

Dictionary of concepts useful to authors of projects celebrating the European Capital of Culture in Szczecin

“European Dimension” – the contest criterion

There is contest of the projects in Szczecin, but at the same time Szczecin takes part in a great contest too. Efforts of our city to get the title of the European City of Culture 2016 will be evaluated among others on the basis of their “European dimension”, the feature we in turn expect from the projects submitted to the Szczecin’s contest. The projects should strengthen cultural exchange over the borders and emphasize cultural richness of Europe, or what is common in our culture. In case of Szczecin we especially count on projects engaging our German and Scandinavian neighbors to co-operation.

Do you need more detailed explanation?

“European dimension” is the first of two contest criteria – besides “city and citizens” – or, estimation of the program of celebration of the European Capital of Culture. It means:

- Strengthening of collaboration in every sector of culture between subjects of cultural domain, artists and cities from a given member country, and other member countries;
- emphasizing richness of cultural diversity in Europe;
- emphasizing common aspects of European culture.

The official “Guide for the cities applying for the title of the European Capital of Culture” points out the following examples of activities meeting this criterion:

- specific partnerships between two and more cities of within the Euroregion,
- key subjects and challenges Europe is facing in the given moment,
- popularization of the aspects of European history, identity and heritage present in the city,
- history and cultural traditions in Europe, giving a peculiar expression of the European Union,
- organization of special cultural projects aiming at increase of social coherence,
- place and role of immigrants and their cultures in the city,
- organization of special actions aiming at support and development of creative activities, encouraging the artists to innovations and creating new forms of cultural actions and cultural dialogue,
- artistic and cultural movements and trends known in Europe inspired by the city or strongly represented in the city,
- promoting among European societies the knowledge about persons and events having impact on history and culture of the city,
- development and high quality and innovative European cultural tourism appropriately considering the importance of sustainable management of cultural heritage,
- knowledge of other European languages,
- development of European network of cultural cooperation,
- contemporary and the newest artistic and cultural movements and trends,
- artists from the city who became European-rank acknowledgement,
- European artists who did not become as famous as their contemporaries,
- organization of special cultural projects aiming at encouraging the youth to interest in art,

- collaboration, co-production, exchange and other ways of developing cooperation between artists, organizations and groups from various European countries.

“The City and the Citizens” – the contest criterion

Szczecin takes part in the great contest for the title of the European Capital of Culture 2016. Our program will be evaluated among others on the basis of its forms of encouraging people to participate and engage them in celebration, and – if it is a part of thinking of long-term cultural development of the city; this is the “city and citizens” criterion. Also here in Szczecin we are going to evaluate the projects submitted to our contest taking their “citizens’ aspect” into consideration: their potential to invite people to participate and the long range of the concept.

Do you need more detailed explanation?

“The City and the Citizens” is the other contest criterion – besides the “European dimension” – used in evaluation of the Szczecin’s application for the title of the European Capital of Culture. According to it, the program of the ECC celebration should:

- encourage to take part in the ECC celebration and arouse interest of the habitants of the city, region and foreigners
- be an integral part of the long-term cultural and social development of the city.

There are two directions resulting from the “city and citizens” criterion:

- 1) creation of an attractive program of the European Capital of Culture encouraging the habitants to take part in the celebration
- 2) the European Capital of Culture should be a part of the long-term development of the city

The official “Guide for the cities applying for the title of the European Capital of Culture” points out the following examples of activities meeting this criterion:

- participation of the citizens in cultural life of the city
- active civic participation of children and youth
- celebration of ECC /external promotion of the city

The crucial role is also played by some events of medium- and long-term impact:

- impact of the European Capital of Culture of revitalization of the city,
- infrastructural projects,
- action for sustainable development of the city.

Here in Szczecin we assume that the “city and citizens” criterion expresses itself fully in building the community, and the important part of that task is multiplication of social capital: establishment of the network of mutual connections and co-operations, mutual help, building trust, intensifying the citizens’ participation of public sphere.

Culture

In the Szczecin’s contest we assume broad understanding of culture: culture is not just art and artists but also creativity and participation of each of us, our customs, sensitivity, style of life. Culture is everything that makes our life meaningful and that makes us understand each other. This includes art and creation, but also science, or sport, as well as our relations with nature, with the city wall and with one another.

Do you need more detailed explanation?

