After Lublin's successful bid, the projects may be included into the city's comprehensive 2029 ECoC programme

- 3/4 sceny: Siła i noc improwizacji
- A Recipe for Leonard Cohen
- A walk with Chagall in Lublin
- Action! Europe
- Akademia Warsztatów
- Akwarelowy Lublin
- Alfabet / Wzgórze Dzieci / Frajda
- Alternatywna Szkoła Muzyki
- Ambasada Kultury Pokoju
- Animators, unite! Animatorzy kultury ratują świat
- Archimiasto
- Archiwum Kultury Gier Wideo
- Archiwum sztuki efemerycznej
- Arena Sztuki
- Arsis Nova Lublin
- Art Perspective
- Artystyczne regaty tradycyjne
- Bazgroty
- Białoruski Festiwal Filmowy
- Białoruski Festiwal Teatralny
- Białoruś w fantastycznych opowieściach
- Biblioteka blisko Lublina
- Bilderbok | Picturebook
- Biopolis Art Festival
- Bodies of sound
- Borscht
- Bright Minds Homework Hub
- Brześć 2029
- Budki telefoniczne
- Bug
- Campus literacki
- Carnaval on the road
- Centrum Kreatywności w Lublinie
- Culinary Union
- Culture. Safe space
- Cyrk wzmacnia
- Cyrkowa REakcja Łańcuchowa
- Czerpanie ze źródeł
- Cztery pory roku. Dworzec Lublin
- Czytam! Party
- Dekalog Teatralny
- do(MY) kultury
- Dobry początek
- Dom Słów – historia słowa drukowanego
- Domy kultury: kierunek dostępność
- Dreaming the future
- Dwarfs&Giants
- Dzieci bogów
- Dźwiękowa mapa miasta. Podróże w czasie i przestrzeni
- Eastern-European Institute for Cultural Studies, Art and Documentation
- Eko-festiwal Wisły
- Ekoton. Miejsca styku, momenty przenikania, strefy tarcia
- E-kronika zabaw podwórkowych
- Esperanto dla integracji
- Europejska Noc Bibliotek
- Europejska Platforma Młodej Sztuki
- Europejski atlas krajobrazu przyjaznego ludziom
- Europejski Szlak Kulturalny 2029
- Europejskie Korzenie Dzielnicy Lublina
- FaK! Facylitacja kultury
- FEED
- Feel the ground
- Festiwal Alfabet
- Festiwal Eksperymenty
- Festiwal EURO IMPRO
- Festiwal Fotografii Humanistycznej – Uwaga Człowiek!!
- Festiwal Fotografii i Filmu
- Festiwal Jazzowy
- Festiwal Legend Lubelskich
- Festiwal lubelskich Koziołków
- Festiwal Sztuki Kobiet Demakijaż
- Festiwal Teatru Obiektu Object / Subject
- Folkowy Festiwal showcase'owy – Polska w Europie
- Forum Mecenateń
- Forum Młodego Dramatu
- Foto Reunion
- Galeria na świeżym powietrzu
- Gdzieś na ścianie wschodniej...
- Harmonia dwóch światów
- Hello World
- Highline at night
- Hymn ponad granicami
- Iluminacje Miasta
- Incydent polski
- Inter workshop
- Ja, ty, my – przestrzeń wokół nas
- Jak Sztukmistrz Ozłocił Lublin
- Jesienny Festiwal Ilustracji
- Kiermasze i warsztaty sztuki
- Koncert muzyki żydowskiej – Lubliner Festival
- Konstelacje
- Kreaton Kod Kultury
- Kreaton
- Kręgi Teatru Bramy. Opowieść Miasta
- Krótka Strefa Kreatywna
- Kultura w przestrzeni
- Kultura zdrowego stylu życia
- Kupałowcy w Lublinie
- Laboratorium informacji
- Laboratorium Wycinanki
- Latająca Szkoła Filozofuj!
- Let's Start The Revolution
- Light Tourism Project
- Limits of religion



- Literary Eastern Express
- Litery ciała
- Lokalna Kosmologia
- Lubelscy Liderzy i Liderki
- Lubelska Akademia Klaunady
- Lubelska unia czytelników
- Lubelski Festiwal Designu
- Lubelski Integracyjny Festiwal Gier Planszowych
- Lubelski Szlak Filmowy
- Lubelskie Centrum Międzykulturowe
- Lubelskie Centrum Sztuki Włączającej
- Lublin – mapa wspomnień
- Lublin – Miasto Magiczne, Miasto Mistyczne, Miasto Blasku
- Lublin i Przyjaciele
- Lublin literaturą stoi!
- Lublin z literaturą
- Lublin. Lipiec '80. W stronę lepszego jutra
- Lublin. Symfonia miasta
- Ludzie
- Łącząc kulturę
- Masterklasy
- Medialab
- Medialab Lublin
- Miasto Etycznych Festiwali
- Miejski Festiwal Architektury
- Miejskie Zakłady Komunikacyjne
- Międzykulturowy Festiwal Mój kraj
- Międzynarodowa wymiana taneczna
- Międzynarodowy Festiwal Amatorskich Grup Teatralnych
- Międzynarodowy Festiwal Mój kraj
- Międzynarodowy Festiwal Sztuki Kultura bez granic
- Miękką siłą
- Misja Lublin 2099
- Młodzieżowy Przegląd Filmowy
- Mobilna platforma dla kultury
- Mosty
- Mój Lublin
- Mura(LOVE) opowieści o Lublinie
- Muzyczna Podróż Przez Pokolenia
- (Nie)Materialne Ślady Tożsamości
- Odrodzeni
- Ogrody Teatru
- Oko Cadyka - Jod
- Opowieści Siostry Ptaków o Prapoczątku
- Otwarta Pracownia Teatralna
- Our true nationality is humanity
- Outdoorowe centrum kultury
- Pamiętanie i antycypacja
- Panzer – Faust
- People
- Piratki z Wisły
- Platforma
- Platforma Młody Teatr
- Platforma sztuki
- Play the city
- Play Yourself
- Pomnik solidarności społecznej - Instytut Przeciwdziałania Konfliktom
- Pop-up libraries
- porozmawiajMY
- Pracownia prozy
- Prince Margier
- Punkt Kultury
- Queer Europe
- Queerz Get Loud
- Re:build student's culture
- RE:UNION with the body
- Rehab
- ReUnion: Europejskie tradycje organizacji historycznych
- (Re)union of librarians
- Righteous among us – Sprawiedliwi są wśród nas
- Salon Kultury
- Sąsiedowanie
- Scena Komedii
- Sejm Lubelski
- Skąd się wzięła Baba Jaga
- Sound on the Move
- Spring Forward Festival 2029
- Sprzątanie świata – porządkowanie umysłu
- Starfest
- Stary Gaj – Podróż po czasie i przestrzeni
- Stolica Narodów
- Structurers – city design / scenography / installations in Lublin
- Structurers – communication movement
- Structurers – Lublin Performance
- Sztuka kochania. Inkubator praktyk artystycznych
- Sztuka nauką
- Sztuka Wspólnego Doświadczenia: Seniorzy i Młodzież Razem
- Światowe Dni Kultury Białoruskiej w Lublinie
- Świciaż - koła historii
- Świdnik Jazz Festival – Dialog Europy
- Teatr Europejski
- Teatr Formy Otwartej
- Teatr Stary w Lublinie
- Terrorem in terris
- Tłumacząc przekład
- To co kochamy
- To wieczór sztuki performatywnej – People
- Trans-sny
- Trudna pamięć w budowie dobrych relacji
- Trzy krotchwilie miejskie. Przeszłość. Terażniejszość. Przyszłość.
- Turniej Szachowy
- Tworzenie i pokazywanie spektakularnych występów ulicznych
- Ukraina – reszta świata
- Ulica Miasta
- Unia / спілка / Союз
- Uniwersalny warsztat integracyjno-edukacyjny
- Video Lab
- Voice Portraits
- Woow znów zaczęła mnie sztuka
- Wschód – Wschód
- Wspólna sprawa
- Wspólne esperankie świętowanie utworzenia Unii Lubelskiej
- Wykrój tradycji
- Youth International Film School in Lublin
- Zawsze chciałam spróbować stworzyć coś takiego ... ale
- Ze słuchu / By ear
- Z życia sfer Starszych

### 3. European Dimension

RE:UNION's European dimension is rooted in our sense of belonging to a community that, despite having a turbulent past, ultimately formed a lasting alliance. This family, thousands of years old, is constantly evolving to include all its residents as members. In Europe that is at odds with whether it should be a refuge or a stronghold, we are asking questions about our obligations to all Europeans. Whether they are inside or outside the Schengen Area.

Lublin with its partners want to act as an ambassador of European values. Our programme gives solutions to the problems that are local but also universal. Relevant to citizens of Lublin and to all Europeans. We believe that here in Lublin, in our diverse community where cultures, beliefs and ethnicities intermingle, we are able to prototype new artistic methods of mutual understanding. The three programme areas we

have developed – Community, Habitat, Borders – are a response to these local / global challenges.

While constructing specific projects, we've been guided by two principles: first of all, each and every project is locally rooted, based on the needs of locals, and second, all of these projects have European relevance, manifesting itself in international partners, cooperation with ECoC cities and relating to important European topics. During the ECoC bidding process we have researched good practices of other cities and have established cooperation with experts in relevant European topics who carefully analysed all the projects, their European dimension and projected influence. We are committed to continuing these practices, which is why we have established positions for Creative Europe Priorities Officers (Accessibility, Intercultural, Environment, Gender Equality).

#### Q. 11

**Elaborate on the scope and quality of the activities:**

**Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;**

#### **Diverse Europe**

We consider *RE:UNION Networks* to be the essence of European cooperation with active participation from IETM – International network for contemporary performing arts (BE), the European Juggling Association (EU) and Aerowaves Dance Across Europe (UK). The European Juggling Association will give Lublin the title of European Juggling Convention Home City, which means that this festival will return to Lublin every several years as one of its European homes. An expression of recognition of European diversity will be the Cultural Academic Campus, developed in the frames of the *European Capital of Student Culture* to be implemented in 2029. Some 300 students from all EU countries will work together on a multi-faceted show in the spirit of RE:UNION during their two-week stay. We are also preparing such international productions as

*Port Lublin 2029 – Lemosos 2030 – Port Gozo 2031 and La Divina Commedia* with strong participation from EU13 theatre groups, half of whom are refugees.

#### **Intercultural dialogue**

Lublin has become home for refugees from Ukraine, for independent artists from Belarus and for people coming from afar and from other continents. Within the ECoC framework, we aim to make this intercultural dialogue happen systemically. We are keen to turn temporary activities into a structured and permanent artistic programme, giving voice to people from different eastern national and cultural contexts. Embodying this idea is *Landart at the border*: an intercultural bridge of a kilometre-long earth painting running across the Schengen border that will be visible from

space and will represent the constant flow of ideas above political borders. *Cross-border Zones: New Music Territories* will show mutual borderland inspirations in contemporary Polish, Lithuanian, Latvian, Ukrainian and Estonian music. The Lublin 2029 Team has expanded cooperations beyond our eastern regions, as our advisory panel recommended. In 2029, Lublin will host the *Spring Forward Festival*, the most important showcase of the Aerowaves Dance Across Europe network, presenting the latest trends in global contemporary dance. We are also interested in broader perspectives on Europe. *Lublin Beyond the Seas*, created in partnership with Fresh Milk in Barbados, the Hairouna Film Festival in Saint Vincent and the Grenadines, and Pree in Jamaica, will show us digital art and will publish texts centred around colonial experience of Central and Eastern Europe from the Global South.

### **Mutual understanding about European citizens**

In our initial bid book, we intentionally referred to the East-West division to show ongoing tensions connected with differences in understanding and communication that remain inscribed in the paradigm of this duality. Many European countries operate with dichotomies – whether those are East-West or North-South, it's being experienced in most EU countries and within the EU itself. Eastern Poland is often

seen as less economically developed, as more traditional in comparison with our nation's western side, which is more industrialised and liberal. Narration about the East is too often connected with deprecation and political, economical and social marginalisation.

We want to change this. Through our programme, we connect East and West and look for what binds us and how we jointly contribute to today's European identity. The *Generation Erasmus 2.0* project brings together musicians from different European youth orchestras who've gathered new skills in the framework of the Erasmus system. *Flights: An Itinerant Opera* will tell the story of voluntary and forced migrations. Its libretto will be based on Ukrainian, English and German translations of the novel by the Nobel laureate Olga Tokarczuk. *Circus chain reaction* will set in motion channels of communication joining European contemporary circus in its most progressive form with Eastern Europe's strong tradition of traditional circus training, through creating innovative joint projects, including showcases and master classes. Rivers flowing through Europe is a starting point for the *Water's Memory* research project, combining different disciplines dealing with rivers in Denmark, Germany, the Czech Republic and Romania to explore how our continent's rivers connect Europeans while influencing collective memories and narratives.

### **Common aspects of European cultures**

Modernism, an example of common European cultural heritage, is present in Lublin in the form of the Słowacki Estate: the first, most successful project of designers Zofia and Oskar Hansen's Open Form concept. It will be explored as part of the *Thinking with Architecture* project. In the *Renaissance*

*of Harmony* project, we refer to Johannes of Lublin's collection of keyboard tablatures: the 16th century's universal language of music is translated for contemporary technology. Taking the avant-garde as a link between cultures, the exhibition *Provincial Europe* points to the role of the peripheries in shaping Europe's mainstream artistic currents.

