



**Opracowanie 5 formularzy dobrych praktyk zarządzania miejscami dziedzictwa kulturowego;
Opracowanie 5 fiszek modeli szkoleniowych związanych z zarządzaniem miejscami dziedzictwa
kulturowego; Sporządzenie raportu z metodologii pozyskiwania danych**

Spis treści

1. THE AIM AND METHODOLOGY OF THE RESEARCH	3
2. COLLECTION OF BEST PRACTICES	4
1.1. Art Norblin – Revitalization of former Norblin Factory	4
1.2. Artistic Center Fabryka Trzciny.....	11
1.3. Revitalization of the building at Radziwiłłowska 3 Street in Cracow	18
1.4. Launching Art_Inkubator within the Art Factory in Łódź	25
1.5. Concordia Design Poznań	33
3. COLLECTION OF THE EXISTING TRAINING MODELS ON CULTURAL HERITAGE MANAGEMENT	39
3.1. Academy of Heritage - postgraduate studies.....	39
3.2. Heritage Management training	40
3.3. Management of cultural heritage: e-learning.....	42
3.4. Management of cultural heritage undergraduate studies.....	44
3.5. MANAGEMENT OF CULTURAL HERITAGE AND PROTECTION OF MONUMENTS: undergraduate, full-time or extramural studies.....	45

1. METHODOLOGY OF THE RESEARCH

The aim of the study prepared by a team of Bluehill was to analyse best practices and collect fiches describing trainings related to cultural heritage management.

In the process of data obtaining the following sources were being used:

- articles related to the cultural heritage management in Poland,
- data bases containing list of realised projects where re-use of historical buildings was carried out,
- projects and cultural companies' websites,
- reports on cultural heritage management in Poland,
- telephone interviews with managers of projects selected

The first step of elaborating the research was to gather the most relevant information. Browsing through the Internet sources in order to find local, regional as well as country programmes related to re-use of historical buildings has appeared the most effective way of infobrockering. To identify actions worth mentioning in the research practices based on Private Public Cooperation were chosen. It was the first step of filtering the cultural heritage projects and it significantly reduced the number of projects taken into consideration. Afterwards practices focused on cultural and creative sector were picked. The projects were chosen on the ground of recognition and data accessibility. Before elaborating on the practices, they have been preliminarily accepted by the recipient of the report.

To deliver detailed description of the chosen projects essential data needed to be collected. In order to obtain an overall picture in the initial phase on revitalisation projects desk research was carried out. To gather in-depth information numerous culture websites and articles were scanned. Firstly, websites directly connected with the projects were being analysed. Information concerning topics that has not been available there, were looked for using the remaining sources such as press notifications, culture articles, cultural heritage websites as well as comprehensive reports. Afterwards the list of missing information has been prepared and converted into the questions used in telephone interviews. Information received from each source was cumulated, exhaustively analysed and prepared in writing.

Analogous steps and methods were used while elaborating the fiches concerning trainings in the field of cultural heritage management.

Information obtained from each source led to elaborating tables with best practices and trainings. Every single significant datum gathered by project team was used in the following research.

2. COLLECTION OF BEST PRACTICES

1.1. Art Norblin – Revitalization of former Norblin Factory

1. Basic Information

		Observations and Comments
Name of the project / institution / site	Art Norblin – Revitalization of former Norblin Factory	
City / State	Warsaw/Poland	
Location	City center	
Contact information of the institution managing the project	<p>ArtN Sp. z o.o. ul. Żelazna 51/53 00-841 Warszawa T: 22 318 88 58</p> <p>Investor: ul. Klimczaka 1 02-797 Warszawa T: 22 318 88 88 biuro@capitalpark.pl www.capitalpark.pl</p>	
History of the site (<i>Historical activities</i>)	<p>Original use:</p> <ul style="list-style-type: none"> • Construction year: 1882 • Closure year: 1982 • Original use: Colored metal plant of the company "Norblin, B-cia Buch i T. Werner" • The reason for the decline: During the World War Two, the building was severely destroyed. Despite that, the plant was rebuilt and restarted the production in 1946. Two years later it was nationalized and operated as Walcownia Metali „Warszawa”. In 1982 the plant ceased activity because of difficult working conditions, maladjusted rooms, obsolete equipment and localization in the city center. Buildings were passed to become a museum. 	<p>Before 1882 a brickyard and then suburb residence of Ryx family was in this place.</p>

	<ul style="list-style-type: none"> Importance of the building for local population – historic identity: The Factory in its prime was a showcase of polish industry. It is confirmed by numerous internal and international prizes. Silver and rolled gold utilitarian products were repeatedly presented and awarded during exhibitions in Paris. The employment in 1914 amounted to 600 people. 	
<p>New (actual) use <i>(On-going activities)</i></p>	<p>Actual use:</p> <ul style="list-style-type: none"> Start of the re-use: 2016 When was the design, construction/renovation of the building completed (year): The project is not completed. Estimated year:2018 Role of cultural and creative industries, if any: Museum, Theatre and Cinema will be in the building. Moreover, part of space can be rented by companies from that industry Importance of the building for local population (part of local identity): It is a significant place for local society since it is acknowledged as regional heritage, connected with the history of the region. Importance of the building from the cultural heritage conservation point of view (listed cultural heritage building): The factory is listed as one of the most important architectural monuments in Warsaw. 	
<p>Initiation of the project</p>	<p>Description of the project¹: For six years from the purchase of the real estate, a lot of historical, conservatorial and</p>	

¹ Main activities (parts of the project) related to the re-use of the historical (cultural heritage) buildings are the following:

1. Design, construction/renovation work and management (spaces that need to be renovated and that will then be used as conference, production, exhibition, restaurant area).
2. General management: examples and concepts of private-public management of the site.
3. Program management: management of cultural and artistic activities, management of program related activities, marketing, and management of secondary activities.

<i>(Re-use of the cultural heritage building)</i>	structural documentation have been developed. The project team have numbered more than fifty professionals. Many consultants were hired additionally. The plan is to keep the post-industrial character of the old factory. Realization of the project has started in 2016. The central point of the complex will be cobbled, not roofed street, created around the historical, old factory halls, which revitalization will cost about 40 million PLN. An integral part of the object will be an Open Museum of Old Factory Norblin, which will be created to learn from the past of the place and the people connected with it.	
	Who initiated re-use, choose appropriate actor(s) and please name them: NGO - Open Museum of Former Norblin Factory Foundation (Fundacja Otwartego Muzeum Dawnej Fabryki Norblina) and Private investor – Group Capital Park – real estate development.	
	Was the project part of the wider urban renewal programme? No, it wasn't.	Capital Park Group is an opportunistic investor. The company mainly acquires buildings with significant potential in gaining value.
	Was a pre-feasibility or feasibility study conducted? The starting point for the creation of the concept was, among others, analysis of the current and future consumer trends. Development of the strategy was based on the evolution of the lifestyle of people, the way of spending time, interests, culinary expectations, ways to use new technologies and means of transport.	
	Was implementation part of the project based on wider strategic document (e.g. local development plan, ...)? No, it wasn't.	
Target audiences at the beginning of the project <i>(Keep the appropriate)</i>	<ul style="list-style-type: none"> • Art and cultural professionals: Because of the future museum and the existing theater, people connected with art and culture will be interested in this place. • Tourists: The museum is being prepared, so that people visiting Warsaw will be willing to visit the place. 	According to the investor, the concept of the project is to provide an open public space for local