Culture is an order of values and symbols common to a given society. We assume broad understanding of culture, we do not reduce it, as it happens often in common discourse, only to artistic activities. After Professor Barbara Fatyga we perceive culture as a specific environment of a contemporary human and at the same time as a federation of subcultures with popular culture being a quantitatively (and to some extent qualitatively) dominating subculture, while other types and/or forms of culture (folk culture, high culture, etc.) are specific niches, yet staying in a network of mutual relations. Let us not forget that the European Capital of Culture is not only the European Capital of Art!

Identity

Identity is who we are – we, the habitants of Szczecin. What makes us unique, what makes us feel the community. Szczecin's identity is anything we want to say spontaneously when someone asks us: "What is your city like?" We want that question to be answered by the projects submitted to the contest.

Do you need more detailed explanation?

Sociological studies of the state of Szczecin's culture made for the need of SZCZECIN 2016 proved that the rhetoric of the lack of identity is one of negative rhetorics dominating in our city. According to that rhetoric, Szczecin is a city without identity that results in some other problems. Is it true that Szczecin has no features distinguishing it from other cities and making it interesting and unique? Is it true that Szczecin is a city deprived of specific 'personality'? In our opinion, Szczecin and its dwellers have their won identity. To a high degree, this identity is unconscious. We would like our projects created for the needs of the Szczecin's program of ECC try to express this identity.

Public debate.

Public debate is an open discussion of citizens on common issues. It means taking the floor on subjects important to Szczecin, Poland, or Europe by each of us and listening to the others' opinions. Debate is not only about uttering words: also a work of art, clear personal position, or a telling act can be a voice in the debate. If the citizens come to have a rest on a lawn, ignoring the official ban, they also take a floor in a public debate: "We want Szczecin's lawns to serve for the citizens' rest, not for comfort of municipal services." We wait for projects being a forum of public debate, or a statements in such a debate.

Do you need more detailed explanation?

In the most general sense the term "public debate" means all discussions of the citizens concerned with public issues, such as: culture, science, politics. Such discussions may take place directly between people at spontaneous or organized meetings, but also at virtual forums: in the Internet, TV, radio, newspapers and magazines, etc. Besides verbal utterances, there are also some other voices in public debates, namely non-verbal manifestations legible to other citizens: acts, works of arts, specific behaviors, positions, garments, and even – meaningful silence on some issues. Comments of other citizens of such utterances are also voices in public debate.

Public debate in Szczecin is still too weak. It is very alarming for intensity and quality of public debate is a measure of quality of democracy feeding on civic involvement. There is still a lot to make up for in that sphere for us, the Szczecin dwellers! Experience of other cities, including some Polish metropolises too, proves that public debate can be effective tool of civic participation in decisions concerning the city management. Such a perspective opens up the field for innovative projects that will enable the habitants to experience that they have real influence on how their city, district and yard function.

Ecology.

In our contest the term "ecology" is a conventional slogan to describe natural surrounding of Szczecin and nature in the city: water, greenery, air, animals and plants, landscapes, places where we rest and places we protect as enclaves of wild nature. "Ecology" is our respectful and responsible attitude to such values, our care of condition of environment and of our own impact on it. We wait for projects concerning contact of humans with environment and our habits related to functioning in nature today.

Do you need more detailed explanation?

The precise meaning of the term *ecology* is science of natural environment. Yet in the contest we refer to the common meaning of the term, namely: respecting environmental values in everyday life, pro-environmental attitude and lifestyle, taking care of resources and natural values, organizing contact of humans with nature in non-expansive way, interest in nature and constant education on it.

Cultural diversity,

Cultural diversity in the cities of Europe means presence of various cultures next to each other. Cultural diversity is a fascinating richness, potentially stimulating development. However, cultural diversity is also a challenge because cultural differences may result in misunderstanding and fears, and even hostility. We wait for projects that are able to make use of opportunities of cultural diversity and dispel fears related to it.

Do you need more detailed explanation?

Cultural diversity is coexistence of different cultures in one territory. Undoubtedly, it is one of the most serious challenges faced by contemporary Europe. It is also a challenge for Poland. Historically shaped cultural diversity overlaps with diversity related to the most recent immigration. In such a situation, the most important is to work out methods of efficient intercultural dialogue and establishment of foundations of peaceful coexistence. This is one of most important tasks the united Europe's future depends on.