## **Q. 11**

**Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;**

## Heritage and history

In our programme, the history of EU integration and the legacy of the Union of Lublin have important roles (matters that are referred to in *RE:UNION Congress* and in *European Night of Libraries*). Lublin has been honoured with the European Heritage Label. The *Memories of the Future* project aims to digitise our historic spaces of European heritage. In studying the city's past, we pay special attention to adaptations of post-industrial heritage. The Lublin Tobacco Factory, inactive for the past 20 years, now faces a new chapter in its history. The monumental complex will be transformed into a vibrant, lifestyle-oriented zone that will become the heart of the *Creative Industries District*, partnered with creative centres including Aparaaditehas (ECoC Tartu 2024), Pikisaari (ECoC Oulu 2026), Kasarne kulturpark (ECoC Kosice 2013), Zsolany quarter (ECoC Pecs 2015), Kineska district (ECoC Novi Sad 2022) and Depo 2015 (ECoC Plzen 2015), and with Trans Europe Halles, the network for independent cultural centres. Intangible heritage involving work with traditional vocal techniques is the focus within the project *Voice Recovery*, with our partners from ECoC Oulu 2026 and ECoC Bourges 2028. In our programme, we also emphasise the importance of Jewish cultural heritage, with the projects *Story of the City* and *Lubartowska Street* indicating the memory of Lublin's former Jewish quarter and its community. EU heritage and history will be strongly present in *Eurovision*, a multimedia interdisciplinary performance celebrating the 25th anniversary of Poland and nine other countries joining the EU. In it, the history of pro- and pan-European aspirations will be presented musically through historic political texts, manifestos, poetry and philosophy.

## European integration themes

Lublin is an advocate for integration processes in Europe. We support Ukraine and the independent communities of Belarus in their pursuits of freedom and independence. As part of our programme, each of them will implement their own artistic programmes, with the projects *Stitches* (the Institute of Cultural Strategy in Lviv) and *Simple Words. Free Words* (the independent Belarusian Cultural Council, Near East and Doswied NGOs). The major event emphasising the role of European integration will be the *RE:UNION Congress*, where we will celebrate the 25th anniversary of ten countries joining the EU – Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia and Slovenia – and will discuss the sustainability of European values. We also want to include Croatia, Bulgaria and Romania and countries aspiring to EU membership: Albania, Bosnia and Herzegovina, Georgia, Moldova, Montenegro, Northern Macedonia, Serbia, Turkey and Ukraine.

The European values of inviolable human dignity, equality, democracy and freedom will be promoted during *Europe Day in the Region*, especially in what were briefly framed as “LGBT-free zone”. *Generation Erasmus 2.0* will place emphasis on musicians who matured at the time of the EU's largest enlargement in its history. They will express what it is for them to be European, how they benefited from freedom of movement and how important this was for their personal growth. *The European Night of Libraries* will explore the history of integration through writers' minds, showing the evolution of the idea of integration over the years.



## Topical European Issues

Current themes	Projects	What will be done?	European horizontal policy
Migration	La Divina Commedia / Port Lublin '29 – Port Lemosos '30 – Port Gozo '31 / RE:UNION Federation	Performances, workshops, exchange of knowledge and experience, trans-regional students cooperation. Unique places of intercultural integration Baobab and Spilno and youth spaces for the development of interdisciplinary and international projects.	Asylum, Migration and Integration Fund (AMIF) (2021-2027)
Support to Ukraine	Lublin 2029 – Lviv 2030 / RE:UNITED GogolFest / Lublin Beyond the Seas / Stitches / Rehab	Training on European project management competencies. Creating space for Ukrainian artists to sustain their work. Culture based psychological assistance for war injured children.	Creative Europe priority – Support to Ukraine
Youth engagement and employment	European Capital of Student Culture / La Divina Commedia / Gardzienice – European Village of Culture / Generation Erasmus 2.0	Non-formal education for theater schools, university drama departments. Youth orchestras performances and scholarship programs for young musicians and choroists.	Sustainable Development Goals (SDG) – Quality Education
Center – Periphery	Provincial Europe / Cross-border Zones: New Music Territories / Lublin Beyond the Seas / Lublin 2029 – Farfara 2031	Exhibition dealing with the provincial avant-garde visual arts impact on the global art scene. Musical showcase of the fertile frontiers. Examining Europe from the outside point of view.	European Neighbourhood Policy (ENP) / Cross-border Cooperation Programmes (CBC)
Intergenerational collaboration and aging	RE:UNION Federation / The Green Network	Theater workshops for seniors, intergenerational gardening and family oriented raves.	UE Youth Strategy
Work with children and youth	Kids' Culture Lab / The Green Network / Memories of the Future	New forms of activities in art and cultural education for children with special needs. New exhibition space for young audiences. Arts oriented playworking and community gardening. Minecraft incarnation of the European Heritage Label monuments (in cooperation with the Institute of Video Game Culture).	SDG / Quality Education / European Audiences: 2020 and beyond
Gender equality	Artistic Couples / Let's Start the Revolution / Queerz Get Loud	An exhibition of contemporary art showing the mutual inspirations, connections and conscious rejections that characterize the art of "artistic pairs". Creating a platform for emerging female filmmakers. An interdisciplinary festival combining art, education and activism.	Creative Europe priority – Gender Balance
Climate change	The Green Network / Mobile Apitherapy Center / Water's memory	Rotundas – rainwater collecting art installations and urban gardens. Artistic and educational activities related to bees and apitherapy. Artistic research on the importance of rivers.	Green Deal / SDG – Life on Land / Climate Action
Intersectoral collaboration	Creative Industries District / Laterna Magica	New place for fablab, medialab and new media art residencies. Introducing new technologies, reaching persons excluded from cultural circulation, ie: concerts, workshops and visiting schools with VR spectacles.	SDG – Industry, Innovation and Infrastructure
Wellbeing and resilience	Social Space for Cultural Resilience / City of Ethical Festivals	Educational and competency based activities, performative, visual, sound, body, movement art practices and artistic research supporting social resilience. Introduction of the certificate bringing new qualities into festivals' production processes.	SDG – Good health and well-being / Creative Europe priority – Gender Balance
Supporting democracy in non-EU countries	Simple Words. Free Words / Stitches / Lublin Beyond the Seas	Performances, publications, exhibitions and live acts. Hosting, co-producing and presenting stories of the oppressed.	EU enlargement policies

## Q. 11

Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

### European cooperation with operators and cities in different countries, and transnational partnerships

#### Selected international organisations involved in creation of the programme

- Orchestre français des jeunes, Youth Symphony Orchestra of Ukraine, El Sistema Sweden – *Generation Erasmus 2.0*
- Relais Culture Europe, Lviv Book Fair, Frankfurt Book Fair, Farfara2031 – *RE:UNION Congress*
- IETM, Aerowaves, EJA, International Intercultural Cities Network – *RE:UNION Networks*
- ATOM Theatre, Center of Performing Arts MITOS, Spitfire Company, Biloura Intercultural Performing Arts, Plataforma Bajo Teja, Dance Beyond Borders – *La Divina Commedia*
- Društvo za Retroavantgardo, Lviv National Opera, Lviv National Philharmonic – *Eurovision*
- Marcel Hicter Fondation – *Lublin 2029 – Lviv 2030*
- EUniverCities – *European Capital of Student Culture*
- University of Oxford – Archive of Performances of Greek and Roman Drama, Michael Cacoyannis Foundation, Tanzfabrik – *Gardzienice – European Village of Culture*
- Schaubude, Tatwerk Performative Forschung, Lithuanian Folk Artists Union, The Norwegian Folk Art and Craft Association, UNHCR, UNICEF – *RE:UNION Federation*
- TUSH Berlin, BIBIANA, IBBY – *Kids' Culture Lab*
- ZK/U Berlin, Studio Alta Prague, Soho Ottakring Vienna, Tracing Spaces Vienna, Dekabristen Association, Vienna Gabu Heindl Studio, Rozkvit Association, Nod Markerspace Foundation, Center for Architecture and Metropolitan Planning in Prague, Graham Foundation, Kunstgewerbemuseum – *Thinking with Architecture*
- London Play Design, Council for Creative Education, The European Institute for Outdoor Adventure Education and Experiential Learning, DJs For Climate Action, Earth Night, Framer Framed, Van Abbemuseum – *The Green Network*
- Cross Attic, Transit House, TATWERK, Tuned City – *Water's Memory*
- Keychange – *City of Ethical Festivals*
- Bnai Brith Europe, Kiriati Foundation International, Izmir Jewish Heritage, Israeli House, Federation of Jewish Communities in the Czech Republic, Journées Européennes de la Culture et du Patrimoine Juifs, Makom Sefarad, Service for the Protection of Historical Environment and Cultural Museum-Reservations, Jewish Heritage Network, Centropa, AEPJ, Pangeanic, Association Européenne pour la Préservation et valorisation de la culture et du patrimoine Juifs, Crititical Heritage Studies Centre – University of Stirling, Yad Vashem – *Story of the City*
- Alharallah Theater, Teatro della Zucca – *Republic of Dreams*
- de Appel Amsterdam, Moderna Galerija, Kunsthalle, Andy Warhol Museum of Modern Art, Richard Demarco Gallery – *Provincial Europe*
- Center of Contemporary art "DAKH", Art Space in Exile "Hotel Continental", Music Export, Britain Hooligan Art Community, Thalia Theater, Dailes Teatris, Mestiska Divadla Prazska – *RE:UNITED GogolFest*
- Cultural Strategy Institute in Lviv – Шви / Stitches
- Khayal Association for Arts and Education – *Rehab*
- Tanzmesse, New Baltic Dance, EAIPA, Pearle\*, Danish Cultural Institute, Natverkstan Kultur, Europa Nostra – Простые слова. Вольные слова / Simple Words. Free Words
- Rethinking Lampedusa, Insulaphilia, University of Malta – *Port Lublin 2029 – Port Lemesos 2030 – Port Gozo 2031*
- Circostrada, International Federation of Circus Schools, European Youth Circus Organisation, EJA, Kyiv Academy of Variete and Circus Arts, BUZZ, Cirqueon, Rīgas Cirkis, InSpiral Circus Center, Cirko, Circus Centrum, Subtopia – *Circus chain reaction*
- Fresh Milk, Haus der Kulturen der Welt, Art Pinchuk – *Lublin Beyond the Seas*

#### International networks, we joined during the ECoC process:

IETM, Culture Next, EUniverCities

### Artists and collectives involved in creation of the programme:

Svetlana Alexievich, Paweł Althamer, Mario Biagini, DakhaBrakha, Gandini Juggling, Robert Hayden, Zhanna Kadyrova, Jerzy Kornowicz, Laibach, Oksana Lyniv, Gardzienice Centre for Theatre Practices, Kristiina Poska, Thomas Richards, Rafał Ryterski, Screaming Men's Choir, Małgorzata Mirga-Tas, Rirkrit Tiravanija, Olga Tokarczuk, Norbert Twórczyński, Serhij Petluk.

### Cooperating cities (excluding ECoC cities listed later in this chapter)

Cooperation with ECoC Lublin 2029 RE:UNION: Lwów Lviv (*Lublin 2029 – Lviv 2030*,

Шви / Stitches), San Lawrenz (*Port Lublin 2029 – Port Lemessos 2030 – Port Gozo 2031*), Cluj-Napoca (*Społeczna Przestrzeń Odporności Kulturowej*).

Lublin's partner cities (cooperation projected in: *The Green Network* project, Renaissance of Diversity programme line and systemic projects presented in the Outreach chapter): Bari (IT) Belgrad Stari Grad (XS), Dnipro (UA), Granada (ES), Graz (AT), Hjørring (DK), Jiading, Shanghai Province (CN), Kamianets-Podilskyi (UA), Chişinău (MD), Maribor (SI), Nikšić (ME), Novi Sad (XS), Ramallah (PS), Tirana (AL), Vanadzor (AM), Vilnius (LT), Vinnytsia (UA) Xiangyang, Hubei Province (CN), Zhytomyr (UA).

### Strategy to attract the interest of the international public

The communication campaign will be part of the marketing strategy entrusted to the team selected in the competition (Marketing and Communication chapter).

*Magicians from Lublin: A European Journey* – spectacular highline shows alluding to the famous character from IB Singer's novel *The Magician of Lublin* will become a traveling production engaging prominent artists in many disciplines. Actors, dancers, musicians, circus and street performers, visual and multimedia artists will be invited to participate in the journey of the Magicians. In 2026, the Troupe will visit our region, and in 2027, it will tour Poland, then in 2028 it crosses Europe, focusing on ECoC cities. In 2029, it returns to Lublin, and in 2030 it continues to cities and towns of eastern Poland. The European journey of the Magicians will feature a preview of Lublin's RE:UNION programme. Combined with direct promotional actions, it can expect media interest in throughout the cities and countries it visits.