<p><i>answers, delete the rest and shortly describe)</i></p>	<ul style="list-style-type: none"> • Business sector: Over 40 thousand square meters of office space is planned to be created in new buildings. • Cultural and creative industries: A part of space is designed to become art galleries and to perform other cultural and creative initiatives. • Local audiences: Open public space with cobbled streets, shops, restaurants and estaminets will be the place for local people to meet and spend time. 	<p>inhabitants and visitors.</p>
<p>Objectives of the project <i>(Cultural, environmental, social, economic)</i></p>	<ul style="list-style-type: none"> • Strengthening historical identity • Culture • Tourism • Marketing and promotion of the local city • Education • Use of new technologies and innovation 	<p>Creating technologically advanced museum and renovated buildings of important factory of its times.</p>
<p>Stakeholders</p>	<p>How the participatory process has been organised <i>(please, shortly describe the whole participatory process)</i>: The Open Museum of Norblin Factory Foundation was established in order to carry out activities in the sphere of culture and art and to popularize knowledge about the monuments of former factory. The organization has initiated the project and found an investor. The architectural design of the complex ARTN (Art Norblin) was prepared by the PRC Architects, with an architect Igor Galas at the helm. The project investor is the Capital Park Group. Investor has chosen Cushman & Wakefield agency as the one being responsible for space rental.</p> <p>Which stakeholders were involved (local community, policy makers, local inhabitants, NGOs, experts, ...) in:</p> <ul style="list-style-type: none"> • Designing the project: Company PRC Architekci • Renovation of the building: • General management: Foundation and Capital Park • Development and implementation of the programme: Foundation and Capital Park <p>How were stakeholders involved (workshops, presentations, meeting, ...): The project is in its primary phase.</p>	
<p>Financing of the project <i>(How was the re-</i></p>	<p>Public in % of the total: 0%</p> <p>Private in % of the total: 100%</p>	

<i>use of the building and establishment of the institution financed)</i>	<ul style="list-style-type: none"> Board of Capital Park earlier estimated the total value of the project at approximately 1 billion PLN. The external financing from syndicate of banks is expected to amount to 670 million PLN. The book value of the project at the end of 2014 amounted to 259.3 million PLN. The cost of the Open Museum of Former Factory Norblin is approximately 16 million PLN. 	
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2. Project structure and lessons learned

Project structure including governance	Organisational structure: <ul style="list-style-type: none"> Divisional (The employees are grouped within certain divisions to provide certain services.) Matrix structure (Teams of employees are gathered around specific projects based on their profiles and competences) 		
	Management structure (<i>what is its management structure, for example director, artistic director, board of directors, ...</i>): The project is managed by a board of directors.		
Partners <i>(Who owns the building, who manages the project/institution, who is financing the institution)</i>	Public (<i>please, list them</i>)	Private (<i>please, list them</i>)	Third sector (civil society) (<i>please, list them</i>)
	Warsaw - local authority	Capital Park Group Open Museum of Norblin Factory Foundation Cushman & Wakefield agency	None
	Roles & responsibilities	Roles & responsibilities	Roles & responsibilities
	City have established legal and proprietorial relations of postindustrial sites.	Capital Park – owns the buildings and is financing the project. Foundation – manages the project with Capital Park Group Cushman & Wakefield agency is responsible for space rental.	
Role of the private	<ul style="list-style-type: none"> Public-Private Collaboration 		

partners <i>(Please, explain)</i>	Rationale for Public-Private Cooperation (<i>Why the PPC was chosen?</i>): The local authorities planned to use postindustrial sites. They decided to regulate conditions of the ownership and to sell territories to private investors, in order to encourage creative and innovative projects.
Challenges <i>(Legislation, planning, financing, project management, ...)</i>	First phase (design, construction / renovation of the building): Difficulties connected with acquiring building permit. Despite previous consultations and numerous changes in the project required by local community, there were protests against the project.
	Today (on-going activities): The project is not finished.
Content <i>(On-going activities)</i>	Planned content: A key part of the project will be an open public space. So called Norblin street is intended to consists of cafes, shops and art galleries rounded by ten historic buildings. The important office space will be located in newly constructed building. There is already place reserved for the Theatre, Cinema and BioBazaar. The museum will be incorporated in the open space and historic buildings. <ul style="list-style-type: none"> • Office space • Theatre • Art. galleries • Museum • Cinema (art house)
	Supplementary activities (bar, rent a desk, bookshop, ...): restaurants, Bio Bazar, shops and cafes
Who owns the building?	<ul style="list-style-type: none"> • Private person/company/organization – Capital Park Group
Who manages the project/institution? <i>(Keep the correct answers, delete the rest, shortly explain)</i>	<ul style="list-style-type: none"> • Private person/company/organization – Capital Park Group, the developer who is investing in the project • NGO – Open Museum of Norblin Factory Foundation, which was created to protect cultural and historical meaning of the place
Employees <i>(Number of employees)</i>	<ul style="list-style-type: none"> • Permanent: • Contractual:

<p>Actual users of the building and which activities do they implement <i>(Keep the appropriate answers, delete the rest and shortly describe)</i></p>	<p>This can not be verified until the project is completed. The information may be known when the project will be finished</p> <ul style="list-style-type: none"> • Youth • Children • Disabled • Elderly people • Immigrants • Students • International audiences • Tourists • Business sector • Cultural and creative industries • Local audiences
<p>Square meters of space available, equipment, number of rooms, ... <i>(Shortly describe)</i></p>	<p>In total, the project foresees the creation of 64 thousand. m² of usable space, including 37 thousand. m² of office space, 27 thousand. m². Rooms will be located on 10 levels. Moreover 755 parking spots for cars and 180 for bikes will be available. The Open Museum of Norblin Factory Foundation intends to restore and make available to the public 44 historic machines. They will be placed in the Norblin Museum.</p>
<p>Financing of the institution <i>(Please describe the on-going structure of financing, provide the ratio between public and own sources in %)</i></p>	<p>Public (public subsidies: local, regional, national, EU): No info</p> <p>Own sources:</p> <ul style="list-style-type: none"> • Tickets (Theatre, Cinema) • Space rental <p>More information may be known when the project will be finished</p>
<p>Relation to the local/regional/national/EU public policies <i>(Please describe which public policies were/are the most important/relevant for the renovation and management of the institution)</i></p>	<ul style="list-style-type: none"> • Cultural policy • Cultural heritage protection policy • Spatial planning • Urban development • CCIs promotion
<p>Project outcomes <i>(Please, shortly describe cultural, environmental,</i></p>	<ul style="list-style-type: none"> • Number of jobs created • Annual number of visitors • Number of companies supported

<i>social, economic outcomes of the project)</i>	<ul style="list-style-type: none"> • Number of events organised • Number of trainings implemented • Other (<i>please, specify</i>) <p>The information may be known when the project will be finished</p>
Relation to other similar projects/institutions in city/region/state/Europe <i>(Please, describe if there are any connections (cooperation) to other similar institutions?)</i>	There is no cooperation with similar projects involved.
Lessons learned	First phase (design, construction / renovation of the building):
	Today (on-going activities): The information may be known when the project will be finished
Key success factors <i>(Participation process, management, ...)</i>	First phase (design, construction / renovation of the building):
	Today (on-going activities): This can not be verified until the project is completed.