The so-called assimilation of immigrants, or the way of acculturation of the habitants coming from other cultural circles, consisting in forcing them to accept fully the local culture and abandon their own tradition and heritage is unacceptable solution today. In Europe the optimistic expectation that cultural diversity would shape itself spontaneously also did not come true: many European cities see isolated ghettos of different cultures, closed distrustful and being actual areas of exclusion.

We are convinced that people can live together in good friendly neighborhood, cooperate, marry each other, and create together in spite of cultural differences. In our opinion, active contacts with other cultures are the way of enrichment of our own tradition. This is a fascinating and very responsible task for the projects concerning social and cultural animation.

Underground

Underground is an alternative, noncommercial art, independent of current authorities and traditions, rebellious, experimenting, uncompromising. Underground means anything created in various periods and places outside of saloons and galleries, in attics, cafes, clubs, cellars and garages, squats, and artistic communities, in debating societies and in silent studios of solitaries. We wait for underground projects, especially those trying to break true mistrust between underground and "high culture."

Do you need more detailed explanation?

Underground is a common name for alternative, unofficial and noncommercial culture. Underground is anything distant from consumerism dominating in profit-oriented popular culture. Underground cherishes such values as truth, sincerity, freedom and uncompromising attitude. Unapologetic attitude of underground towards tradition and authorities results in the fact that innovatory artistic phenomena and seeds of future main currents can be found there more often than in the cultural mainstream.

That's why, against all appearances, underground is the best ally of high culture today (or perhaps high culture is the best ally of underground?) in its fight against the tide of mass trash and artistic junk brought by pop culture. The difficult "alliance of garage with philharmonic hall", in our priorities named: "Underground culture – sky-high culture", is very important today. We do count on projects on such issue.

Social capital

Social capital is a network of relations between people and its causative power. Social capital is not a simple sum of potentials of individual people: together we can do more than each of us individually. Social capital does not depend on amount of people but rather on 'density' and quality of relations between them: trust, cooperation, loyalty, need of sharing spare time. We would like to invite to the contest the projects strengthening relations between people.

Do you need more detailed explanation?

Social capital is a concept from the borderland of sociology and economy. We share the point of view of Robert Putnam, who focuses on communal aspect of the issue. In his formulation, social capital means the whole of norms, networks of mutual trust, loyalty, horizontal networks of dependence and cooperation in a given social group. Habi-

tants of a city can make such a group. Today sociologists and economists speak unanimously that there is a clear correlation between social capital and general level of prosperity: the more the former, the more the latter. That's why building of strong social capital is one of the most important tasks Szczecin and its habitants face.

Polis

Polis, is a city-community, where the habitants feel they are citizens. The city is a real *polis* when we, its habitants, do not close ourselves in our privacy, but we feel responsible for common issues and participate in debates on agora. The contest will gladly welcome the projects transforming the face of the city towards participation of the citizens in decisions of public issues, including cultural policy.

Do you need more detailed explanation?

Polis is an ancient Greek city-state, co-ruled by its citizens. A citizen of Athens felt responsible not only for his household (*oikos*), but also for the community (*eklesia*), and he could negotiate a reasonable balance between "mine" and "common" with other citizens on the *agora*. Agora – a public square in the city centre and a place of negotiation shared decisions of *the board and the people*, was important democratic institution and the heart of *polis*. Today Szczecin misses active citizens ready to common activities as well as institutions open to them and the sites. Many social thinkers – such as Charles Taylor, or Zygmunt Bauman – points out the today's crisis of representative democracy that turned into a "beauty contest" organized from time to time, with role of citizens limited to voting. Yet the only more democracy can be a cure for lacks of democracy! Representative democracy must be complemented by deliberative democracy. Cities need more participation of citizens in management, they need debate and co-responsibility. Undoubtedly, culture is one of the areas of such co-responsibility and debate. Preparation of socially negotiated new cultural policy of Szczecin seems to be one of most promising fields of accomplishment of that ideal today.

Community

Community is such a state of a human collective (for example, habitants of Szczecin), in which we, the habitants, besides some private interests start seeing common good, and in which belonging to the collective begins to be a part of identity of each of us.

Do you need more detailed explanation?

Community is defined by two constitutive elements:

- (1) individuals belonging to community have not only their won individual objectives (which can be simply convergent), but – they have also commonly shared objectives (which sometimes can even compete with personal objectives, and still are accepted by the community members); the sum of such common objectives is the so-called *common good*;
- (2) for the community members, feeling of belonging to the group is a crucial part of their identity, their inner feeling who they are.