Together with our neighbours, we want to develop MUST EAST, a canon of local cultural heritage, i.e. a proposal of what visitors to ECoC Lublin 2029 can experience: what they can read, watch and even eat. MUST EAST, developed in this way, will be digitised and made available to international audiences, while making it practical to take virtual care of people who don't make physical trip to Lublin.

**Special strategy for neighbouring countries** – at the application-development level, our programme was already being shaped together with our closest neighbours (Ukraine and Lithuania). Working with them implies their immanent participation in the programme, and a specific strategy will be developed based on their participation. The Institute of Cultural Strategies in Lviv who will implement Lviv's efforts in the ECoC 2030 competition and experts who worked on ECoC Kaunas 2022 will be invited to co-create the strategy. A particularly important element of the programme used to build this strategy will be the entire Borders programme line, which operates on the idea of cooperation across borders, the search for creative communities and also cooperation in audience building.

## Q. 12

Can you explain in detail your strategy to attract the interest of a broad European and international public?

**Special programme for newcomers** – Lublin universities and higher-education institutions, due to their varied communities from different countries, have developed a special programme allowing them to implement into the social fabric and the city's infrastructure and cultural life. The app is a response to needs among international students and foreigners living in Lublin to access important information. Its main

objective is to facilitate the functioning and movement of international students and foreigners around the city and school campuses. The MCSU Guide contains basic data about Maria Curie-Skłodowska University and Lublin, including a list of popular restaurants and activities. The app containing the city's cultural programme becomes a tool in reaching the broad, growing group of people who study in Lublin.

## Q. 13

Describe the links developed or to be developed between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title.

### Cooperation with other ECoCs

#### Cooperation with past ECoCs

Over recent years and throughout our bid phase, the Lublin 2029 Team has developed collaborations with past, present and designated European Capitals of Culture and with ECoC candidate cities that, while they didn't receive title, learned greatly from their bidding processes. We also look into the future, designing cooperative endeavours with cities planning bids for 2030 and 2031. One of these, Lviv, is particularly close to our hearts.

In 2024, we've visited opening ceremonies of the current ECoCs: Bad Ischl, Tartu and Bodø. In each place, we enjoyed their celebrations and also met their programme teams. We participated in two Culture Next conferences organised by ECoC cities: Leeuwarden 2018 and Oulu 2026. There we discussed long-term strategy (Polyloop workshops), and the ECoC legacy and future. We develop common art-education formats along with Arcadia in Leeuwarden 2018 and Novi Sad 2022, in the frames of their legacy projects Bioawakening (in line with *The Green Network*) and Beta Circus (in line with *Circus chain reaction*). We also visited Kaunas 2022, Valetta 2018, Budweis 2028, Liepaja 2026, Trencin 2026, Chemnitz 2025, Brussels 2000 (and a candidate for 2030) and the Polish candidate cities for 2029: Kołobrzeg, Katowice and Bielsko-Biała. We've exchanged knowledge, shared good practices, participated in training and non-ECoC formal events.

#### Cooperation with Polish ECoC cities (Kraków and Wrocław)

We've been maintaining very strong relations with Polish ECoCs: Wrocław 2016 and Kraków 2000. We carefully analysed their examples, inviting their ECoC team members to local community-oriented projects and design processes in line with the Polish legal system. We have created a network of Polish candidates to maximise the effects of the ECoC processes and to share knowledge. Along with the other candidates and the Ministry of Culture and National Heritage, we are working on the Polish Capitals of Culture format as an ECoC legacy.

#### Pro tips from Wrocław 2026 process leaders:

- Good mapping of the environment, its quality and needs, from the beginning of implementation is the basis for a good programme and for communication with stakeholders in the cultural field. You have to accept that there will be a lot of expectations and that they are changing. Constantly.
- Focus on the team – very experienced cultural staff came out of Wrocław 2016
- Someone will always be dissatisfied, it's necessary to make frequent opportunities to talk in the team, how to defend ourselves against the flood of "bile" and not deal only with crisis communication. Now, there are plenty of training opportunities for building team resilience: take advantage of it.



## ECoC Lublin 2016 Candidate

The first ECoC Lublin 2016 process left us our most important large, city-wide festivals: with Night of Culture, the Jagiellonian Fair and Other Sounds, we have learned to organize large city events. The difference between that process and the current preparation process is that we focus on locating and determining systemic solutions, not on producing ephemeral events. We cooperate strongly with our city departments, establishing inter-sectoral agreements, laying foundations for non-formal artistic education, and creating foundations for our Creative Industries District. One unfulfilled dream from Lublin 2016 was the Magicians' Journey as a cultural story about our city, and we've decided to return to this project. We want to complete that journey and to attract Europe to Lublin – we know we can do this to spectacular effect, having already staged the great Dream of a City spectacle during Wrocław 2016. We're working with Wrocław 2016 people, as well as with those from other friendly ECoC cities, in organising training sessions and programme consultations.

## Cooperation with future ECoCs

- Nova Gorica 2025 – *City of Ethical Festivals*
- Oulu 2026 – *Voice Recovery* (with the Screaming Men's Choir from Oulu)
- Trencin 2026 – *City of Ethical Festivals*
- Evora 2027 – *Renaissance of Harmony*
- Liepaja 2027 – *European Capital of Student Culture* (participation in Youth Forum and Update)

- Budweis 2028 – *Social Space for Cultural Resilience, RE:UNION Federation*
- Bourges 2028 – *Voice Recovery, Rehab*
- Namur 2030 (candidate city) – *Water's Memory*
- Ghent 2030 and Burgos 2031 (candidate cities) – *Social Space of Cultural Resilience*
- Limassol 2030 and Gozo 2031 (candidate cities) for *Port Lublin 2029 – Port Lemesos 2030 – Port Gozo 2031*
- Kiruna 2029 and Uppsala 2029 (candidate cities) – along with Polish and Swedish cities now in the second stage of the competition, we've formed an agreement committing ourselves in solidarity to working together, whatever the competition outcome proves to be.

## Cooperation with Lviv 2030

Despite conditions of a war torn country, Lviv decided to bid for the ECoC 2030 title. We are helping our long lasting Ukrainian friends in their own ECoC process and we constantly support them with all the knowledge we have gathered so far. Therefore, the City of Lublin and our renowned Labyrinth Gallery have supported the Ukrainian and Polish Pavilion at the Venice Biennale in 2024, and have organised networking meetings for Ukrainian culture operators in the Pinchuk Art Centre, to present their perspectives and facilitate meetings with curators and representatives of cultural institutions from across Europe.

## 4. Outreach

### Q. 14

**Explain in detail how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year.**

### Q. 15

**How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers and the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.**

- 26 mln of receivers of media information about ECoC in Poland
- 3,000 dreams learned from the residents
- 2,931 – the number of information about ECoC Lublin in traditional and electronic media
- over 1,000 people in the industry represented in Consortium (Union of Lublin Cultural Operators) bringing together 24 operators
- 500 application projects collected in two open calls
- four ECoC RE:UNION grant competitions for NGOs – over 150 co-financed projects
- ECoC 2029 guide and newsletters explaining the idea of the project – several thousand recipients of Polish version, available language versions: ENG/ UA/ BY
- guides for business, cultural, academic and educational communities
- continuing the activities with youth started under EYC 2023
- information campaign and collecting of dreams via electronic school channels and electronic registers of each student reaching children and their guardians (at pre-school, primary school and high school level)
- Chatka Żaka Academic Culture and Media Centre's actions and communication aimed at students

### **Special Unions have been established:**

- Union of Lublin Cultural Operators – representing 1,000 culture practitioners
- The Cultural Union of the Metropolitan Area – representing 26 cities and towns in the region
- Business Union Biznesu – bringing together more than 40 companies and enterprises representing 32,000 employees
- Academic Union – nine universities and colleges representing over 10,000 employees and 60,000 students
- Resolution of the Youth City Council on ECoC – representing 70,000 young residents at Lublin City Office

### **Online actions**

- over 20,000 active Facebook and Instagram recipients – regular publications and information campaigns
- dedicated website
- PollyLoop – cooperation with monitoring digital platform

The process of the European Capital of Culture (ECoC) is formally overseen by a Task Force, appointed by the Mayor of Lublin. This Task Force consists of 84 representatives of various departments and divisions of the City Hall, cultural institutions and NGOs. In addition, numerous Lublin communities, including artists, academics, community workers and activists have contributed to the city's candidacy. After preselection, a consortium of 24 cultural organisations was established, representing over 1,000 active workers in the sector. In support of Lublin's ECoC bid, local government officials, entrepreneurs and rectors of Lublin universities have formed special unions, with candidacy also endorsed by representatives of various religions and national minorities. We are implementing the RE:UNION concept, which signifies union in diversity.

While the ECoC process has been challenging, we expect real and lasting outcomes. Alongside building the programme, we are working on systemic improvements aimed at fostering positive social changes. At the same time, an organisational structure for the ECoC has been established, capable of supporting these ambitions. Only a holistic approach can ensure both quantitative and qualitative outreach, measured by the number of recipients and their satisfaction and involvement. Our programme's success depends on close collaboration between cultural institutions, authorities, NGOs, citizens' panels and educational institutions. We are taking steps to initiate a renaissance

of social engagement, to strengthen energy and social regeneration while involving all age groups and people with diverse needs and views. Thus RE:UNION, in relation to the urban community, is a process of jointly planned socio-cultural policy redevelopment in Lublin.

## LUBLIN'S EXPERIENCES

In striving for the ECoC title and its celebrations, we draw on three significant experiences: our bid for ECoC 2016, 700th jubilee of Lublin and our celebrations of the European Youth Capital 2023 (EYC). These experiences generated the energy needed for substantial changes in the cultural sector. The EYC celebrations enhanced youth engagement and agency and introduced solutions for our youth-friendly city. This was made possible by Lublin's openness to mutual learning processes, guided by the slogan „Nothing about us without us”. We created youth spaces in eight locations across Lublin, implemented international projects and conducted study visits to Norwegian partners at the Wergeland Center and to previous and future EYC cities. We learned methods that we will continue to develop and adapt in meeting various challenges, including universal prevention, psychological support for youth and building their self-esteem while encouraging them to create their own projects, while including those who are from minorities and socially excluded groups. Thanks to EYC 2023, the municipal government's focus now includes issues such as the climate crisis, equality, rights of women and LGBTQ+ people, and accessibility – all of which are crucial for successive generations as they enter adulthood.

We have developed our ECoC programme based on needs assessments conducted from 2021 to 2023, which form the foundation for Lublin's Youth Policy, adopted at the beginning of 2024. NGOs involved in this process have been integrated into ECoC planning, and youth spaces, as a tangible EYC legacy, will serve as venues for projects within the

Renaissance of Community programme line and as channels to reach young creators and ECoC audiences. In those spaces today, young people are already implementing their ideas, with one space specifically providing a haven for LGBTQ+ individuals.

## INCLUSION, ACCESSIBILITY AND GENDER-EQUALITY GUARANTEES

We consider the reach of the ECoC programme appropriate only if it is inclusive, accessible, intercultural and gender-equal. We want the participation of every resident of and visitor to Lublin, including individuals with special needs, in ECoC preparations and its programme. Therefore, our planned activities will emphasise ensuring accessibility: architectural, informational and communicative, and digital. We will use best practices along with our experiences in event organisation and space availability (including green spaces). Since the beginning of the application process, we have engaged three officers: for inclusivity and diversity, environmental issues, and gender equality, who verify considerations of accessibility, equality and interculturality in all social and cultural programmes. In the programme description, we don't dedicate separate sections to these issues, for our plans and assumptions remain fully integrated with European horizontal policies.

## PARTICIPATORY APPLICATION

To involve a broad social circle in the process, we have asked Lublin residents about their ECoC dreams and ideas. Having received some 3,000 dreams and ideas, Lubliners have demonstrated their wide-ranging cultural thinking. These contributors include students, their parents and teachers, whom we reached through the Department of Education and Upbringing's of The Municipality of Lublin City electronic-communication channels. Analysing these dreams and ideas has influenced us in defining programme areas.

## Q. 16

**Explain in detail your strategy for audience development, and in particular the link with education and the participation of schools.**

Since 2023, the cultural sector has participated in the preparations through meetings, consultations and open-project calls. Our *RE:UNION Guide*, dedicated to formal requirements and programme communication, has reached thousands of people. Subsequent guides have been directed at our region, the business sector, NGOs and higher-education institutions, with versions in Ukrainian, Belarusian and English. To involve Lublin institutions and NGOs in the final ECoC programme concept and its shape, in the event of Lublin receiving the title, we have established a Consortium of 24 cultural operators. Referring to the RE:UNION idea, we set up several Unions: Business, Metropolitan Area and Academic, determining broad support circles within which the ECoC Institution will operate, enhancing the scope of our reach to audiences. Expanding the organisational structure with the Consortium, Unions and Councils (for details, see Chapter 5) guarantees this breadth of reach for ECoC Lublin 2029.

Since the outset of our preparations, a key element of RE:UNION has been redefining Lublin as a city that integrates migrants. Our actions will rely on existing institutions run by NGOs: Baobab and Spilno Lublin. Based on Civic Dialogue Commission experience, we will implement the best European practices in further developing mechanisms that enable these groups' full participation in ECoC celebrations, as creators of as well as spectators and recipients for the Renaissance of Diversity programme line.