1.2. Artistic Center Fabryka Trzciny

1. Basic Information

		Observations and Comments
Name of the project / institution / site	Artistic Center Fabryka Trzciny	
City / State	Warsaw/Poland	
Location	City center	
Contact information of the institution managing the project	Centrum Artystyczne Fabryka Trzciny Sp. z o.o. 03-759 Warszawa ul. Otwocka 14 tel.: (22) 619 05 13 fax: (22) 619 27 32 e-mail: fabryka@fabryka.waw.pl	

<p>History of the site <i>(Historical activities)</i></p>	<p>Original use:</p> <ul style="list-style-type: none"> • Construction year: 1916 r. • Closure year: 1990 • Original use: First, in 1916, marmalade factory was operating in those buildings, later it was a processing plant. In 1921 Plant of Rubbery Products begun its activity there, which before 1928. became a subsidiary of the Plant of Polish Rubber Industry "PePeGe." The factory survived the whole World War II and was still used. Then it was nationalized. • The reason for the decline: After the 1989. company bankrupted, and the buildings slowly decayed. Since 1990 the plant was closed. • Importance of the building for local population – historic identity (e.g. important factory, important palace, local post office, ...): operating here Factory of Polish Rubber Industry "PePeGe" very popular sneakers were produced. 	
<p>New (actual) use <i>(On-going activities)</i></p>	<p>Actual use:</p> <ul style="list-style-type: none"> • Start of the re-use (when the project started) (year): 2001 • When was the design, construction/renovation of the building completed (year): 2003 • Role of cultural and creative industries, if any: The place was created and designed by Wojciech Trzciński (a person strongly connected with art) and three architects: Bogdan Kulczyński, Joanna Kulczyńska and Agnieszka Chmielewska. The project was supported by cultural and creative industries, 	

	<p>who were organising their events there, giving financial support.</p> <ul style="list-style-type: none"> Importance of the building from the cultural heritage conservation point of view (listed cultural heritage building): The buildings are legacy of one of the most recognisable polish plant. 	
<p>Initiation of the project <i>(Re-use of the cultural heritage building)</i></p>	<p>Description of the project²: The historical complex consists of corner production building, two-story office building, production hall, outbuildings, and the building of the lodge. The buildings are built of brick, most of them plastered, lacking architectural detail. The production hall stands out from others. In the front façade fragments of bricks in framings has been preserved.</p>	
	<p>Who initiated re-use, choose appropriate actor(s) and please name them:</p> <ul style="list-style-type: none"> Private investor: Wojciech Trzciński, Composer of entertainment as well as film and theater music, music arranger, conductor, music and TV producer 	
	<p>Was the project part of the wider urban renewal programme? No</p>	
	<p>Was a pre-feasibility or feasibility study conducted? No</p>	
	<p>Was implementation part of the project based on wider strategic document (e.g. local development</p>	

² Main activities (parts of the project) related to the re-use of the historical (cultural heritage) buildings are the following:

1. Design, construction/renovation work and management (spaces that need to be renovated and that will then be used as conference, production, exhibition, restaurant area).
2. General management: examples and concepts of private-public management of the site.
3. Program management: management of cultural and artistic activities, management of program related activities, marketing, and management of secondary activities.

	<p>plan, ...)?</p> <p>No</p>	
<p>Target audiences at the beginning of the project</p> <p><i>(Keep the appropriate answers, delete the rest and shortly describe)</i></p>	<ul style="list-style-type: none"> • Art and cultural professionals • Cultural and creative industries • Local audiences <p>The project was created to meet the demand for sophisticated artistic entertainment. It was targeted at people who are interested in culture and art, not only professionally. It was developed also to give younger audience a chance to know different types of art.</p>	
<p>Objectives of the project</p> <p><i>(Cultural, environmental, social, economic)</i></p>	<ul style="list-style-type: none"> • Culture: The place was created to arrange a meeting place for people who want an ambitious cultural entertainment that would offer complex services. • Promotion of the city • Environmental Sustainability 	
<p>Stakeholders</p>	<p>How the participatory process has been organised <i>(please, shortly describe the whole participatory process)</i>: The investor, initiator and a person who managed the project is Wojciech Trzciński. He chose a company Kulczyński Architekt to design new look of buildings.</p> <p>Which stakeholders were involved (local community, policy makers, local inhabitants, NGOs, experts, ...) in:</p> <ul style="list-style-type: none"> • Designing the project: Kulczyński Architekt • Renovation of the building: • General management: Wojciech Trzciński • Development and implementation of the programme: Wojciech Trzciński <p>How were stakeholders involved (workshops, presentations, meeting, ...):</p>	
<p>Financing of the project</p> <p><i>(How was the re-use of the building</i></p>	<p>Public in % of the total: 0%</p> <p>Private in % of the total: 100%</p> <p>Please, specify the form (equity, contribution from</p>	

<i>and establishment of the institution financed)</i>	private partners): The project was financed by the investor Wojciech Trzciński. At the end, when the renovations were not finished but there was a place to organize an event he started to raise funds by renting the space.	
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2. Project structure and lessons learned

Project structure including governance	<p>Organisational structure:</p> <ul style="list-style-type: none"> Divisional: Generally, the employees are grouped within certain divisions to provide certain services. However, there are also projects, usually conducted in cooperation with other organisation (for example a theatre), which require teams of employees with specific competences. <p>Management structure (<i>what is its management structure, for example director, artistic director, board of directors, ...</i>): The organization is managed by the board of directors. President and the originator of the Artistic Center - Wojciech Trzciński makes the most important decisions related to the functioning of the place and all final decisions to fill various management positions.</p>		
Partners <i>(Who owns the building, who manages the project/institution, who is financing the institution)</i>	Public <i>(please, list them)</i>	Private <i>(please, list them)</i>	Third sector (civil society) <i>(please, list them)</i> No information if any
	Mazovia Development Agency.	Investor: T.R.Z. Wojciech Trzciński	
	Roles & responsibilities	Roles & responsibilities	Roles & responsibilities
	The Agency commissions organization of some events to the institution.	Investor owns the building, manages the institution and raises funds	
Role of the private partners <i>(Please, explain)</i>	The initiative was developed by a private investor. Public-Privat Cooperation was not involved while managing described project. Instead, the institution cooperates with public sector by engaging in public tenders. The estimated value of all contracts awarded to the company in 2007-2010 is 1 866 501.84 PLN. The institution, which usually grants contracts to the company is Mazovia Development Agency.		