Does such an understanding of community have any *raison d'être* in relation to the today's Szczecin? Can we say that contemporary habitants of Szczecin have strong feeling of common good? Does the fact of living in that particular city define their self-identification in any crucial degree? Or perhaps Szczecin still must become a community to be able to develop?

Public space.

Public space is any sites in our city where each citizen can freely stay, meet other people, walk, sit, debate: or squares, streets, parks, and interiors of our public buildings. Today, when people so easily lock themselves in their privacy, public space is a peculiar common good of the city – it is there where a debates take place, where a community is established, where social capital is being strengthened. To be alive, public space must be arranged in a friendly manner, must invite people and be conducive to meetings.

Do you need more detailed explanation?

Public space is a part of the city space which is commonly and freely available. It's a physical space where every citizen can stay: streets, squares, parks, public buildings, etc. Public authorities are managers but not owners of public space: public space belongs to citizens. Well organized public space is inviting and inclusive: it is conducive to staying there and establishing relations, to joining the community.

The crucial problem of today's public space is what some sociologists call its appropriation by privacy: advertisements are placed "just anywhere"; walled estates are established which results on increasing social stratification and decrease of social trust – to mention just a few examples. However it is important that one of most negative effects of that process is alienation of citizens from public space and resulting from it the feeling that it does not belong to them, that they have no influence of it – the situation strengthening civic passivity. Can such actions of cultural-social character be a tool in battle to re-gain public space for those for whom it ought to serve, namely the inhabitants?

Science

Science belongs to *culture* in broad sense we accepted. People of science, their circles and institutions, can join to co-creation of the program of celebration: didactic, popularizing, research, and seminar projects as well as those which bring element of original scientific creation, will be much welcomed in our contest.

Do you need more detailed explanation?

In the ECC contest we assume wide understanding of the concept of culture; in such understanding, science is obviously a very crucial part of culture. Scientists, scientific circles and institutions are expected partners of our joint activities. We are willing to include in the program of celebration some projects concerning broadly understood science: didactic, seminar, or popularizing projects, but also – research projects or those bringing element of original scientific creativity. We neither exclude nor prefer any domain of science: we expect both humanities and pure science as long as they meet the contest criteria.

Site-specific art

Site-specific art to sztuka realizowana w nietypowych miejscach i wykorzystująca niepowtarzalność tych miejsc. To sztuka, której istotne znaczenie może się ujawnić „tu i tylko tu”, której nie da się przenieść do muzeum, czy galerii, bo straciłaby wówczas część swojego sensu.

Do you need more detailed explanation?

W wolnym przekładzie na język polski termin *site-specific art* oznacza „sztukę wykorzystującą specyfikę miejsca”. Chodzi tutaj o prace, które tworzone są w określonym miejscu, właśnie z myślą o nim, w swoim ostatecznym kształcie nawiązujące do jego szczególności i unikatowości. Najczęściej projekty z nurtu *site-specific* związane są ze sztukami wizualnymi (np. instalacja, rzeźba), chociaż zdarzają się również realizacje z innych dziedzin: teatru, filmu lub muzyki.

Community art

Community art to sztuka realizowana w żywym kontakcie ze wspólnotą mieszkańców danego obszaru, często współtworzona przez tę wspólnotę.

Do you need more detailed explanation?

Community art is sometimes called “dialogic art”, or “community-based art”. It can take various forms, both classic and modern, yet its constitutive feature – and the crucial to the creative process – is interaction with the community living on the spot where the piece of art is made. Just as the *site-specific* projects take a particular place as their context and refer to it, the *community art* enters a dialogue with a particular society (or collective just having a chance to become society in future), expressing its problems, aspirations and hopes. In *community art* the community becomes a co-author of a piece of art and is physically involved in some stages of creative process. *Community art* projects are often directed towards generating of some needed change in local society.

Revitalization

Revitalization is a process of complex repair of some parts of the city dominated by poverty, passiv-

ity, monotony – the areas where optimism has cracked and there is no way to live normally. The habitants have no chance to recover from such a state on their own: in the beginning there is a need of strong and determined help from the outside re-activating optimism and local initiative.

Do you need more detailed explanation?