Also beneficial for Lublin will be the city's active participation in the Intercultural Cities Network of the Council of Europe. We can only achieve a complete programme for a multicultural city through including our student communities from various countries and continents, for they will co-create the European Student Capital of Culture project. In reaching them, we will ensure appropriate language communication along with clear cultural codes.

## CAPITAL OF PARTICIPATION

These pro-social and inclusive action plans have been developed using participatory tools already implemented by City Hall. While the ECoC Institution will oversee the entire process from the substantial and curatorial perspectives, programmes with a broad social dimension will remain under the city's purview, to ensure their proper implementation. Though most of these actions can be realised only if Lublin is awarded the title, their broad scope and pro-social nature will allow us to secure funding from sources beyond cultural budgets and grants.

**Astoria Center** – Upon winning the ECoC title, a unique support centre for NGOs will be established, and will house experienced social and cultural organisations that to date have had no or only limited cooperation.

**ECoC Citizens' Panel** – Among Poland's first ECoC panels, it will meet regularly to review key elements of the ECoC programme. Certain decisions will be handed over to residents, with teams selected then substantively prepared according to the citizens' panel methodology.

**Citizens' Cultural Budget** – An extension of the Citizens' Budget that will include cultural projects, utilising an effective mechanism of long standing. From 2027 on, the ECoC Citizens' Panel will make final decisions within this budget.

**Lublin Volunteering** – A hub for volunteer projects (part of the Renaissance of Diversity programme line) with a diverse nature, engaging various age groups and promoting intergenerational activities. We will expand the online platform for volunteers and launch an app to integrate and accumulate resources and to streamline contacts between volunteers and event organisers.

**Local Activity Places** – Located in neighbourhoods and smaller local communities where cultural infrastructure can be lacking,



these places will strengthen the ECoC's district-specific and neighbourly character. This holds special value for seniors, inviting them to re-engage their cultural and social activities.

**Cultural Energy of Experience** – A programme citizens, especially seniors that considers this group's diversity, which can't be defined just in years. In today's ageing society, this large group's vast experience is invaluable to the entire community. The programme aims to include at least 20 per cent of our seniors in cyclical artistic, cultural, activating and support activities.

**Urban Lab** – A collaboration tool launching in January 2025 that will link city authorities and residents. The Lab will strengthen cooperation between businesses and scientific entities, while aiming to improve residents' quality of life, with innovative solutions that address identified problems, and through proper use of urban resources.

**Baobab** – This intercultural integration centre, run by the NGO Homo Faber in cooperation with UNHCR, will introduce new programmes for migrants and religious and national minorities, facilitating their active participation in the city's cultural life.

## CULTURAL EDUCATION IN SCHOOLS

The ECoC is an investment in Lublin's future, not a one-time event. With our longterm perspective, we will focus on the city's 70,000 schoolkids and on the tens of thousands of pupils in the metropolitan area. We will create a programme encouraging their engagement in culture, and will ensure that each major ECoC project includes an educational component. Having already begun our work with pupils and for this community, it will continue beyond 2029.

Ours is a favourable position, for the legacies of the city's 700th anniversary celebrations in 2017 and of EYC 2023 put us in

possession of rich experience, existing infrastructure and in tangible resources. We will continue to develop EYC projects: from Citizens' School Budget and Good Climate at School – Playing Green, to Super Grants and Creative School. We will direct a special ECoC programme to teachers, engaging schools through innovative and alternative forms of cultural education.

## Programmes and Initiatives Prepared Specifically for the ECoC

These specifically prepared ECoC programmes and initiatives will be conducted in two ways: as required school activities and by supporting non-formal extra-curricular education. Our goal is for every second pupil to be participating in workshops and educational-artistic programmes, the range of which include:

- Culture Lessons, led by culture and art professionals
- art competitions on the RE:UNION idea
- research projects in Lublin's FabLabs and MediaLabs
- Open Days in cultural institutions, showcasing behind-the-scenes operations at theatres, museums and galleries
- online educational platforms for exploring ECoC cultural resources
- creating original games around the ECoC and RE:UNION idea
- School Cultural Clubs organising meetings, trips and events
- ECoC Student Volunteers, who gain professional experience at their stages of education
- school partnerships with cultural institutions inviting full ECoC participation from students
- mentoring for students' artistic projects
- presenting schools in the ECoC programme, to showcase workshop and programme outcomes in RE:UNION Parades, with support and mentoring by the cultural community.

We will also launch startups targeting university students and graduates, to recognise and fund projects aligned with the RE:UNION

idea. And for seniors involved in the University of the Third Age, we have a specific ECoC offer.

## AUDIENCE-DEVELOPMENT STRATEGY

The ECoC Lublin audience-development strategy is a comprehensive plan for engaging various social groups, to be jointly implemented by the ECoC Institution with the Department of Education and Upbringing, Department of Culture and the Department of Participation. Based on analyses of anticipated direct audiences, it uses the perspective outlined during EYC 2023 by sociological studies, and on open calls for ECoC projects, along with some 3,000 dreams and ideas that Lublin residents have proposed.

Addressing identified needs, we will focus on building lasting relationships with our audience through actions including:

- diversification and adaptation of the cultural offer: cultural programmes responding to analysed needs and interests of residents, encompassing traditional and contemporary forms of artistic expression to allow for increased participation in cultural events, with a projected two-fold increase in participation by 2029
- development of cultural education by prioritising cooperation with municipal education and upbringing institutions: introducing cultural-educational programmes in 80 per cent of schools while organising hundreds of workshops annually. Our goal projects at least every second pupil participating in educational-artistic and cultural programmes, within the education system and in non-formal education activities
- inclusivity and accessibility to ensure broad access to culture in accordance with the idea of sustainable development: increasing the number of events

promoting cultural diversity by 30 per cent, developing integration programmes for disadvantaged groups and those with special needs, to create conditions for equal participation for those who had not previously participated in culture

- infrastructure investments to improve communication quality and adapt it for individuals with special needs, including *The Green Network* (described in the Re:claiming the Green programme line)
- enhancing public spaces, educational projects in public spaces (e.g. *Archimiasto*) and in green areas (e.g. *Mobile Apitherapy Centre, Rotunda*), increasing green areas by 15 per cent (*Wild Riverside Park*)
- revitalising existing cultural facilities: *Children and Youth Art Centre, House of Words*
- international promotion and communication through special events (e.g. *Magicians of Lublin: A European Journey*) at high-visibility international festivals and cultural events, with promotional campaigns involving Lublin artists and city ambassadors
- strengthening local and regional cooperation among cultural and educational institutions and NGOs
- enhanced European cultural cooperation through engaging artists, organisations and businesses from EU countries.

In addition, the Monitoring and Evaluation Team will analyse data on attendance, audience demographics, engagement, loyalty and opinions. Regularly collecting data through observations, interviews, surveys, questionnaires, social-media analyses, and through collecting ticketing and registration-system data, will allow prompt, continuous improvement and will facilitate adapting the ECoC programme to community needs. Audience-development evaluation will be conducted through qualitative and quantitative analyses, assessing selected events and comparing results to original goals and expectations.

# 5. Management

## A) FINANCE

The budget for culture of local governments in Poland has remained at an average level of 3.2 per cent for a decade – compared to other EU cities, this is not high enough. We believe that as an ECoC candidate, we are responsible for proposing systemic solutions for culture in our country. With the City of

Lublin, we have decided to adopt a plan to gradually increase the city's budget for culture (without ECoC investments) to 4.4 per cent in 2029, with the assumption of achieving 5 per cent of the budget after 2029 as a long-term effect of the ECoC.

### Operating budget for the title year

#### Income to cover operating expenditure

The City of Lublin has provided new funds in the amount of €12.5 million, specifically dedicated to implementation of the ECoC programme, and will secure the ECoC investment by entering it and approving it in the Multi-annual Financial Forecast. Capital-expenditure funds have been provided for investments through signed co-financing agreements, while the city has reserved financial resources included in EU operational programmes. This is hard evidence of the City of Lublin's declaration ensuring a realistic long-term financial policy and financial security for the ECoC process. The regional authorities, despite political differences in the regional parliament, have unanimously supported Lublin's participation in the competition for the ECoC title, even given political differences between the regional and city authorities. This proves that culture unites beyond political divisions. In this regard, the RE:UNION idea is fulfilled: since being initiated at the stage of work on the application, it has already produced measurable effects, becoming a guarantor of our region's participation in financing the project. If Lublin's candidacy is successful, regional authorities will immediately decide on financing of the ECoC in 2025–2031.

The amount of planned income from national authorities has changed. At the stage of work

on the final application, the Ministry of Culture and National Heritage declared in writing its funding at the same level as the City of Lublin: €12.5 million, instead of the €24.5 million we assumed in the pre-selection application. However, there are no binding legal acts on this matter, thus after receiving the title, the City of Lublin will regularly negotiate to increase the contribution from national authorities to match the level of support provided to the previous ECoCs and to the average provided by other EU countries.

Despite the reduction in the declared contribution of the Ministry of Culture and National Heritage, the budget of the entire ECoC project still remains at a high level due to actions the City of Lublin has taken. We declare sponsor participation at the same level as in the first application: €5.5 million. The implementation of the ECoC programme under the slogan RE:UNION has aroused great enthusiasm among entrepreneurs, who see their development opportunities within the city's cultural development and through inter-sectoral cooperation. The Business Union has been established to support and implement the ECoC; at the time of signing the declaration, the Union brought together over 40 of the largest Lublin-based entrepreneurs, operating on a nationwide and global scale, employing a total of over 32,000 people, with a total net profit in 2023 amounting to over €250 million. The declared sponsorship amount is 2.6 per cent of annual profits across the Business Union.

### Q. 17

Please confirm or update the budget figures using the tables below. Explain any differences with regards to pre-selection.

### Q. 20

Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

### Q. 27

Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

The project also received official support from all nine universities and colleges operating in Lublin – five state universities, four private ones – hereinafter referred to as the Academic Union. In this way, an amount of €4 million will be provided for student and academic activities under the ECoC. These are new funds that, due to the cooperation with the academic sector, will support the implementation of the ECoC programme dedicated to students and the academic community.

In accordance with the declaration from the pre-selection application, the above amounts should include financing of projects of the

ECoC 2029 programme within the annual budgets of institutions, subsidies for NGOs, grants and other competitions for animators and artists: a total of €18 million during 2025–2031 from permanent spending on culture. Thanks to this, the ECoC project will penetrate the city and become one of its permanent elements.

Due to the decrease in the amount declared by the Ministry of Culture and National Heritage, we expect ticket revenues and other income generated outside of public funding to be 1 000 000 € lower than the income estimated in our preselection bid book. At present, it amounts to 1 500 000 €.

## Q. 18

Total operating budget (i.e. funds that are specifically set aside to cover operational expenditure)

Income (in €)	Public sector (in €)	Public sector (in %)	Private sector (in €)	Private sector (in %)
46 000 000	39 000 000	85	7 000 000	15

## Q. 19

What is the breakdown of the income to be received from the public sector to cover operating expenditure? Please fill in the table below:

### Income from the public sector:

The table presents only new funds that will be invested in the implementation of the ECoC, in accordance with the competition criteria. To these amounts should be added

€18 million during 2025–2031 from permanent annual expenditure on culture, which will support the implementation of the ECoC programme.

From the public sector	in €	in %
National government	12 500 000	32
City	12 500 000	32
Region	6 500 000	17
EU	3 500 000	9
Academic Union	4 000 000	10
Total amount:	39 000 000	100



Lublin has extensive experience in obtaining EU funds, which it will use to implement the ECoC challenges. The European Funds Department has been operating at the City Office for years with over 30 specialists securing funds and effecting large EU projects. In the last decade, they have raised over 1 000 000 000 € in EU funding. Since the initiation of the ECoC process, Lublin has continued these activities, seeking EU sources of financing. Such steps are also taken by the city's cultural institutions. This has resulted in a Creative Europe grant from for the Wschodni Express-Literary Panels project by Warsztaty Kultury. We already know that many ECoC projects can find financing in European programmes. Among them:

- Creative Europe
- Interreg Europa
- Interreg Central Europe
- Erasmus+
- Citizens, Equality, Rights and Values Programme (CERV)
- Asylum, Migration and Integration Fund (AMIF)
- Interreg NEXT Poland-Ukraine
- European Funds for Digital Development
- European Funds programme for the Lubelskie Voivodeship for 2021–2027
- The National Recovery and Resilience Programme
- European Funds for Infrastructure, Climate and Environment for 2021–2027

Once awarded the title, we will undertake the following strategic fund-raising efforts:

- in the first half of 2025, all possible EU grants for the implementation of ECoC projects and investments will be mapped, and then a list of projects that meet the criteria of individual calls for proposals and a strategy for participation in the calls will be created
- in the second half of 2025, comprehensive training on participation in the Creative Europe, CERV, Erasmus+ and other programmes will begin, for all organisations involved in the ECoC project
- The European Funds Department, together with the ECoC Institution's coordinator for obtaining European funds and EU and Polish experts, will create a support network for local organisations to help in the preparation and implementation of EU applications
- a special grant programme will be created for organisations implementing the ECoC programme, for their own contributions to projects that have obtained EU funds for implementation
- The Centre for International Cooperation at the Lublin City Office together with the Coordinator for International Partnerships at the ECoC 2029 Institution will support ECoC projects by creating partnerships and consortia that strengthen the potential of obtaining EU funds.