	Rationale for Public-Private Cooperation (<i>Why the PPC was chosen?</i>): <i>The Agency decides to work with the Artistic Center because they are providing an exceptional service, which is a support and a promotion for Polish culture and heritage</i>
Challenges <i>(Legislation, planning, financing, project management, ...)</i>	First phase (design, construction / renovation of the building): No information available Today (on-going activities): The organization must struggle all the time to collect necessary funds for its projects and events. In order to maintain its public image the institution needs to select customers who are renting the space in a corresponding way.
Content <i>(On-going activities)</i>	It is a cultural and educational complex offering a variety of artistic activities such as theater performances, exhibitions, festivals, concerts, lectures and debates. Fabryka Trzciny Artistic Center organizes concerts, festivals, congresses, business meetings, corporate events, fashion shows, press conferences, scientific lectures, trainings and other meetings of formal and informal. Within the Artistic Centre there is also a restaurant that serves art-industrial cuisine. Moreover, the guests have access to 3 bars and a guarded parking for 90 parking spots, located within the buildings.
Who owns the building?	Fabryka Trzciny is a limited liability company owned by a private person – Wojciech Trzciniński
Who manages the project/institution? <i>(Keep the correct answers, delete the rest, shortly explain)</i>	Private company - Centrum Artystyczne Fabryka Trzciny Sp. z o.o. The company organize cultural events, manages commercial events and cooperation with other institutions within the framework of various projects.
Employees <i>(Number of employees)</i>	<ul style="list-style-type: none"> • Permanent: • Contractual: No information available
Actual users of the building and which activities do they implement <i>(Keep the appropriate answers, delete the rest and shortly describe)</i>	<ul style="list-style-type: none"> • Youth, Middle aged and Elderly people: The variety of events organized makes it possible for every age group to participate in interesting performance, show etc. • Business sector: As it was already mentioned, Fabryka Trzciny arranges also business meetings and corporate events • Cultural and creative industries: Companies from mentioned industries frequently choose the center to host their events. • Local audiences: A lot of events of different types and at different prices are organized so that great part of local people can and wants to visit Fabryka Trzciny. They also frequent the restaurant.
Square meters of space	More than 3000 square meters of renovated rooms were prepared.

<p>available, equipment, number of rooms, ... <i>(Shortly describe)</i></p>	<p>There are several specific rooms with a total area of approximately 1310 square meters: Theater Room (300 m2), Plenary Room (250 m2), Widowskowska Room, "Denaturat" (250 m2), Klubowa Room "Piec" (190 m2), Cateringowa Room (70 m2), Gallery (250 m2). The company guarantees: professional sound system, professional lighting and multimedia equipment, along with implementation. It provides backline, banquet kitchen, gastronomic service: waiters, bartenders, technical support as well as individual technical solutions, such as lighting rooms, multimedia, slide shows or presentations,</p>
<p>Financing of the institution <i>(Please describe the on-going structure of financing, provide the ratio between public and own sources in %)</i></p>	<p>Public (public subsidies: local, regional, national, EU): Fabryka Trzciny is a self-financing institution therefore it does not receive any subsidies.</p> <p>The institution raises funds by providing catering service and selling tickets for events organized there as well as renting its space for other cultural events. Sometimes sponsors provide financial support.</p> <ul style="list-style-type: none"> • Space rental • Tickets • Catering service • Sponsors
<p>Relation to the local/regional/national/EU public policies <i>(Please describe which public policies were/are the most important/relevant for the renovation and management of the institution)</i></p>	<ul style="list-style-type: none"> • Cultural policy: • CCIs promotion:
<p>Project outcomes <i>(Please, shortly describe cultural, environmental, social, economic outcomes of the project)</i></p>	<ul style="list-style-type: none"> • Number of jobs created • Annual number of visitors • Number of companies supported • Number of events organised • Number of trainings implemented <p>Cultural: Numerous cultural projects were realized in the Artistic Center. In Warsaw, it has become a place that people connected with art value more than others.</p> <p>Social: Fabryka Trzciny is now a famous and fashionable place. Its founding began the series of other similar investments in the area.</p> <p>+ Numbers are not known</p>
<p>Relation to other similar projects/institutions in city/region/state/Europe</p>	<p>Artistic Centre Fabryka Trzciny is a member of international organization Trans Europe Halles - TEH which is Europe based network of cultural centers initiated by citizens and artists. THE mission is to</p>

<i>(Please, describe if there are any connections (cooperation) to other similar institutions?)</i>	strengthen the sustainable development of non-government cultural centers and encourage new initiatives by connecting, supporting and promoting them. The institution organises two international meetings every year, coordinate international projects, run professional development trainings, act as consultants for public and private organisations, and actively influence cultural policies. The European organisation is also a member of the Culture Action Europe, which is co-founded by Creative Europe Programme of the European Union and cooperates i.a. with European Cultural Foundation, Agenda 21 for Culture and European Network of Cultural Centers.
Lessons learned	<p>First phase (design, construction / renovation of the building): No information available</p> <p>Today (on-going activities):</p>
Key success factors <i>(Participation process, management, ...)</i>	<p>First phase (design, construction / renovation of the building): The interiors have been designed with the spirit of the place. Bare concrete walls, tangled wires or cracked floors were not changed. A lot of creative, nonobvious design solutions were implemented. For example, a giant steel water pipe is used as a counter and the wall is decorated with 4,500 bottles of liquid that looks like denatured alcohol.</p> <p>Today (on-going activities): Key success factors are essentially an experience and personal communication of the investor as well as good understanding of what kind of place is missing in the capital of Poland connected with considered marketing strategy. Fabryka gained its brand recognition through organizing cultural events of high standards. They approach each project with care and professionalism, every time creating a separate promotional plan - depending on the possible financial resources. Carefully designed visual identification system was also important. Disseminating the sign in all possible ways made it very well recognized, able to function independently, without any additional annotations.</p>