Revitalization is a process of enlivening such areas of the city where a living tissue has died. It may happen that in some areas of cities – in old centers or neglected outskirts – so numerous problems cumulate in the same time and place that there is no way to live there normally, and there is no possibility to think optimistically about future and fulfill one's own dreams. Such degraded areas deprive their dwellers from will of life. They are filled with sad passive existence, and gradually die out. Revitalization is a process of pouring new energy and optimism in such areas; it's a process of creating new opportunities to their habitants. Most often it consists in accumulating a powerful dose of reanimating and repairing activities in relatively small area: invitation to participation in culture, improvement of economical situation, repairing infrastructure and recovering the beauty of environment. The first step almost always takes place in the area of culture, because it's the easiest way to overcome apathy and lack of faith in possibility of transformation. We talk about "revitalization through culture" to emphasize the role of culture, yet in fact any revitalization must be held through culture, for if culture is neglected, there is no real revitalization but only a substitute.

Splits of Europe.

One of our priorities is "sewing Europe together". What kind of splits in Europe do we want to sew together? In the first place we mean situations where – for some historical reasons – the habitants of neighboring areas do not talk to each other, they feel distance or sometimes even aversion. It may be a result of old political divisions or wars, only unfounded stereotypes and prejudices. Such splits prevent Europe from being a community and thus they must be sewed by means of well thought-out actions.

Do you need more detailed explanation?

Sewing Europe together is a difficult task. The divisions often have no clearly uttered reasons, thus one cannot be sure which arguments should be used to overcome them. The divisions with personal harms in the background, living in people's personal memory, can be especially painful. Thus we say that European splits should not be sewed by a tailor but rather stitched by a surgeon. It's a potentially painful process yet thanks to it a split had a chance to close and cicatrize for good. Undoubtedly, some scars will stay, but anyway we are convinced that it is worth to sew European scars.

Innovativeness.

A surprising novelty for an average user or receiver is not necessarily a real innovation; an innovation is a surprising novelty for the experts in a given domain.

Do you need more detailed explanation?

To define *innovativeness* (in some domain of knowledge or practical activity), first one has to define the concept of *current state of knowledge/practice*. As a *current state of knowledge/practice* in a given domain we understand everything what is commonly known by experts in a given domain in a given place and time, what's obvious to them. Thus a current state on knowledge/practice can be different on various places: experts in some places can know more than in other places. Innovativeness (in a given domain, in a given place and time) is to be understood as something going beyond the current state of knowledge/practice. The innovative is considerably new and surprising (unobvious) to experts in a given domain, and not only to the final receivers of products of a given domain.

Referring to culture, the following definition of innovativeness could be formulated: innovativeness (of a given solution, concept or work) is its un-obviousness to experts in a given domain of culture.

Subject of culture

Subject of culture is everyone who is active in the field of culture: a person, an institution, an organization. A subject of culture is the one who "makes culture".

Do you need more detailed explanation?

We take the broadest possible understanding: subjects of culture are all people and organizations (both public and private – *non profit* and business-oriented), organizational units, but also informal groups, circles, creative initia-

tives and ad hoc cooperatives active in the field of culture. All who actively co-establish the field of culture.

Rooting

A subject of culture is “rooted” if it is connected with the community it stems from or in which it exists. Rooting is about quality of connection of a subject with its community.

Do you need more detailed explanation?

There are two aspects of rooting of a subject of culture: social and economical. In the social aspect, one we can say that a given subject is rooted if it fulfils its important local cultural need, enjoys high level of trust, maintains numerous informal contacts in local surrounding, expresses and shares the norms of local society, collaborates with other subjects of culture, undertakes joint actions with habitants for their good and maintains relation with local tradition. The more and the better are the above conditions met, the more fully a subject of culture is socially rooted.

In economic aspect we can talk about *rooting* of a subject if acting for local common good is an element of its mission; a subject makes financial decisions at least partially motivated by social utility.

Floating garden.

Floating garden is the official trademark of Szczecin, referring to a peculiar presence of water and green areas in the image of Szczecin. Elements of the identity of *floating garden* trademark is a name of the city written phonetically, the year 2050 symbolizing long-term character of the vision and green-blue colors and characteristic “floating” forms alluding to water and greenery.

Do you need more detailed explanation?

More information about the *floating garden* trademark can be found on the official web page: www.szczecin.eu/marka



Animation of culture

Animation of culture is a work of people and teams in local society, oriented to cultural revival of that society. An animator is someone who is able to engage the other to active participation in culture.

Do you need more detailed explanation?

Animation of culture is an activity directed to reviving culture in a given social circle. Animation of culture is never limited to purely institutional activities: it is always a meeting of human beings.