## Q. 21

**What is your fund raising strategy to seek financial support from Union programmes/ funds to cover operating expenditure?**

## Q. 28

**What is your fund raising strategy to seek financial support from Union programmes/ funds to cover capital expenditure?**

**According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?**

## Q. 22

Income (in €)	2025	2026	2027	2028	Rok ESK	2030	2031
EU	–	200 000	400 000	900 000	<b>1 700 000</b>	200 000	100 000
National authorities	–	–	–	3 500 000	<b>9 000 000</b>	–	–
City	620 000	840 000	970 000	1 550 000	<b>5 870 000</b>	1 770 000	880 000
Region	250 000	300 000	300 000	1 250 000	<b>3 600 000</b>	600 000	200 000
Sponsors	–	200 000	300 000	1 800 000	<b>3 000 000</b>	200 000	–
ECoC's income	–	–	100 000	300 000	<b>1 000 000</b>	100 000	–
Academic Union	100 000	150 000	200 000	800 000	<b>2 300 000</b>	350 000	100 000

## Q. 23

What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

### Income from the private sector:

Lublin guarantees private sector sponsorship funds in the amount of 7 000 000 € – 5 500 000 € and 1 500 000 € from ticket revenues and other income generated outside of public funding.

Based on the cutting-edge approach to funding cultural activities through private capital, obtaining financial resources for Lublin's ECoC programme has already started. Our strategy of securing assets is rooted in synergy and interactions: together with entrepreneurs, we are working out a model of financial support that would guarantee sponsors tangible ROI on the part of arts and culture operators. To raise funds and to liaise with the business sector, an in-house specialist will be employed, assisted by professionals from both the Lublin City Office Strategy and Investor Relations Department and the Culture Department.

### Private sector income is based on the following strategic activities:

#### Business Union – already in operation

Establishing the Business Union has been a strategic action to support and implement the ECoC. At the time of signing the declaration, the Union brought together over 40 of the largest Lublin-based entrepreneurs, operating on a nationwide and global scale and employing a total of over 32,000 people. The total profit in 2023 within the Union amounted to over €250 million. The amount of €5.5 million planned in the ECoC budget makes up only 2.6 per cent of these annual profits. This guarantees that companies that have declared support for the ECoC will provide financial support of €5.5 million in the 2025–2031 period. We already know that more companies intend to join the Union. The ECoC Team will take action to ensure that the private sector's participation is even greater than expected. We provide varied opportunities for various economic entities to get involved in the ECoC project, with measurable benefits depending on the scale of involvement:

#### European Patronage

A special title dedicated to enterprises providing the greatest financial support. The benefits of receiving this title include (in addition to standard forms of promotion) building an image around the company of corporate social responsibility, the ability to influence the creation of cultural events, as well as investing in an artworks collection.

#### Green Patronage

A special title dedicated to enterprises supporting pro-ecological projects and activities of the ECoC, implementing solutions aimed at environmental protection and counteracting climate change in their activities.

#### Titles intended for Programme Sponsors

- Main Sponsor of the ECoC Programme
- Sponsor of the ECoC Programme Line
- Event Sponsor

#### Titles intended for Partners implementing the ECoC process

- Strategic Partner
- Main Partner
- Partner

#### Loyalty programmes

The economic sector of hotels, catering, social and entertainment services is among those that develop due to culture. Business entities from these industries will receive an invitation to join a loyalty programme, the guidelines of which we will develop together. In this respect, we draw on the experience of several previous ECoCs, in which this model worked. We will create a network of places recommended by the ECoC, which provide their guests with emotions and impressions related to experiencing the ECoC programme and which identify with our goals and build the atmosphere of Lublin.

#### Barter cooperation

It assumes special involvement of entrepreneurs in the implementation of the ECoC programme by making their products, services and space available during the implementation of individual points of the cultural programme and other ECoC activities. For example, we intend to establish

cooperation with the following companies, providing advertising media; the company responsible for IT services.

- possibility of active involvement in the ECoC process; programme for volunteers and social programmes

#### **ECoC programmes developing and supporting corporate social responsibility:**

- Programmes dedicated to employees:
  - special events, programmes and participation offers dedicated to employees and their families
- ECoC business ambassadors: people representing the ideas and assumptions of the ECoC in the business world
  - special programmes for prestigious participation in events with international partners.

### **Operating expenditure:**

Please provide a breakdown of the operating expenditure, by filling in the table below.

**Q. 24**

Pro-gramme (in €)	Pro-gramme (in %)	Promotion and mar- keting (in €)	Promotion and mar- keting (in %)	Adminis- tration (in €)	Adminis- tration (in %)	Monitoring and evalua- tion (in €)	Monitoring and evalua- tion (in %)	Total:
33 115 000	72	6 280 000	14	5 655 000	12	950 000	2	46 000 000

Planned timetable for spending operating expenditure:

**Q. 25**

Schedule	Programme (in €)	Programme (in %)	Promotion and mar- keting (in €)	Promotion and mar- keting (in %)	Administra- tion (in €)	Administra- tion (in %)	Monitoring and evalua- tion (in €)	Monitoring and evalua- tion (in %)
2025	520 000	53,61	60 000	6,19	350 000	36,08	40 000	4,12
2026	905 000	53,55	110 000	6,51	605 000	35,80	70 000	4,14
2027	1 220 000	53,74	160 000	7,06	800 000	35,24	90 000	3,96
2028	7 250 000	71,78	1 500 000	14,85	1 150 000	11,39	200 000	1,98
<b>ECoC year</b>	<b>20 270 000</b>	<b>76,58</b>	<b>4 100 000</b>	<b>15,48</b>	<b>1 900 000</b>	<b>7,18</b>	<b>200 000</b>	<b>0,76</b>
2030	2 270 000	70,50	250 000	7,76	450 000	13,98	250 000	7,76
2031	680 000	53,13	100 000	7,81	400 000	31,25	100 000	7,81

## Q. 26

What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

### Budget for capital expenditure:

Income from the public sector	in €	in %
National authorities	1 095 868,40	2,33
City	29 059 076,00	56,01
EU	31 330 515,87	41,66
Total	61 485 460,27	100%

## Q. 29

According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture? Please fill in the table below.

Income sources	2024	2025	2026	2027	2028	ECoC year
EU	284 930,92	5 965 310,22	10 530 228,83	7 855 341,37	5 521 717,17	1 172 987,36
National authorities	–	133 319,30	656 246,90	294 532,70	11 769,50	–
City	1 332 342,23	6 197 574,15	8 488 170,38	7 497 460,13	5 273 742,02	269 787,09

## Q. 30

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

Project title	Costs (in €)	Source of financing	ECoC 2029 projects implemented in the investment
Children and Youth Arts Centre	27 433 282,8	European Funds programme for the Lubelskie Voivodeship for 2021–2027, state budget, own funds	Kids' Culture Lab
House of Words	5 410 819,64	European Funds for Infrastructure, Climate and Environment for 2021–2027, own funds	Story of the City, Theatre of Transformation, Lublin Beyond the Seas, Literary Eastern Express, European Night of Libraries
Błonia Park by Lublin Castle	5 197 824,87	European Funds programme for the Lubelskie Voivodeship for 2021–2027, state budget, own funds, The National Recovery and Resilience Programme	Forest preschools, Green Classrooms, Wild Kids Sanctuary, Rotunda, Biopolis, Earth Night Lublin, Urban Landart, Mobile Apitherapy Centre, Slow Food Festival
Riverside Park	14 427 744,59	The National Recovery and Resilience Programme, own funds	Forest preschools, Green Classrooms, Wild Kids Sanctuary, Rotunda, Biopolis, Earth Night Lublin, Urban Landart, Mobile Apitherapy Centre, Slow Food Festival
Bronowice Park	2 953 948,38	European Funds programme for the Lubelskie Voivodeship for 2021–2027, own funds	Forest preschools, Green Classrooms, Wild Kids Sanctuary, Rotunda, Biopolis, Earth Night Lublin, Urban Landart, Mobile Apitherapy Centre, Slow Food Festival
Tatary District	2 855 769,23	European Funds programme for the Lubelskie Voivodeship for 2021–2027, state budget, own funds	Forest preschools, Green Classrooms, Wild Kids Sanctuary, Rotunda, Biopolis, Earth Night Lublin, Urban Landart, Mobile Apitherapy Centre, Slow Food Festival
Bronowicka 3	3 206 070,76	European Funds programme for the Lubelskie Voivodeship for 2021–2027, state budget, own funds	Social Space of Cultural Resilience, RE:UNION Federation, Audionomia, Memories of the Future



## B) ORGANISATIONAL STRUCTURE

The adopted management model results from the RE:UNION idea and is a response to the goals of the ECoC application: building a community by establishing relationships, emphasising the diversity, European and international character of Lublin. The assumed doubling of the number of cultural recipients also means the involvement of many groups, not only in the creative but also in the organisational process. The organisational structure of the ECoC is based on close inter-sectoral and inter-institutional cooperation between the ECoC Team, city and regional government, non-governmental organisations, business, the university community – as well as artists and residents.

Representatives of many communities, noticing this innovative approach already at the stage of work on the final application, have concluded agreements to support and participate in the ECoC process, which were confirmed by written declarations. The establishment of a local government cultural institution, the ECoC 2029 Institution (hereinafter: the Institution), will be the final stage crowning and unifying the organisational system of the process. This autonomous unit will continue the initiated cooperation to effectively implement the assumptions of the ECoC programme and maximise the project's results by involving all sectors.

The Institution will be established in the first quarter of 2025. Its organiser will be the City of Lublin, and its statute will be granted by the City Council – with the body selected through democratic elections. The Chief Executive Officer (hereinafter: CEO) and the Artistic Director will be selected in open competitions. The Institution will be responsible for the ECoC project: its planning, implementation, monitoring and

results. It will have all the knowledge about the project and will ensure efficient communication and processes between public entities, the sector of non-governmental organisation, artists and residents. It will also be responsible for the coordination and implementation of the ECoC programme in other cultural institutions, NGOs and Departments of the Lublin City Office.

### Q. 31

**What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?**

## CHIEF EXECUTIVE OFFICER AND ARTISTIC DIRECTOR

The CEO and the Artistic Director will be selected in an open competition organised by the Lublin City Office, observing all guidelines for an inclusive and transparent recruitment process. The term of office of both directors will be seven years: 2025–2031.

The CEO will be solely responsible for managing the ECoC process, strategic-planning decisions, implementation of the programme, ongoing monitoring, spending and obtaining the funds, as well as the

employment and operation of the ECoC Team. The CEO of the Institution will have constant support from local authorities.

The Artistic Director will have creative and programming autonomy and independence. This is confirmed by the clear division of competencies between the CEO and the Artistic Director. The CEO makes final decisions regarding the annual programme budget and implementation schedule and monitors the implementation of the ECoC goals, while giving the Artistic Director liberty to develop the artistic concept resulting from the ECoC Lublin 2029 application.

### Q. 32

**How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?**

## Q. 35

According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

### Main guidelines for both positions:

- Knowledge of the assumptions of the City Development Strategy 2030, the Lublin Culture Strategy 2030+ and the vision included in the competition application of the City of Lublin.
- Understanding of the RE:UNION idea, inclusive skills and supporting inter-sectoral and inter-institutional dialogue and cooperation with all ECoC stakeholders.
- Knowledge of EU priorities with commitment to promoting these values and the internationalisation of ECoC projects and implementations.
- Ability to create an open, inclusive, collaborative environment with respect for talents, commitment to the values of sustainable development, social inclusion and cultural coexistence, interpersonal and communication skills.
- They will have knowledge of Polish and English at a communicative level.

### Additional guidelines for the CEO

- At least three years of proven track record in managing a team of over twenty people.
- Proven track record in planning, implementing and evaluating large-scale events, including international projects.

### Additional guidelines for the Artistic Director

- Understanding the main idea of the Lublin 2029 – RE:UNION application and an original approach to its implementation in line with the goals of the ECoC 2029.
- Proven track record of at least three years in planning and implementing large cultural and artistic events, including those on an international scale.

## Bodies supporting the management and implementation of the programme by the Institution:

### Advisory Board

The purpose of the Board will be to support the CEO in making key decisions and monitoring the ECoC implementation process. It will consist of international and national experts: selected general and programme directors of former ECoCs, consultants of European ECoC processes, specialists in creative, financial, educational matters, etc.