1.3. Revitalization of the building at Radziwiłłowska 3 Street in Cracow

1. Basic Information

		Observations and Comments
Name of the project / institution / site	Revitalization of the building at Radziwiłłowska 3 Street in Cracow	
City / State	Cracow / Poland	
Location	<ul style="list-style-type: none"> City centre 	Theatre is located about 500 meters in a

		straight line from Main Square and about 300 meters from the headquarters of Juliusz Slowacki Theatre.
Contact information of the institution managing the project	Juliusz Slowacki Theater in Cracow + 48 12 424 45 16 e-mail: widz@slowacki.krakow.pl	Director of Theatre Property Department: Joanna Cekańska +48 12 424 45 23 e-mail: cekanska@slowacki.krakow.pl
History of the site <i>(Historical activities)</i>	Original use: <ul style="list-style-type: none"> • Construction year: 1896 or 1903 • Closure year: 2010 • Original use: From the beginning building served as a warehouse of theatrical decorations and a rental office of costumes and props. • The reason for the decline: Building's technical condition • Importance of the building for local population – historic identity (e.g. important factory, important palace, local post office, ...): The building was the most valuable for theatrical community 	The exact date of the construction is not known. Some sources say it was year 1896 another that it was 1903.
New (actual) use <i>(On-going activities)</i>	Actual use: <ul style="list-style-type: none"> • Start of the re-use (when the project started) (year): 2010 • When was the design, construction/renovation of the building completed (year): March 2011 • Role of cultural and creative industries, if any: Building is an integral part of theatre functioning • Importance of the building for local population (part of local identity): Since 1903 building at 	The renovation was not completed. In March 2011 the contractor terminated the works, because of insolvency of private partner

	<p>Radziwillowska Street is an integral part of urban architecture in Cracow and for more than 100 years has played an important role in the functioning of the theatre.</p> <ul style="list-style-type: none"> • Importance of the building from the cultural heritage conservation point of view (listed cultural heritage building): Building appears in the National Heritage Register under number A-953 since 21.09.1993 	
<p>Initiation of the project <i>(Re-use of the cultural heritage building)</i></p>	<p>Description of the project³: In accordance with the provisions of the project on the ground floor and in the basement of the building, which for a period of 20 years came into the possession of the Rawelin FCC company, Theatre Café and studio of artistic photos were supposed to arise. Space leased by a private investor was to be used for the purpose of promotion of culture . First floor and attic were to remain in the possession of the theatre. There were supposed to be located tailor's studios and 200 m² rehearsal room. No information about 5 and 6</p>	
	<p>Who initiated re-use, choose appropriate actor(s) and please name them:</p> <ul style="list-style-type: none"> • Cultural and Creative Industries (CCIs): Juliusz Slowacki Theatre 	
	<p>Was the project part of the wider urban renewal programme? No, it was not.</p>	

³ Main activities (parts of the project) related to the re-use of the historical (cultural heritage) buildings are the following:

4. Design, construction/renovation work and management (spaces that need to be renovated and that will then be used as conference, production, exhibition, restaurant area).
5. General management: examples and concepts of private-public management of the site.
6. Program management: management of cultural and artistic activities, management of program related activities, marketing, and management of secondary activities.

	<p>Was a pre-feasibility or feasibility study conducted? Before the investment there was an analysis on the use and adaptation of the building area made.</p>	
	<p>Was implementation part of the project based on wider strategic document (e.g. local development plan, ...)? No, it was not.</p>	
<p>Target audiences at the beginning of the project <i>(Keep the appropriate answers, delete the rest and shortly describe)</i></p>	<ul style="list-style-type: none"> • Employees of the theatre • People, who professionally deal with culture • Residents of Cracow • Theatre enthusiasts <p>The building was designed to be a prestigious meeting place for people connected with culture, as well as an important place for the process of creating plays.</p>	
<p>Objectives of the project <i>(Cultural, environmental, social, economic)</i></p>	<ul style="list-style-type: none"> • Improvement of the building's technical condition • Creating a meeting place for people connected with culture • Creating a place for rehearsal 	
<p>Stakeholders</p>	<p>How the participatory process has been organised <i>(please, shortly describe the whole participatory process)</i>:</p> <p>Which stakeholders were involved (local community, policy makers, local inhabitants, NGOs, experts, ...) in:</p> <ul style="list-style-type: none"> • Designing the project: Dresler studio • Renovation of the building: FF-BUD Władysław Filipowicz Real-Inwest Sp. z o.o. • General management: Rawelin FCC Sp. z o.o. i Wspólnicy Sp. k. • Development and implementation of the programme: Juliusz Slowacki Theater <p>How were stakeholders involved (workshops, presentations, meeting, ...): There were regular reports from work progresses</p>	
<p>Financing of the</p>	<p>Public in % of the total: 0%</p>	<p>Public partner was</p>

<p>project <i>(How was the re-use of the building and establishment of the institution financed)</i></p>		<p>responsible for sharing half of the building's space to private partner and it was also responsible for providing theatrical props for exhibition in the hallway</p>
	<p>Private in % of the total: 100%</p> <ul style="list-style-type: none"> Please, specify the form (equity, contribution from private partners): equity capital 	<p>Private partner was obliged to perform a renovation of the building for value of 6,5 mln PLN in return for lease the part of building.</p>

2. Project structure and lessons learned

<p>Project structure including governance</p>	<p>Organisational structure:</p> <ul style="list-style-type: none"> Divisional (The employees are grouped within certain divisions to provide certain services.) 		
	<p>Management structure (<i>what is its management structure, for example director, artistic director, board of directors, ...</i>): Each party had a separate managers</p>		
<p>Partners <i>(Who owns the building, who manages the project/institution, who is financing the institution)</i></p>	<p>Public (<i>please, list them</i>)</p>	<p>Private (<i>please, list them</i>)</p>	<p>Third sector (civil society) (<i>please, list them</i>)</p>
	<p>Juliusz Slowacki Theatre</p>	<p>Rawelin FCC Sp. z o.o. Wspólnicy sp. k.</p>	<p>None</p>
	<p>Roles & responsibilities</p>	<p>Roles & responsibilities</p>	<p>Roles & responsibilities</p>
	<p>Private partner was responsible for performing renovation of the building (in 20 months) and creating theatrical cafe and studio of artistic photos.</p>	<p>Public partner was obliged to pass part of the building to the Private Partner for a period of 20 years.</p>	
<p>Role of the private partners</p>	<ul style="list-style-type: none"> Public-Private Partnership 		