Animation activities are addressed not only to talented people, nor to those who want to improve their technical skills. It is not about “better paintings” nor preparation to artistic studies. It is about working with a person thinking in the first place about his/her development, about experiencing certain situations, about experimenting and erring.

(Janusz Byszewski, Laboratorium Edukacji Twórczej CSW in Warsaw, quoted after: „Dla. Animacja kultury. Metody/działania/inspiracje”)

Cultural education

Cultural education is not only “teaching how to draw and sing”; in the first place it is teaching

people about culture, inspiring them to conscious and active participation in it. It is teaching them how to make their own conscious choices in the field of culture.

Do you need more detailed explanation?

Cultural education is a branch of education focused on culture in all its complexity. We are interested in the first place in general cultural education: preparation of people to conscious and active participation in culture. Cultural education can be used as a tool of *transmission of values, models and needs*, which should be treated with a great caution: the objective of education should be *providing a tool to make one's own conscious choices*, rather than suggesting the results of such choices. Artistic education is a part of broadly understood cultural education, yet it is neither the only nor the main element of it. Exemplary tasks of cultural education include:

- providing knowledge on other areas of culture besides pop culture: about domains, phenomena, currents and trends (broadening the field of individual choice),
- providing knowledge on cultural codes and languages of various domains of culture (deepening the criteria of individual choice),
- discussing fundamental issues, for example the mission of art, challenges at the meeting point of culture and social problems, political or economical meaning of culture etc. (building foundations for individual choices),
- explanation of psycho-social mechanisms of culture, for example the issue of *symbolic violence* – a dominating discourse presenting a group interest of a dominating group as a “common good” (immunization of individual choices against manipulation)
- Creative and artistic education: knowledge, skills and development of talent in particular domains and areas of art (supporting the already made individual choices).

Free culture

Free culture is culture cherishing the freedom of creation as one of the highest values. This freedom does not depend on anybody's “permissions” but everyone is entitled to it. Copyrights in free culture are *suitably limited* (they protect the artist's interest in such a way that it does not limit the others' rights to create).

Do you need more detailed explanation?

It's about “freedom” is such meaning as in phrases: free speech, free market, free trade, economical freedom, free will or free choices. Free culture supports and protects artists and inventors. It is done in a direct way (by means of giving rights to intellectual property), but also indirectly: through limitation of range of these rights to guarantee future artists and inventors the biggest possible freedom from the control of the past. Free culture is not a culture without property, just like free market is not a market where everything is free of charge. The opposite to free culture is a “culture of permissions”, in which artists can create only after getting permission from the reach of from the artists of the past.

(Lawrence Lessig, “Free culture”)

Free culture is the whole of phenomena related to free cooperation upon creation and re-using immaterial goods. In several last decades it has developed rapidly – the phenomenon instigated by dissemination and popularization of PCs and the Internet. Free culture consists of dozens of thousands of computer programs and millions of other pieces. Today Wikipedia includes over five million of articles. More and more musical pieces, artworks and audio-visual works are made available within free culture.

(quoted after: Creative Commons Polska, link: <http://creativecommons.pl/konferencja/zagadnienia.html>)

Creative commons licences.

Free licences takes place when an author/artists makes his/her work/artifact commonly available, free of charge, under some easy-to-meet conditions (such as mentioning the authorship) or without any limitations

Do you need more detailed explanation?

Free licences, like Creative Commons licences consist in providing broad permission to multiply, distribute and modify, yet without resigning from copyrights. Free licences are offered free of charge, and very often they ap-

prove of commercial use of artworks. Thus, free culture is also a source of income.

(quoted after: Creative Commons Polska, link: <http://creativecommons.pl/konferencja/zagadnienia.html>)

Culture 2.0

Culture 2.0 is a conventional name of a new phenomenon: culture of network society of knowledge.

Do you need more detailed explanation?

The Culture 2.0 concept does not mean the Internet culture, cyberspace culture, or other forms of cultural life specific to new media. Culture 2.0 is the sum of phenomena taking place in cultural space of contemporary society, defined sometimes as: society of information, network society, society of knowledge. Social, economical, scientific and technological transformations influence all spheres of life, including culture. Some new, autonomous forms of culture appear, associated with development of new media and production technologies. Digitalization and development of the Internet resulted in bloom of multimedia: interactive services providing information, education and entertainment, PC games, new literary forms such as weblogs and hyper-literature.