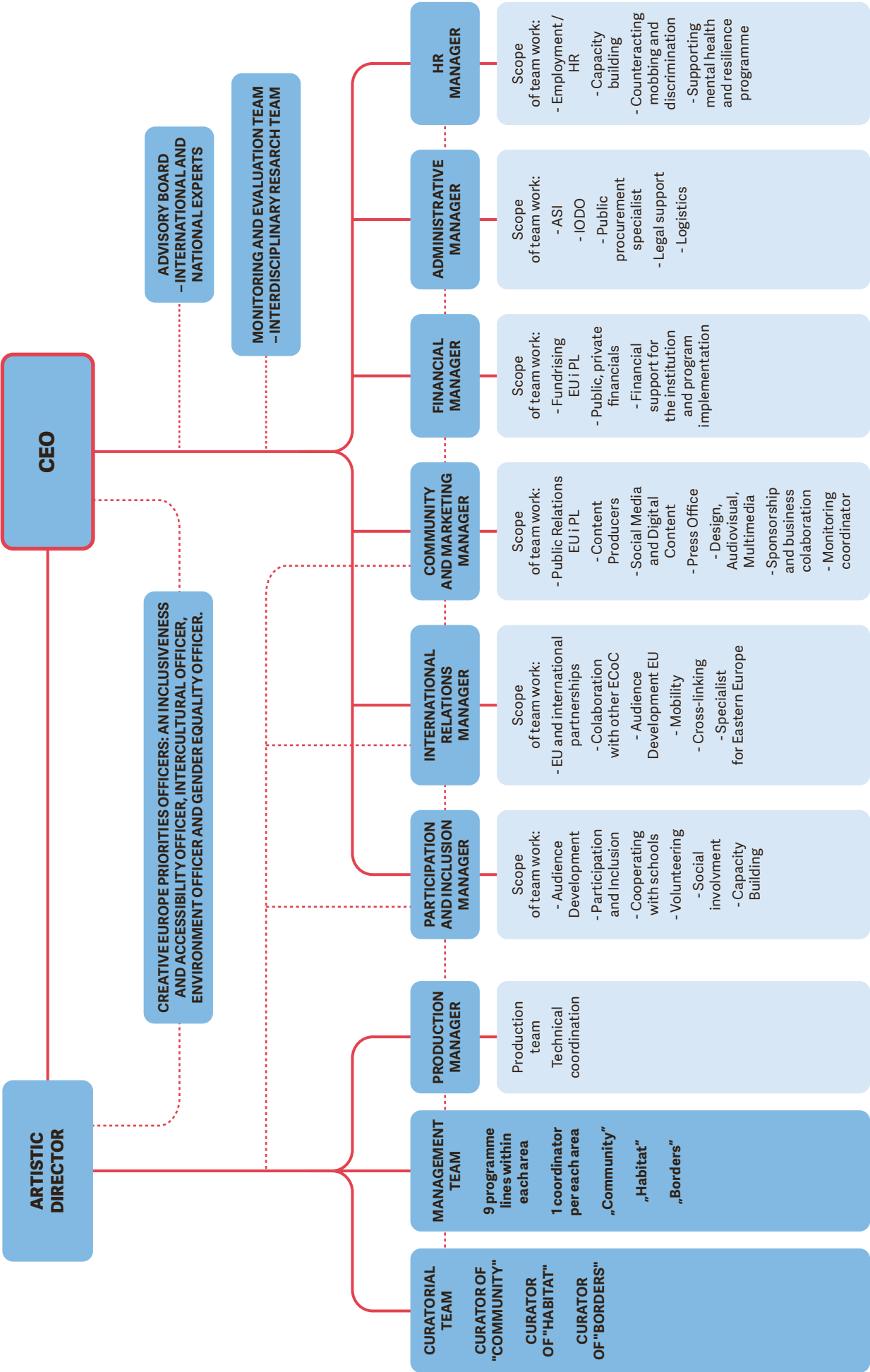
### Monitoring and Evaluation Team, Inter-disciplinary Research Team

The team is already working on the effects of the ECoC. They were established as independent bodies outside the structure in cooperation with the academic community to ensure objective research on the effects of the ECoC.

### Creative Europe Priorities Officers

Specialists for Creative Europe priorities will work closely with the Artistic Director: an Inclusiveness and Accessibility Officer, Inter-cultural Officer, Environment Officer and Gender Equality Officer. Their tasks will be to ensure and monitor so that all artistic and programme projects, at every stage of implementation, take into account current priorities of the CE and of the EU. Securing the ECoC programme by these Officers will also allow us to develop universal standards and tools – it will expand the catalogue of good practices and lasting results developed within the ECoC framework.

ECoc Institution Organisational Structure



Legend: interdependence and leadership cooperation and communication

## Q. 33

**How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the European Capital of Culture project?**

The main goal is to establish a Team in which the values resulting from the ECoC experience, local challenges and the main idea of RE:UNION will be nurtured. The Team will consist of international staff and specialists from various sectors, appointed through a competition in accordance with the principles of equality, based on precise qualifications and experience criteria. The Team preparing the ECoC programme included in the application will join the structure of the Institution to ensure the implementation of the assumptions and ideas of the programme contained in the application.

### Indicators for building the Institution Team:

- Fair and transparent employment process: inclusiveness, diversity, respect for talents.
- Inclusion of international and national staff.
- Long-term competence development and capacity building – of employees and also of entities and organisations involved in the implementation of the ECoC process, to be achieved through training and mentoring programmes, along with visits to other ECoCs.
- Taking care of staff's mental health through resiliences and programmes supporting mental health, stress reduction, supervision, preventing burnout, abuse, discrimination, exclusion, mobbing.
- Searching for specialists from various sectors to ensure a diverse and specialised perspective, and programmes involving young people starting their careers in the labour market, also in the form of internships and volunteering.

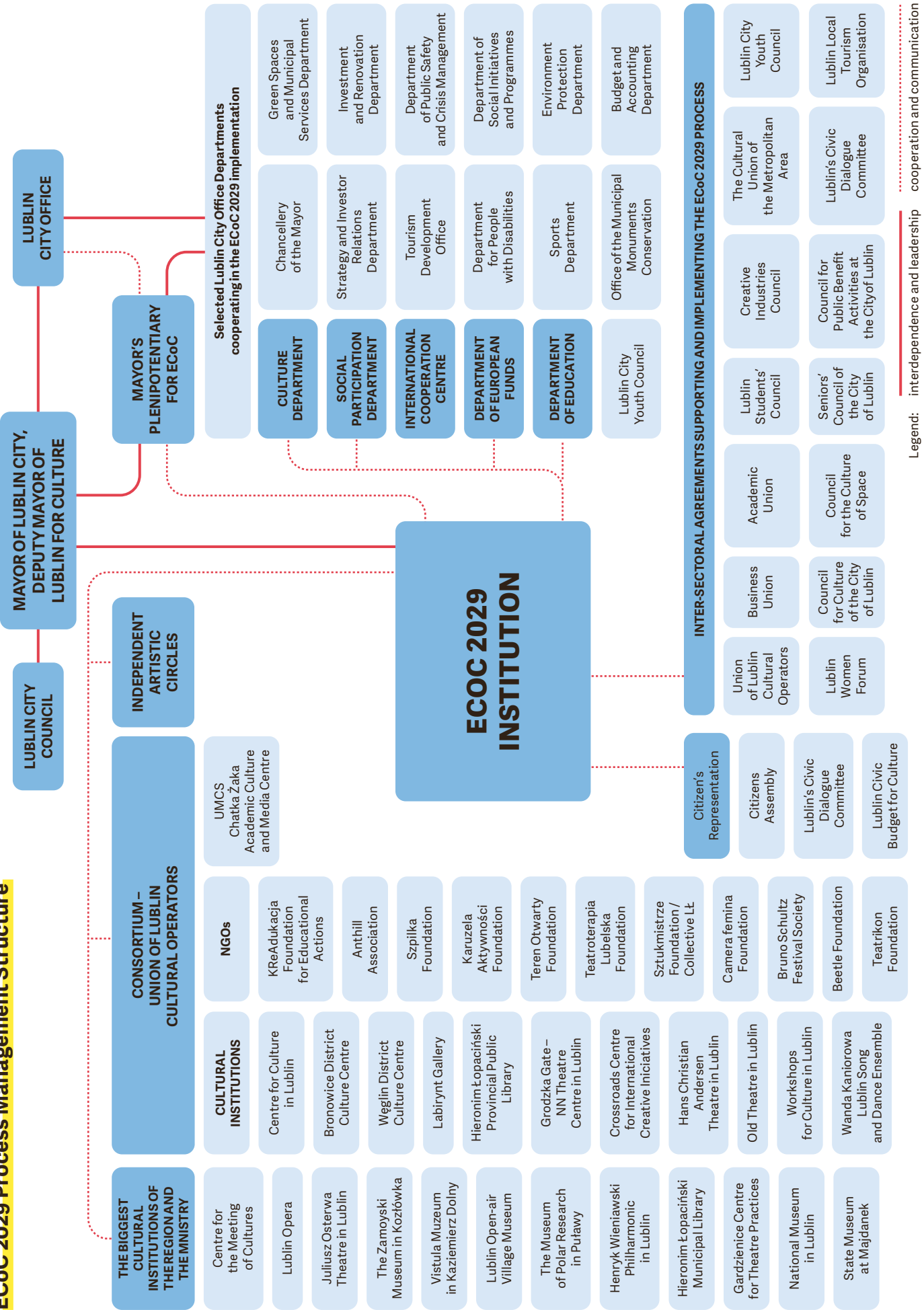
### Special activities to improve the competencies of the ECoC Team:

- After receiving the title, European and national experts who are already involved in the process of creating the final application will prepare a training and workshop programme for the ECoC Team. Its aim will be to develop skills and provide specialist knowledge based on the best European and national solutions. In addition, there will be special training and university programmes in the field of management of EU cultural projects.
- European Diploma in Cultural Project Management Programme: a project developing European competencies of cultural animators and managers, implemented in cooperation with the Marcel Hicter Foundation.
- From 2025, a special travel programme will increase our presence during meetings and projects organised by the informal ECoC network to develop our network of partnerships and relevant networks.
- To fulfil the idea of RE:UNION in action, starting from 2025 we will organise an annual ECoC forum, where we plan to gather all organisations and entities from various sectors involved in the ECoC process, together with national and international experts and invited guests from other ECoCs. The ECoC forum will also be an opportunity to reflect on the future of the ECoC in the EU.

Position	2025	2026	2027	2028	2029	2030	2031
CEO, Artistic Director	2	2	2	2	2	2	2
Curators	3	3	3	3	3	3	3
Project Managers	0	3	5	9	9	3	0
Production Team	0	0	4	7	9	2	0
Participation and Inclusion Team	1	2	2	3	6	3	1
International Team	2	2	3	4	6	3	2
Communications and Marketing Team	2	3	3	5	8	4	2
Financial Team	2	3	3	5	5	3	2
Administrative Team	2	3	3	5	5	3	2
HR Team	1	1	2	2	2	1	1
<b>Number of full-time positions</b>	<b>15</b>	<b>22</b>	<b>30</b>	<b>45</b>	<b>55</b>	<b>27</b>	<b>15</b>



ECOC 2029 Process Management Structure



## Q. 34

**How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?**

In line with the RE:UNION idea of integration and community building, the Institution will have a broad impact on our city and its surroundings. For the first time, a cultural project has united so many entities that have concluded agreements, already at the application stage, to support and join the ECoC process, confirming this with written declarations of cooperation. Thanks to these participatory processes, all groups and sectors co-deciding on the functioning of the entire city have been involved in planning, implementation, monitoring and achieving lasting results, as shown in the diagram below.

### **Cooperation with Culture Institutions**

– the implementation of the ECoC programme in the Lublin cultural sector will be possible thanks to the Consortium established under the name the Union of Lublin Cultural Operators, composed of representatives of all eleven institutions and eleven non-governmental organisations, the academic culture centre – the Academic Centre for Culture and Media “Chatka Żaka” of the Maria Curie-Skłodowska University – and the Department of Culture of the Lublin City Office. The most important regional cultural institutions have also been involved in the process and will cooperate with the Artistic Director.

### **Cooperation with the City Office and the City of Lublin units**

– a special position has been created at the City Office – the Plenipotentiary of the Mayor of the City of Lublin for ECoC 2029 – reporting directly to the Mayor, who is responsible for communication between the ECoC Team, the City

Office and municipal units. The Plenipotentiary will cooperate directly with the CEO in determining the needs and implementation conditions. In the implementation scope, the Plenipotentiary will cooperate with the Lublin City Office Departments responsible for the implementation of ECoC processes within the scope of assigned competencies and with municipal units involved in the process. The activity of the Institution in the implementation of the ECoC assumptions will also be supported by the Departments of the Lublin City Office within the scope of their competencies.

**Cooperation with residents** – the processes of participation in the implementation of the ECoC programme will be supervised by the Citizens’ Dialogue Commission for the ECoC, established at the stage of work on the application, composed of representatives of NGOs, the cultural, social activity and environment sectors, and the Citizens’ Panel for the ECoC, which will be one of the first in Poland to meet periodically and give opinions on key elements regarding the ECoC programme. Some decisions will be handed over to a group of residents, selected at through applications and prepared substantively in accordance with the methodology of citizens’ panels.

**Cross-sectoral agreements supporting the ECoC** – showing the participatory and community nature of the ECoC idea, authenticating broad support for the ECoC process shown in the structure. These are described in more detail in Chapter 6: Implementation Possibility.

## C) CONTINGENCY PLANNING

We have developed a detailed risk assessment for the ECoC implementation, based on an analysis of good practices of ECoC project management and on the project's specific needs and objectives. It has the advantage of being properly balanced between the cultural sector's needs, the proposed visions, the reality of the competition and the city's capacity.

The proposed management structure will firmly embed the ECoC within its structures, providing guarantees for feasibility and sustainability.