<i>(Please, explain)</i>	<p>Rationale for Public-Private Cooperation (<i>Why the PPC was chosen?</i>):</p> <p>Because of bad technical condition the building could not be longer exploited. Moreover, there was no opportunity to win funds for renovation from government or local authorities. Therefore, public partner has decided to start partnership with private investor.</p>
<p>Challenges</p> <p><i>(Legislation, planning, financing, project management, ...)</i></p>	<p>First phase (design, construction / renovation of the building):</p> <p>Period of preparation was very long, therefore the project was well-thought and prepared.</p> <p>Today (on-going activities):</p> <p>After unsuccessful end of the project, gaining of the new funds for the renovation of the building was the toughest challenge</p>
<p>Content</p> <p><i>(On-going activities)</i></p>	<p>Programme related activities, please choose and describe the appropriate ones:</p> <p>Planned activities:</p> <ul style="list-style-type: none"> • Theatre – 1st floor and the attic were supposed to contain 200 m² rehearsal room • Cafe - basement and ground floor were supposed to be a cafe • Studio - 1st floor and the attic were supposed to contain tailor's studios • Studio - in basement and at ground floor was supposed to be located a studio of artistic photos <p>Supplementary activities (bar, rent a desk, bookshop, ...):</p> <p>No other activities</p>
<p>Who owns the building?</p>	<ul style="list-style-type: none"> • Juliusz Slowacki Theatre
<p>Who manages the project/institution?</p> <p><i>(Keep the correct answers, delete the rest, shortly explain)</i></p>	<ul style="list-style-type: none"> • Municipal institution of culture (Juliusz Slowacki Theatre) - the owner of the building, the originator of the project, and the Manager of the institution.
<p>Employees</p> <p><i>(Number of employees)</i></p>	<p>In this project there has been no end of work, therefore employees number is not known</p>
<p>Actual users of the building and which activities do they</p>	<p>Because of debacle of the project the actual users of the building are different than it was planned.</p>

implement <i>(Keep the appropriate answers, delete the rest and shortly describe)</i>	
Square meters of space available, equipment, number of rooms, ... <i>(Shortly describe)</i>	Cubature: 8454 m ² Total surface: 1206 m ²
Financing of the institution <i>(Please describe the on-going structure of financing, provide the ratio between public and own sources in %)</i>	Public (public subsidies: local, regional, national, EU): Public part was supposed to be financed from theatre's income sources. Own sources: Private part of the building was supposed to be financed by Rawelin company and the cafe located there.
Relation to the local/regional/national/EU public policies <i>(Please describe which public policies were/are the most important/relevant for the renovation and management of the institution)</i>	<ul style="list-style-type: none"> • Cultural heritage protection policy <p>Project implementation required the consent of the Conservator-restorer and was later supervised by him</p>
Project outcomes <i>(Please, shortly describe cultural, environmental, social, economic outcomes of the project)</i>	Part of the project which was carried out, has allowed the theatre authorities to partly reduce cost of exploitation of the building.
Relation to other similar projects/institutions	There are no similar projects

city/region/state/Europe <i>(Please, describe if there are any connections (cooperation) to other similar institutions?)</i>	
Lessons learned	First phase (design, construction / renovation of the building): The failure of the project shows how important it is to prepare the proper procedure and to determine appropriate criteria for the selection of the private partner as well as the ongoing monitoring of its financial credibility.
	Today (on-going activities): In spite of the fact that first attempt of renovating the building failed Theatre's director has obtained funds for the investment from EEA's and Norway Grants. Since 2016 in the building is located "Lamus Teatralny". In this institution there are an open rehearsal rooms and rental office of costumes and props. Moreover, there are organised activities such as workshops, meetings with artists and performances.
Key success factors <i>(Participation process, management, ...)</i>	First phase (design, construction / renovation of the building): Because of financial problems of the private partner renovation activities ended in March 2011. The project was not completed.
	Today (on-going activities): In 2014 theatre's director gained funds from EEA and Norway Grants for implementation of new project, which was successfully ended in April 2016.

1.4. Launching Art_Inkubator within the Art Factory in Łódź

1. Basic Information

		Observations and Comments
Name of the project / institution / site	„Launching Art_Inkubator within the Art Factory in Łódź”	
City / State	Łódź	
Location	City centre	

Contact information of the institution managing the project	+ 48 42 207 35 70 Email: art._in@fabrykaszutki.org	
History of the site <i>(Historical activities)</i>	<ul style="list-style-type: none"> • Construction year: 1887-1910 • Original use: warehouses for finished and unfinished products • The reason for the decline: First World War, interwar depressions, change of social structure in Poland • Importance of the building for local population – historic identity (important factory) <p>No information about closure year</p>	
New (actual) use <i>(On-going activities)</i>	<p>Actual use:</p> <ul style="list-style-type: none"> • Start of the re-use (when the project started) (year): 2007 • When was the design, construction/renovation of the building completed (year): 2007 • Role of cultural and creative industries, if any: -No data was found • Importance of the building for local population (part of local identity): offices, galleries, workshops, conference and exhibition halls • Importance of the building from the cultural heritage conservation point of view (listed cultural heritage building): - No data was found 	
Initiation of the	Description of the project ⁴ :	

⁴ Main activities (parts of the project) related to the re-use of the historical (cultural heritage) buildings are the following:

7. Design, construction/renovation work and management (spaces that need to be renovated and that will then be used as conference, production, exhibition, restaurant area).
8. General management: examples and concepts of private-public management of the site.

<p>project (Re-use of the cultural heritage building)</p>	<p>Three buildings were modernised, together with their immediate surroundings. The elements of the initial functional and technological layout were preserved. The bodies of the warehouses and their interiors remained untransformed, and the original form and decoration of the facades were restored. Whenever possible, the genuine ironwork and joinery, and the floors made of cast-iron slabs, wood and bricks were preserved, as was the typical clear-span layout of the interiors (in compliance with construction, safety and accessibility standards). No info about points 8 and 9</p>	
	<p>Who initiated re-use, choose appropriate actor(s) and please name them:</p> <p>1.Cultural and Creative Industries (CCIs):</p> <ul style="list-style-type: none"> • Stowarzyszenie Teatralne Chorea • "Łódź Art Center" Międzynarodowe Centrum Sztuki w Łodzi (International Art Centre in Łódź) <p>2.Regional authority:</p> <ul style="list-style-type: none"> • Urząd Miasta Łódź (Łódź Town Hall) 	
	<p>Was the project part of the wider urban renewal programme? Yes - "Priority 3: Economy, Innovativeness, Entrepreneurship Lodzkie ROP for 2007-2013. Measure 3: Development of business environment"</p>	
	<p>Was a pre-feasibility or feasibility study conducted? Yes</p>	
	<p>Was implementation part of the project based on wider strategic document (e.g. local development plan, ...)? Yes - "Priority 3: Economy, Innovativeness, Entrepreneurship Lodzkie ROP for 2007-2013. Measure 3: Development of business environment"</p>	
<p>Target audiences at</p>	<ul style="list-style-type: none"> • Art and cultural professionals 	

9. Program management: management of cultural and artistic activities, management of program related activities, marketing, and management of secondary activities.