(National Audiovisual Institute, link: <http://www.nina.gov.pl/kultura-20>)

Social change

Social change is a passage – crucial to members of a given society – to a new social situation in which we feel and function quite differently than before. Positive social changes may support social development.

Do you need more detailed explanation?

Social change is a difference between the state of social relations in a certain moment and its state after a certain passage of time. Social change can happen only when new elements appear in society – for example, attitudes, behaviors, exclusions etc. – or when some previously existing elements disappear. The chain of consecutive, causally connected social changes is called a *social process*, and a sum of social processes of common direction, and positive from the point of view of a given community, can be called a social development.

Social exclusion

Social exclusion means depriving somebody of actual possibility of participation in social life: of staying among people, making acquaintances and establishing friendships, taking up a job and making a living, gaining respect, exercising important social roles. Exclusion is not a result of formal bans but rather of the lack of real possibilities of participation, lack of means, lack of social acceptance, socially inculcating lack of faith in oneself, etc.

Do you need more detailed explanation?

Social exclusion means depriving of individuals or groups of possibility of participation in life of a given society. It may cover many spheres of public life: economy, politics, culture, or even all of these spheres inclusively. Social exclusion usually results from poverty. In some situations – in case of significant percent of the excluded people in a given place - it may lead to establishment of a subculture or sub-class, unaccepted (nor even tolerated) by other inhabitants of a given area. Exclusion may happen also when an individual or a group is not tolerated by the others for some other, immaterial reasons; in result the excluded cannot be socially active in spite of their will to participate in the community. In result of marginalization, ghettos may be established.

Local development

Local development is a process of such long-term changes in local reality that in result each of us gain most opportunities of individual development, and most possibilities of fulfillment of one's own plans and personal potential.

Do you need more detailed explanation?

Local development is a process of enriching the field of opportunities of individual development of particular member of a

given local community. It's a process in which the particular habitants of a given area are offered opportunities of development in possibly abundant, diverse and egalitarian way. Taking into consideration the three features of the process: abundance of new opportunities, generic diversification of these opportunities and egalitarian distribution of these opportunities in population, a social change can be considered an element of local development if it results in increase of at least one of the three parameters (and none of them decrease).

The process is directed to strengthening of local social potential, for great part of personal development of the habitants is accomplished through establishment of social relations. The usual observable expression of local development is local economical growth. An inseparable element of local development is a process of leveling of opportunities, for big inequality of opportunities prevents successful accomplishment of individual chances. It seems that in the presence of growing supply of individual aspirations to live in clean environment, only a model of sustainable development can offer a successful long-term local development (other models inevitably result in deterioration of individual opportunities of at least some groups of habitants).

Sustainable development

Sustainable development is such a development within which we satisfy our need while respecting some part of resources to be used by our grandchildren. It is a kind of development in which economical considerations are not the only factors of decision; ecological and social premises are equally taken into consideration.

Do you need more detailed explanation?

Sustainable development provides a certain normative vision of attitude towards development in general. The two aspects are emphasized: (1) keeping environmental resources for future generation in possibly unreduced state; and (2) keeping reasonable balance between economic, social and environmental arguments.

„[Sustainable development is] *such social and economical development in which political, economical and social activities are integrated with keeping natural balance and durability of basic natural processes in order to ensure possibilities of satisfying basic needs of particular societies or citizens both for the current generation and for future ones*”

(Law of April 27th, 2001 r. on protection of the natural environment)

One can say that sustainable development is a process of balanced satisfaction of material, social and environmental needs of the today's society without diminishing opportunities of future generations to satisfy their needs.

Project

Project is a one-time undertaking focused on gaining a measurable objective in a certain period of time. Social projects most often begin with a clear statement what sort of social problem we want to solve – and for whom it is done.

Do you need more detailed explanation?

The term “project” means *undertaking oriented on accomplishment of a set objective in a defined period of time*. Thus we can say: “to accomplish a project” meaning: *to accomplish an intentional undertaking*. The specifics of the project is that it is *unique*, accomplished just one time, in particular time frame “from – to”.

Description of a social project always starts with definition of three elements (the so-called *definitive triad* of the project): **the objective** to be gained, **the problem** to be solved and **the beneficiaries** for whom the project is undertaken. The project should be logically coherent within the triad (the objective must answer the problem in a reasonable way; the accomplished change must actually improve the beneficiaries' situation; the beneficiaries must be the people who really suffer in result of the given problem). Another important elements of the project to be gradually prepared before accomplishment include: schedule of activities, plan of resource disposal, budget and the system of evaluating the result. Social projects are often accompanied by other elements, such as – for example – plan of promotion and popularization of the project's results.