### Lublin's strengths include the experience gained in:

- the processes of preparation for and implementation of European Youth Capital 2023
- the bid for the ECoC 2016 title; while it was not rewarded to Lublin, those processes released energies successfully (and enduringly) utilised in organising the city's 700th anniversary year
- the immediate, effective response when full-scale war struck Ukraine to the crisis and the enormous influx of refugees arriving through border crossings in Lublin's close proximity.

The RE:UNION idea has spread beyond the cultural environment. We have established numerous unions and consortia to consolidate cooperation among cultural organisations, NGOs, businesses, universities, the region, and miniorities for developing our region in areas determined by the strategy and the RE:UNION idea. Everyone involved in these processes holds high hopes for receiving the title, and also pledge to maintain commitments if the outcome isn't in our favour.

Having consulted the Ministry of Culture and National Heritage, the twelve Polish candidate cities for the ECoC 2029 title have established the Polish Capitals of Culture project, which aims to secure processes already started and the implementation of parts of the ECoC programmes written into their respective competition applications. Polish Capitals of Culture may also provide contingency plans for the three cities that do not win the title.

The diagram below displays the risks with the greatest

## Q. 36

Have you carried out/planned a risk assessment exercise?

## Q. 37

What are your planned mitigating measures?

Identified risk	Risks / impact	Mitigating and preventive mechanisms
<b>Geopolitical risks</b>		<b>Liability: CEO, Advisory Board, Mayor of the City of Lublin, Lublin City Office</b>
Escalation of conflict on the EU border	moderate / high	Cooperation with authorities and aid organisations in terms of solution implementation; reconstruction of the programme with regard to integration of refugees and prevention of social unrest; international support
Crises: climate, refugee, pandemic, etc.	moderate / high	Balance between international events and smaller local ones; hybrid projects; redirecting the programme to outdoor activities, close cooperation of cultural operators
Financial crisis, inflation	moderate / high	Providing external sources of financing; minimising projects with one source of financing; acquiring strategic patrons for the programme; implementing programme cuts while maintaining broad assumptions

<b>Finance</b>		<b>Liability: CEO, Mayor's Plenipotentiary for ECoC, Financial Manager</b>
Lower sponsor support than anticipated	low / moderate	Monitoring and preventing risks by employing specialists; cooperation with Lublin City Office and the Business Union to strengthen sponsor participation; modification of the budget structure
<b>European dimension</b>		<b>Liability: International Relations Manager, CEO</b>
Lower sponsor support than anticipated	moderate / high	Continuous updating and expansion of existing international-cooperation networks; from 2025, additional education in this area and the creation of a specialised unit
<b>Scope / participation and accessibility</b>		<b>Liability: CEO, Participation and Inclusion Managers and Communications and Marketing Managers</b>
Less interest among various target groups	low / high	Audience development and design for participation processes for all productions; communications and marketing in various languages and channels
Risk of exclusion	low / high	Employing officers for inclusion and accessibility, interculturalism and gender equality who will define and assess conditions and possibilities of these being implemented in ECoC projects; offer of free events
<b>Communications and marketing</b>		<b>Liability: Communications and Marketing Manager</b>
Low visibility among international audiences	moderate / high	Adapting communication to each social group and nationality; multilingual project communication; implementation of a communication monitoring-and-evaluation system
Reputation drop due to negative comments	low / moderate	Continuous, open communication in all channels about projects and their impact; developing a crisis-communication plan
<b>Management / organisational structure</b>		<b>Liability: CEO, HR Manager</b>
Employee qualifications for management and payment settlement	moderate / high	Implementation of a competence-development program for cultural staff; participation of specialists from many sectors in recruiting the Institution's team; open recruitment
<b>Implementation possibility</b>		<b>Liability: CEO, Artistic Director, Mayor's Plenipotentiary for ECoC</b>
Loss of regional political support	low / moderate	Basing relations with local-government officials and politicians on common goals and actions for the common good; building mechanisms to protect the project from changes in the political situation
Investment delays	moderate / moderate	Contingency plans for programmes most closely related to risky investments
<b>Programme</b>		<b>Liability: CEO, Artistic Director</b>
Failure to implement the programme within the scope described	moderate / low	Introduction of new elements to the ECoC consistent within the original assumptions; updating the programme in line with the project environment as broadly understood
Withdrawal of programme partners	low / moderate	Consolidating partnerships to implement the programme and minimise risk of withdrawal; inclusion of new partners



## D) MARKETING AND COMMUNICATION

The artistic programme of ECoC Lublin 2029 is summarised by the slogan “Community Beyond Borders Creates a Good Cultural Environment”, and for marketing purposes the brief version is “Celebration of Community”.

Key words used in communicating the RE:UNION idea are: new community / sense of belonging / re:tradition / new ideas / new perspectives / accessibility / diversity / mobility / re:integration / memory / well-being / future / imagination / balance / harmony / prototyping / regaining / resilience / longevity / vibration / mindfulness

### Q. 38

**Could your artistic programme be summed up by a slogan?**

To give media importance to our activities and to increase their reach to wide groups of recipients, we plan to announce a competition for marketing and communication services for the entire process. The external entity selected in the competition is to be embedded in the organisational structure of the ECoC Institution and will cooperate closely with it. This competition will have two stages, with the results announced in early 2025. Offices, media houses and consortia will be welcome to apply. We will require the presentation of a strategy that will include building a communication narrative in cooperation with the programme team and designing a marketing and promotional process on nationwide and European scales.

Using digital channels will be an important aspect of the required strategy. We plan to design and implement a multi-lingual and readily available mobile app; enter

social-media platforms (including Facebook, Instagram, Twitter, YouTube, TikTok), creating promotional films and viral animations, cooperating with international bloggers and journalists, launching a multi-lingual and accessible website; to develop a web-based app with functionalities from event maps to alerts about upcoming events; interactive guides with ticket-booking option; ongoing support for Polish and international media; arranging residencies, study visits and press trips; profiled information campaigns, especially taking special-needs groups into account; data and statistics analysis.

All marketing and promotional activities will be supported by the Union of Polish Metropolises (a local-government corporation of Poland's dozen largest cities belonging to Eurocities) and institutions associated in a coalition of nine cities (established under the ECoC Wrocław 2016 banner).

### Q. 39

**What is the city's intended marketing and communication strategy for the European Capital of Culture year, in particular with regard to the media strategy and the mobilisation of large audiences? This includes the use of digital communication channels.**

On the local media market, we will cooperate with traditional media: regional branches of public TV and radio, and the press (TVP 3, *Kurier Lubelski*, *Dziennik Wschodni*, Radio Lublin, the national paper *Gazeta Wyborcza's* Lublin edition) to reach people who don't use social media and the internet. We will publish the periodical *RE:UNION ECoC Lublin 2029*, in both electronic and paper versions. University radio and television stations and their online communication channels will allow us to reach the wide range of students.

Plans for cooperating with nationwide public and private media (including TVP, Polskie Radio, Eurozest Group, TVN, Polsat, a group of Polish academic-radio stations) will include reports, live formats during ECoC events (including as episodes of popular TV programmes) and the creation of a website containing source video materials for the needs of Polish and foreign media, around the ECoC narrative. We will also cooperate with the Polish Press Agency and leading portals in the online-information and

### Q. 40

**Please describe the partnerships planned or established with media with a view to ensuring wide coverage of the event**

cultural-journalism sectors. We will create special ECoC channels, including on onet.pl and wp.pl and on podcast platforms. We will invite leading video bloggers, podcasters and other internet creators to develop their own productions on the ECoC theme, e.g. with the participation of artists creating the programme. Lublin as the ECoC will feature in film spots as well as full-scale cinema productions in cooperation with the Lublin Film Fund. The main ECoC ceremonies will be broadcast on nationwide media.

We anticipate that the opening ceremonies in 2029 will arouse great interest in the European media, as with other ECoCs. We plan to broadcast the highlights of that programme, including celebrations on New Year's Eve and for the official opening ceremony. Broadcasts from the RE:UNION Congress and other conferences, webinars and meetings will be prepared in conjunction with large media patrons. We intend to invite foreign journalists regularly for press tours and residencies so they can experience Lublin's atmosphere during the year

of celebration. The ECoC media strategy will include establishing cooperation and partnerships with international media (e.g. Euronews, BBC, Deutsche Welle, France24, Euractive), organising press tours for journalists from these outlets, who can create numerous materials about the city, its history, culture and ECoC 2029 events. In going beyond the local and national scopes, it will be necessary to cooperate with top players operating in interactive media and on social-media platforms.

At the local level, work on the ECoC programme has shown us how emphatically residents can engage in city affairs. The programme was created along with them; it assumes their participation. This requires expanding the city's existing internal-communication system through tools we will develop during special workshops and through a series of participatory meetings. These will be used in properly communicating with residents about planned events and development prospects related to the ECoC title.

## Q. 41

**How will you mobilise your own citizens as communicators of the year to the outside world?**

Among the vital elements of city residents' involvement as advocates of ECoC 2029 is the use of areas they take pride in and that unite them, which include sports. National and international sport competitions that take place in Lublin will help in expanding the ECoC message to other groups. And we will use this mechanism during subsequent editions of Lublin's popular international festivals, including Carnaval Sztukmistrzów (the Magicians' Carnival), Konfrontacje Teatralne

(the international Theatre Confrontations festival), Cyrkulacje Eastern European Contemporary Circus Festival, the Lublin Film Festival, Open City (art in public space), the Tastes Festival and the Jagiellonian Fair. Lublin is popular among diverse people recognisable in the media, from the worlds of art, culture, sports and science: we will invite them to become ECoC ambassadors across Poland and internationally. A number of them have consulted with us for this application.

## Q. 42

**How does the city plan to highlight that the European Capital of Culture is an action of the European Union?**

Vividly displayed throughout our city at every stage of the ECoC process has been our graphic sign and logo, with prominent elements based on official EU symbols: the universally recognisable gold stars on a blue background. All promotional materials and publications as well as events and spaces in Lublin will continue to proudly show it.

The EU logo in unison with the ECoC Lublin 2029 logo will be used in all information and promotional materials as they are presented. The RE:UNION slogan will appear in the context of its relationship with the EU and European values, referring to the promotional slogans "Community Beyond Borders Creates a Good Cultural Environment" and "Celebration of Community".

During the 2025–2031 period, in Lublin's bilateral relations with 26 partner cities and 18 friendship cities located on 3 continents, ECoC 2029 will continue being a key topic, as one result of Poland's EU membership. All

infrastructure investments implemented in the Lublin region due to EU funds will gain additional distinguishing features and will be included on the ECoC Lublin 2029 map.

Target groups	Activities
<b>Local / regional recipients</b>	
Children and teenagers (Approx. 70,000)	<ul style="list-style-type: none"> <li>cultural and European education in schools</li> <li>use of school information tools</li> <li>use of the Lublin City Youth Council and tools developed within the ECoC</li> </ul>
Union of Universities – students, employees (approx. 60,000)	<ul style="list-style-type: none"> <li>announcements in the information systems of nine universities, leaflets in dormitories</li> <li>communication cooperation using the media channels of the Academic Centre for Culture and Media of Maria Curie-Skłodowska University</li> </ul>
Senior residents (over 91,000)	<ul style="list-style-type: none"> <li>local media, the printed guide lublin.eu, distribution of information through 40 municipal-library branches</li> <li>a personally addressed letter from the Mayor to each individual</li> <li>distribution of information through health centres and pharmacies</li> </ul>
Business Union employees (approx. 32,000)	<ul style="list-style-type: none"> <li>newsletter with current information on the ECoC programme distributed via information channels of companies within the Business Union</li> </ul>
Lublin residents from 26–60.	<ul style="list-style-type: none"> <li>the monthly guide lublin.eu (circulation of 150,000 copies), local media</li> <li>geo-targeted campaigns in electronic media</li> <li>distribution of information through the Resident Service Centre</li> </ul>
Residents of our region	<ul style="list-style-type: none"> <li>use of information channels of cities and communes within the Cultural Union of the Metropolitan Area</li> <li>mobile ECoC 2029 information centres</li> </ul>
<b>Nationwide and international recipients</b>	
Polish and international tourism	<ul style="list-style-type: none"> <li>key cooperation with the Polish Tourism Organisation, including the use of its communication channels</li> <li>advertising campaigns using ATL and BTL channels</li> <li>advertising campaigns through Google Ads and on social-media platforms</li> <li>monthly city-break offer including the ECoC programme</li> <li>MUST EAST – canon of local cultural heritage in the form of a digital brochure</li> </ul>
National media	<ul style="list-style-type: none"> <li>patronage, articles and advertisements in renowned magazines (travel, culture, lifestyle)</li> </ul>
Embassies and other Polish institutions operating abroad	<ul style="list-style-type: none"> <li>monthly newsletter concerning the ECoC programme (PTO international offices, Polish Institutes in major international cities)</li> </ul>
Content creators	<ul style="list-style-type: none"> <li>organising study visits for them</li> </ul>

## 6. Capacity to deliver

### Q. 43

Please supply evidence of the continuous political support and commitment from the relevant authorities.

ECoC Lublin 2029 has strong political support from the local authorities despite political differences, as evidenced by our City Council's unanimous vote in backing the initiative, along with budget resolutions that guarantee the implementation budget in the Multi-annual Financial Forecast, and with the current term of office of the Mayor, which runs until 2029.