<p>the beginning of the project <i>(Keep the appropriate answers, delete the rest and shortly describe)</i></p>	<ul style="list-style-type: none"> • Business sector • Cultural and creative industries <p>In this place creativity meets enterprises or it combines artists and people connected with culture with businessmen.</p>	
<p>Objectives of the project <i>(Cultural, environmental, social, economic)</i></p>	<ul style="list-style-type: none"> • Strengthening historical identity • Culture • Social innovation • Young generation job access • Business development 	
<p>Stakeholders</p>	<p>How the participatory process has been organised <i>(please, shortly describe the whole participatory process)</i>:</p> <p>Before and during the project there were consultations.</p> <p>Which stakeholders were involved (local community, policy makers, local inhabitants, NGOs, experts, ...) in:</p> <ul style="list-style-type: none"> • Designing the project: Local inhabitants • Renovation of the building: experts • General management: • Experts <p>Development and implementation of the programme: experts</p> <p>How were stakeholders involved (workshops, presentations, meeting, ...): meeting, workshops</p>	
<p>Financing of the project <i>(How was the re-use of the building and establishment of the institution financed)</i></p>	<p>Public in % of the total: 100</p> <ul style="list-style-type: none"> • Please, specify the form (grant, loan, property, ...): Fund • Please, specify the sources (local, regional, national, EU): EU (50%), local (50%) <p>Private in % of the total: 0</p>	

	<ul style="list-style-type: none"> Please, specify the form (equity, contribution from private partners): 	
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2. Project structure and lessons learned

Project structure including governance	Organisational structure: <ul style="list-style-type: none"> Divisional (The employees are grouped within certain divisions to provide certain services.) 		
	Management structure (<i>what is its management structure, for example director, artistic director, board of directors, ...</i>): Director(CEO)		
Partners <i>(Who owns the building, who manages the project/institution, who is financing the institution)</i>	Public (<i>please, list them</i>)	Private (<i>please, list them</i>)	Third sector (civil society) (<i>please, list them</i>)
	City of Łódź Szczecin Incubator for Culture	Chorea Theatre	Łódź Art Center
	Roles & responsibilities No info available	Roles & responsibilities	Roles & responsibilities
		financing, substantive support	financing, substantive support
Role of the private partners <i>(Please, explain)</i>	<ul style="list-style-type: none"> Public-Private Collaboration 		
	Rationale for Public-Private Cooperation (<i>Why the PPC was chosen?</i>): financial reasons		
Challenges <i>(Legislation, planning, financing, project management, ...)</i>	First phase (design, construction / renovation of the building): preserving original elements		
	Today (on-going activities): financing		
Content <i>(On-going activities)</i>	Programme related activities, please choose and describe the appropriate ones: <ul style="list-style-type: none"> Office Co-working Gallery Museum 		

	<ul style="list-style-type: none"> • Conference • Exhibition
	<p>Supplementary activities (bar, rent a desk, bookshop, ...):</p> <p>bar</p>
Who owns the building?	<ul style="list-style-type: none"> • Private company
Who manages the project/institution? <i>(Keep the correct answers, delete the rest, shortly explain)</i>	<ul style="list-style-type: none"> • Private company/organization • City <p>The institution is run by a private company but is a part of a bigger city initiative</p>
Employees <i>(Number of employees)</i>	<ul style="list-style-type: none"> • Permanent: 10
Actual users of the building and which activities do they implement <i>(Keep the appropriate answers, delete the rest and shortly describe)</i>	<ul style="list-style-type: none"> • Business sector • Cultural and creative industries <p>Cultural and creative businesses that have just started their journey.</p>
Square meters of space available, equipment, number of rooms, ... <i>(Shortly describe)</i>	<p>7000 sq. m, 12 double offices, 4 studios and various workshops, conference halls, cafe with a co-working space, space for artistic production and a concert hall;</p> <p>equipped with screens, projectors, tables, chairs.</p>
Financing of the institution <i>(Please describe the on-going structure of financing, provide the ratio between public and own sources in %)</i>	<p>Public (public subsidies: local, regional, national, EU):</p> <hr/> <p>Own sources:</p> <ul style="list-style-type: none"> • Tickets • Space/equipment rental • Educational programmes • Memberships • Sales

<p>Relation to the local/regional/national/EU public policies <i>(Please describe which public policies were/are the most important/relevant for the renovation and management of the institution)</i></p>	<ul style="list-style-type: none"> • Cultural policy • Support to entrepreneurship • Cultural heritage protection policy • CCIs promotion <p>Supports creative people to operate on the market and realizes activities to promote arts and professionalization of the creative sector.</p>
<p>Project outcomes <i>(Please, shortly describe cultural, environmental, social, economic outcomes of the project)</i></p>	<ul style="list-style-type: none"> • Number of jobs created: 15 • Number of companies supported: 40 • Number of events organised: 50 • Number of trainings implemented: 100
<p>Relation to other similar projects/institutions in city/region/state/Europe <i>(Please, describe if there are any connections (cooperation) to other similar institutions?)</i></p>	<p>Szczecin Incubator for Culture and Foundation Innovation Center – Technology Accelerator of the UL are similar institutions which Art_Incubator cooperates with.</p>
<p>Lessons learned</p>	<p>First phase (design, construction / renovation of the building): Local community really cares about what is happening with the cultural heritage.</p> <hr/> <p>Today (on-going activities): Variety of services helps thrive.</p>
<p>Key success factors <i>(Participation)</i></p>	<p>First phase (design, construction / renovation of the building): Subsidy from the institutions.</p>

<i>process, management, ...)</i>	Today (on-going activities): Variety of services.
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1.5. Concordia Design Poznań

1. Basic Information

		Observations and Comments
Name of the project / institution / site	Concordia Design Poznań	
City / State	Poznań	
Location	<ul style="list-style-type: none"> City centre 	
Contact information of the institution managing the project	info@concordiadesign.pl +48 61 667 44 00	
History of the site <i>(Historical activities)</i>	Original use: <ul style="list-style-type: none"> Construction year: 1910 Closure year: 1985 Original use: Old Printing House The reason for the decline: Indebtedness Importance of the building for local population – historic identity (e.g. important factory, important palace, local post office, ...): Recognised printery 	
New (actual) use <i>(On-going activities)</i>	Actual use: <ul style="list-style-type: none"> Start of the re-use (when the project started) (year): 2010 When was the design, construction/renovation of the building completed (year): 2012 Role of cultural and creative industries, if any: - Importance of the building for local population (part of local identity): Importance of the building from the cultural heritage conservation point of view (listed 	

	cultural heritage building):	
Initiation of the project <i>(Re-use of the cultural heritage building)</i>	Description of the project ⁵ : The whole building was renovated, preserving the original elements where possible. Lots of events important from the city's point of view were organised in here. Points 11 and 12 - no information	
	Who initiated re-use, choose appropriate actor(s) and please name them: Private investor focused on creative industry	
	Was the project part of the wider urban renewal programme? Yes – Regional Operational Programme	
	Was a pre-feasibility or feasibility study conducted? Yes, with a conversation officer	
	Was implementation part of the project based on wider strategic document (e.g. local development plan, ...)? Yes – Regional Operational Programme	
Target audiences at the beginning of the project <i>(Keep the appropriate answers, delete the rest and shortly describe)</i>	<ul style="list-style-type: none"> • Children • Art and cultural professionals • Business sector • Cultural and creative industries • Local audiences <p>A variety of actions are offered: from events for kids, through consulting for companies and business incubator to design and art services.</p>	
Objectives of the project <i>(Cultural, environmental,</i>	<ul style="list-style-type: none"> • Strengthening historical identity • Culture • Marketing and promotion of the local area/city • Young generation job access 	

⁵ Main activities (parts of the project) related to the re-use of the historical (cultural heritage) buildings are the following:

10. Design, construction/renovation work and management (spaces that need to be renovated and that will then be used as conference, production, exhibition, restaurant area).