One must consider a possible mistake: in Polish language there is also another, older meaning of the term “project”, namely: “an operational instruction how to accomplish a given issue, including technical information (written in a language specific to a given domain)”. One must remember that we do not mean “project” in such sense. For us “project” is not a technical documentation, but rather an undertaking to be accomplished.

Projects have been relatively rare form of activities in public institutions, quite dominated by procedures fol-

lowing legal guidelines and regulations. However, an impulse to undertake a project does not come out of regulations but rather from individual initiative of a “doer” and from his/her will to accomplish a given objective. Unlike in case of a procedure, two similar projects accomplished in two identical situations generally give quite different results, for they are always dependent on their “doers” and the broader context. A project depends also on individual features of its “doers” and will bring different results depending on who will accomplish it (while a procedure is impersonal and repeatable). The last observation offers an important conclusion to project coordinators and managers: if a project is to be successful, its “doers” must be enthusiastic about it and identified with its objectives (we say that the project’s objectives must be internalized among the team members). In case of a procedure it would be meaningless. A project cannot be accomplished mechanically, for it’s a task always demanding creativity. A project is totally oriented on its objective rather than on a sequence of activities. Thus a project’s “doers” are expected to be not only *precise* i *reliable*, but also full of *initiative* and *creativity*.

Social problems

The term “social problems” refer to negative phenomena of social life, making it impossible for people to live properly and demanding to be repaired or eliminated.

Do you need more detailed explanation?

A social problem is a phenomenon negative to a society in which it appears, and – according to that society – should be eliminated because of threat it causes. Dominating social problems in Poland include: poverty, homelessness, crime, violence, alcoholism and drug addiction etc. The mentioned problems are closely related to a phenomenon of social exclusion. It should not be forgotten that a phenomenon perceived as a “social problem” by one social group is not necessarily perceived as such by another social group; for example: tattoos and piercing may offend and shock teachers and at the same time be accepted or even admired by artistic circles.

Creative industries

All forms of activities based on creativity and at the same time potentially profitable and offering employment.

Do you need more detailed explanation?

Creative industries, called also *industries of culture*, are – quoting a definition made up in 1990s in Britain – “activities resulting from individual creativity and talent, and at the same time have potential of generating wealth and employment through production and usage of rights of intellectual property”. Advertising industry, movies and video, architecture, music, art and antique market, performative arts, PC and console games, publishing houses, software, pattern-designing, radio and TV, fashion design – all are examples of creative industries.

The above definition has been criticized many times. An alternative understanding of creative industries/industries of culture was conceived in the Netherlands. In accordance to it, the term covers all industries in which creativity is a key and constitutive element of production. The following division of creative industries/industries of culture has been proposed: (1) art (visual, performative etc.), (2) media and entertainment (radio, TV, press etc.) and (3) services of creative business (design, architecture, advertisement, creative counseling and training; technical, management etc. services provided for other creative industries

The Szczecin’s Metropolitan Area

The SMA is a mono-centric agglomeration formed around Szczecin, covering territories located on both sides of Polish-German border.

Do you need more detailed explanation?

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

- cities: Szczecin, Stargard Szczeciński, Świnoujście, Police, Goleniów, Gryfino;
- communities: of Gryfice province - Gryfino (without the city of Gryfino) and Stare Czarnowo; of Stargard province - Stargard Szczeciński (without the city of Stargard) and Kobylanka; of Goleniów province - Goleniów (without the city of Goleniów) and Stepnica; of Police province - Police (without the city of Police), Nowe Warpno, Dobra and Kołbaskowo;

- near-border German towns and cities of Uecker-Randow province: Amt Löcknitz-Penkun, Amt Am Stettiner Haff, Ueckermünde, Pasewalk and Amt Uecker-Randow-Tal.

Social cohesion

Social cohesion is a level of social involvement of members of a given society. High social cohesion results from stable and consistent counteracting social exclusion.

Do you need more detailed explanation?

Social cohesion is a social state based on high level of *social inclusion* of members of a given society. It can be vividly said that while the objective of counteracting social exclusion is social involvement of a given person, from the perspective of community the objective is social cohesion – a sum of individual “inclusions” of particular members of society in social processes.