**Lublin City Council resolutions: 25 May 2023** – the City Council unanimously expressed support for Lublin's candidacy for ECoC 2029; 14 December 2023 – the Council adopted the budget for ECoC implementation in the Multi-annual Financial Forecast; 27 June 2024 – the Council adopted amendments to the Multi-annual Financial Forecast for ECoC delivery in 2025–2031.

**Support of the Lublin Voivodeship Sejmik** – on 19 June 2024, during the Voivodeship Sejmik's third session, the position to support the City of Lublin's bid for the ECoC title was unanimously approved, despite political differences.

**Support of the Lublin City Youth Council** – on 25 June 2024, the Lublin City Youth Council adopted a resolution to support Lublin's bid for the ECoC title.

In Section 5b, we describe and illustrate our cooperation with the Lublin City Office.

### Unions for ECoC 2029:

The broad cross-sectoral support for ECoC candidacy and the participatory model already being implemented at this stage give credibility to the agreements reached to date and to the establishment of special Unions working across entire sectors:

**Consortium – Union of Lublin Cultural Operators** – on 3 April 2024, all 11 municipal institutions along with an academic cultural centre initiated an agreement to

form the Union of Lublin Cultural Operators, joined by 11 NGOs as representatives of the sector. The Consortium represents over 1,000 permanent cultural staff.

**Metropolitan Area Cultural Union** – on 9 May 2024 (Europe Day), governors of 26 localities from the Lublin region signed a document declaring their support for and involvement in the ECoC process.

**Business Union** – on 20 June 2024, 41 representatives of the largest local businesses signed a declaration of support for Lublin's bid for the ECoC title, and for cooperation and active participation in the preparation process. The Business Union brings together the employers of over 32,000 people.

**Academic Union** – indicating support of higher-education institutions, on 20 June 2024, the rectors of all nine Lublin universities (five public, four private) joined the agreement, making a declaration in favour of cooperation on the ECoC. The Union brings together higher-education institutions with over 10,000 on staff.

**Civil Dialogue Committee for the ECoC** – in July 2024, NGOs initiated the formation of an advisory body to promote the interests of the social sector in the ECoC process.

**Advisory and supporting bodies appointed by the Mayor of the City of Lublin, involved in the ECoC process:** Lublin City Youth Council, Creative Industries Council, Lublin Students' Council, Lublin Women's Forum, Council for Culture of the City of Lublin, Council for the Culture of Space, Seniors' Council of the City of Lublin, Council for Public Benefit Activity of the City of Lublin, and Civic Dialogue Committees dedicated to an urban support system for the integration of migrants, to the development of children and youth sports, to accessibility of culture for people with disabilities, to youth and to the ECoC programme.



## Children and Youth Arts Centre in Lublin

The Centre will house the Hans Christian Andersen Theatre, the only theatre in the Lublin Voivodeship focused on children's repertoire and actor-animated puppets. The investment project will broaden the theatre's offering to include new forms of activity, in particular art education for children with learning disabilities, art workshops for senior citizens, and the organisation of permanent exhibitions for young audiences. The Centre will also house a branch of the Municipal Library with a community centre and the new Ilustratornia department dedicated to aesthetic education.

**ECoC programme components:** *Experiments*, the *Autumn Festival of Illustration*, the exhibition *Bilderbok | Picturebook*

**Stage of implementation:** drafting of design and cost-estimate documentation, with the start of the project conditional on the receipt of funding; planned completion of the investment project: 2029.

## The House of Words in Lublin – history of the printed word

Expansion of the House of Words, an interdisciplinary artistic and educational institution, to include a new exhibition space and accommodation for participants in animation- and artistic-residency programmes. The investment will support revitalisation of the medieval-era Żmigród Street.

**ECoC programme components:** *Story of the City*, *Theatre of Transformation*, *Lublin Beyond the Seas*, *Literary Eastern Express – Eastern Book Fair*, *European Night of Libraries*

**Stage of implementation:** completed project documentation and current planning permission. Commencement of construction work is conditional on the receipt of funding; planned completion of the investment project: 2028.

## Regeneration of urban green areas for cultural and social purposes

The flagship project of the Re:claiming the Green programme line is *The Green Network*, aimed at connecting urban green spaces into a cohesive socio-cultural system. At its core will be the Bystrzyca River Valley along with the *Wild Riverside Park*, with planned regeneration projects forming its key elements.

**ECoC artistic and cultural components:** Forest preschools, Green Classrooms, Wild Kids Reserve, Rotunda, Biopolis, Earth Night Lublin, Urban Landart, Mobile Apitherapy Centre, Slow Food Festival

### Blonia Park alongside Lublin's Castle Hill

This city park will be developed with meeting squares created on an area by Castle Hill of approximately four hectares, to serve as a venue for cultural events. The project forms part of *The Green Network's* activities and the regeneration of city parks and green spaces.

**Stage of implementation:** completed project documentation and current planning permission. Commencement of construction work is conditional on the receipt of funding; planned completion of the investment project: 2027.

### Bronowice Park

Restoration of the historic park's functional value by adapting it into a venue for cultural events, maintaining its recreational function and regenerating its representative character.

**Stage of implementation:** completed project documentation and current planning permission. A tender has been launched for the works. The funding agreement has been signed; planned completion of the investment project: 2026.

## Q. 44

Please detail the state of play of the foreseen infrastructure projects detailed at pre-selection stage, including the planned timetable for the works. Please clarify the links with the European Capital of Culture project.

### Riverside Park

Making this Bystrzyca River area available with its special natural and scenic qualities: a renatured park where the mandatory preservation of its unique, wild natural character has been ensured. The main objective is to open up the river's valley to the city districts it flows through, and to turn the city towards its river's valley. The park will include spaces designed for cultural events, an open-air gallery, spaces for land-art projects, art lessons and plein-air painting workshops, as well as recreational facilities.

**Stage of implementation:** a tender has been launched for part of the design documentation work. Commencement of the project delivery is conditional on the receipt of funding; planned completion of the investment project: 2029.

### The Tatar District

Regeneration of the derelict amphitheatre and its natural surroundings to restore its function as a cultural facility.

**Stage of implementation:** completed project documentation and current planning permission. Commencement of construction work is conditional on the receipt of funding; completion of the project: 2027.

### Social dimension of the regeneration programme: Bronowicka 3

Adaptation of the site for social functions, to deliver activities supporting people in crisis and in need of psychological, educational, therapeutic, legal, social and intervention support. Adaptation of the site for people with special needs.

**ECoC programme components:** *Social Space for Cultural Resilience, RE:UNION Federation, Audionomy, Memories of the Future*

**Stage of implementation:** Completed design documentation. Filed planning permission. Commencement of the project delivery is conditional on the receipt of funding; planned completion of the investment project: 2028.

### LUBLIN AS A TOURIST DESTINATION

Lublin is a city with over 700 years of history; today it aspires to grow into one of Poland's top tourist destinations, due to its unique cultural offerings and European Union projects. Its reputation is of being a cosy city; due to its architecture, heritage, and leisurely pace, it is also known for being highly authentic. Its Old Town's distinct historic buildings date back to the Renaissance's golden era, the royal period of Jagiellonian Lublin. Its easily accessible urban green spaces are near idyllic suburban and rural areas, while traces of Lublin's past as a Jewish city still stand, and are alive in its memory. And finally, culture here is based on contemporary hubs and publicly accessible, wide-ranging city festivals.

Lublin readily welcomes visitors from our region, our country, from Europe and the world due to excellent cooperation between the City Office and the Local Tourist Organisation "Metropolia Lublin", which brings 98 industry operators together. Thanks to modern methods in researching tourist traffic, the city is well prepared for ongoing evaluation and responsive to promptly implementing improvements.

Among our specialities is organising innovative outdoor events extending across the entire city at the same time. Lublin's capacity and expertise enables it to organise over 200 events simultaneously on a single night (the annual Night of Culture Festival in early June) for an audience of 70,000. Lublin artists and organisers know no bounds. The sky's the limit!

# 7. Additional information



## HOTELS



**62** hotels ranging from ★★★★★ to ★



**4275** parking spaces



**+ 5000 hotel beds** within the Lublin Metropolitan Area and the possibility of using dormitories on Lublin campuses



During flagship events up to **30,000 visitors** spend the night in Lublin



## INFRASTRUCTURE



**Over 50 lecture halls** with amphitheatre and theatre layouts in cultural institutions, schools, universities and conference centres **providing 10,000 seats**



We have **confirmed capabilities** to organise events **for 70,000 attendees simultaneously**



**750,000 tourists** in 2022, with a consistent upward trend



## LUBLIN AIRPORT



**15 minutes** from the city centre  
Regular connections: UK, Italy, Ireland



**Daily flights to Warsaw** – Poland's largest communication hub



Transit connections via Warsaw to major global aviation hubs



**Travel to Warsaw city centre by train and by car (Expressway S17) takes 90 minutes**



## ROAD TRANSPORT



Connection to priority EU TEN-T transport corridors:

- **S17** with **A2** motorway
- **S19** with Rzeszów and **A4** motorway and the new corridor **Via Carpatia**



Travel time from Lublin to:

Warsaw	1.5 h
Kraków	3 h
Lviv	3.5 h
Berlin	7 h
Vilnius	7.5 h
Kyiv	8 h
Prague	8 h



## ECoC Lublin 2029 – RE:UNION

**Krzysztof Żuk, Ph.D.** (Mayor of the City of Lublin)

**Beata Stepaniuk-Kuśmierzak** (Deputy - Mayor for Culture, Sports, and Participation)

**Katarzyna Duma** (Plenipotentiary of the Mayor of Lublin for ECOC 2029 bid, Spokesperson for the Mayor of Lublin)

**Magdalena Zaręba-Opalińska** (Director of Culture Department)

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**Izabela Śliwa**

**Michał Miłoś Zieliński**

**Gabriela Żuk-Menet**

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**Anna Sawa** (Secretary general; Hieronim Łopaciński Municipal Library)

**Rafał Koziński** (Director of Centre for Culture in Lublin)

**Aleksandra Szulc-Choma** (Director of Bronowice District Culture Centre)

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**Monika Rejman** (Labirynt Gallery)

**Grzegorz Rzepecki** (Director of Workshops for Culture in Lublin)

**Tomasz Pietrasiewicz** (Director of Grodzka Gate – NN Theatre Centre in Lublin)

**Łukasz Stypuła** (Grodzka Gate – NN Theatre Centre in Lublin)

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**Beata Szopińska** (Director of Chancellery of the Mayor)

**Krzysztof Stanowski** (Director of International Cooperation Centre)

**Roman Jaborkhel** (Deputy Director of International Cooperation Centre)

**Lucyna Sternik** (Treasurer of the City)

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## Supporters of ECoC candidacy

- Council for Culture of the City of Lublin
- Councillors of the Lublin City Council
- Lublin City Youth Council
- Creative Industries Council of the Mayor of the City of Lublin
- Lublin Students' Council of the Mayor of the City of Lublin
- Lublin Women's Forum
- Council for the Culture of Space
- Seniors' Council of the City of Lublin and associates
- Council for Public Benefit Activity of the City of Lublin
- Lublin's Civic Dialogue Committee
- Lublin Local Tourism Organisation "Metropolitan Area"
- Lublin Voivodeship Sejmik

- Centre for Culture in Lublin
- Bronowice District Culture Centre
- Węglin District Culture Centre
- Labirynt Gallery
- Hieronim Łopaciński Municipal Public Library in Lublin
- Crossroads Centre for Intercultural Creative Initiatives
- Grodzka Gate – NN Theatre Centre in Lublin
- Hans Christian Andersen Theatre in Lublin
- Old Theatre in Lublin
- Workshops of Culture in Lublin
- Wanda Kaniorowa Lublin Song and Dance Ensemble

## Non government organisations which joined Union of Lublin Cultural Operators

- Beetle Foundation
- Camera Femina Foundation
- KreAdukcja Educational Actions Foundation
- Karuzela Aktywności Foundation
- Szpilka Foundation
- Sztukmistrz Foundation
- T.E.A.M. Teatrikon Foundation
- Teatrotterapia Lubelska Foundation
- Teren Otwarty Foundation
- Anthill Association
- Brunon Schulz Festival Foundation

## Sectorial Unions

- Academic Union
- The Cultural Union of the Metropolitan Area
- Business Union
- Union of Lublin Cultural Operators

## Institutions, which joined Union of Lublin Cultural Operators

- Chatka Żaka Academic Culture and Media Centre

## Regional culture organisations

- Centre for the Meeting of Cultures in Lublin
- Henryk Wieniawski Philharmonic in Lublin
- The Museum of Polar Research in Puławy
- Vistula Muzeum in Kaziemierz Dolny
- Lublin Open-Air Village Museum
- The Zamoyski Museum in Kozłówka
- Lublin Opera
- Gardzienice Centre for Theatre Practices
- Juliusz Osterwa Theatre in Lublin
- Hieronim Łopaciński Provincial Public Library

## Culture organisations led by Ministry of Culture and National Heritage

- National Museum in Lublin
- State Museum at Majdanek

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Our bid book features drawings by **Mariusz Tarkawian**, which were inspired by RE:UNION ideas.