11. General management: examples and concepts of private-public management of the site.

12. Program management: management of cultural and artistic activities, management of program related activities, marketing, and management of secondary activities.

<i>social, economic)</i>	<ul style="list-style-type: none"> • Education • Use of new technologies and innovation 	
Stakeholders	<p>How the participatory process has been organised (<i>please, shortly describe the whole participatory process</i>):</p> <p>Participatory process was very important for the local community so they were present from the very beginning, taking part in almost all of the sections.</p> <p>Which stakeholders were involved (local community, policy makers, local inhabitants, NGOs, experts, ...) in:</p> <ul style="list-style-type: none"> • Designing the project: local community • Renovation of the building: experts • General management: experts • Development and implementation of the programme: local community, experts <p>How were stakeholders involved (workshops, presentations, meeting, ...):</p> <p>Meetings, workshops</p>	
Financing of the project <i>(How was the re-use of the building and establishment of the institution financed)</i>	<p>Public in % of the total: 60</p> <ul style="list-style-type: none"> • Please, specify the form (grant, loan, property, ...): Fund • Please, specify the sources (local, regional, national, EU): EU 	
	<p>Private in % of the total: 40</p> <ul style="list-style-type: none"> • Please, specify the form (equity, contribution from private partners): <p>No information available</p>	

2. Project structure and lessons learned

Project structure including	<p>Organisational structure:</p> <ul style="list-style-type: none"> • Matrix structure (Teams of employees are gathered around specific
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governance	projects on the basis of their profiles and competences)		
	Management structure (<i>what is its management structure, for example director, artistic director, board of directors, ...</i>): Board of directors		
Partners <i>(Who owns the building, who manages the project/institution, who is financing the institution)</i>	Public (<i>please, list them</i>)	Private (<i>please, list them</i>) No information available	Third sector (civil society) (<i>please, list them</i>)
	Konsorcjum Marki Poznań	-	-
	Roles & responsibilities	Roles & responsibilities	Roles & responsibilities
	Helps realize some projects		
Role of the private partners <i>(Please, explain)</i>	<ul style="list-style-type: none"> Public-Private Collaboration Public-Private Partnership Public-Private Joint Venture <p>No information available</p> <p>Rationale for Public-Private Cooperation (<i>Why the PPC was chosen?</i>):</p>		
Challenges <i>(Legislation, planning, financing, project management, ...)</i>	<p>First phase (design, construction / renovation of the building): Local community was really attached to this build so it was hard to live up to their expectations. Renovating was also quite a challenge.</p> <p>Today (on-going activities): Currently there is no public financing so it is a challenge to make ends meet.</p>		
Content <i>(On-going activities)</i>	<p>Programme related activities, please choose and describe the appropriate ones:</p> <ul style="list-style-type: none"> Office Co-working Studio Printery Training Festival <p>No detailed information available</p> <p>Supplementary activities (bar, rent a desk, bookshop, ...): restaurant</p>		

Who owns the building?	<ul style="list-style-type: none"> Private company <p>No more information available</p>
Who manages the project/institution? <i>(Keep the correct answers, delete the rest, shortly explain)</i>	<ul style="list-style-type: none"> Private company <p>Lack of short explanation, as the data is not easily accessible</p>
Employees <i>(Number of employees)</i>	<ul style="list-style-type: none"> Permanent: 25
Actual users of the building and which activities do they implement <i>(Keep the appropriate answers, delete the rest and shortly describe)</i>	<ul style="list-style-type: none"> Children Business sector Cultural and creative industries Local audiences <p>Companies and local government institutions can participate in modern trainings (for open or private groups) or use our consultancy. Children can enjoy our workshops, family Sundays, as well as the Design and Creativity Festival. For all the rest there are interesting exhibitions, concerts, performances, thematic conferences, and other special events. There's also a business incubator</p>
Square meters of space available, equipment, number of rooms, ... <i>(Shortly describe)</i>	1000 sq. meters, 2 conferencs halls, 8 rooms
Financing of the institution <i>(Please describe the on-going structure of financing, provide the ratio between public and own sources in %)</i>	<p>Public (public subsidies: local, regional, national, EU): local</p> <hr/> <p>Own sources:</p> <ul style="list-style-type: none"> Tickets Space/equipment rental Educational programmes Sales Printery Trainings Restaurant <p>The ratio is not known</p>
Relation to the	<ul style="list-style-type: none"> Cultural policy

<p>local/regional/national/EU public policies <i>(Please describe which public policies were/are the most important/relevant for the renovation and management of the institution)</i></p>	<ul style="list-style-type: none"> • Support to entrepreneurship • Cultural heritage protection policy • CCIs promotion
<p>Project outcomes <i>(Please, shortly describe cultural, environmental, social, economic outcomes of the project)</i></p>	<ul style="list-style-type: none"> • Number of jobs created - 50 • Annual number of visitors - 150000 • Number of companies supported – 30 • Number of events organised - 30 • Number of trainings implemented - 700
<p>Relation to other similar projects/institutions in city/region/state/Europe <i>(Please, describe if there are any connections (cooperation) to other similar institutions?)</i></p>	<p>- No information</p>
<p>Lessons learned</p>	<p>First phase (design, construction / renovation of the building): The funds are crucial to realize a project.</p> <hr/> <p>Today (on-going activities): You have to be flexible and be able to adjust to the constantly changing trends very quickly.</p>
<p>Key success factors <i>(Participation process, management, ...)</i></p>	<p>First phase (design, construction / renovation of the building): Creating an optimal business model.</p> <hr/> <p>Today (on-going activities): Wide variety of target audience; creativity and coming up with innovative</p>

	initiatives (try to copy others' solutions as little as possible).
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3. COLLECTION OF THE EXISTING TRAINING MODELS ON CULTURAL HERITAGE MANAGEMENT

3.1. Academy of Heritage - postgraduate studies

TITLE OF THE PROGRAMME: Study format/mode: <i>(undergraduate/postgraduate; full-time/part time study, training)</i>	Academy of Heritage - postgraduate studies
PROVIDER: <i>(name, address, webpage)</i>	Międzynarodowe Centrum Kultury Rynek Główny 25 31-008 Kraków tel. 12 42 42 800, 811 fax 12 42 17 844 http://mck.krakow.pl/
COST: <i>(free/financial assistance/charge)</i>	1700 PLN per semester
DURATION: <i>(months/hours)</i>	2 semesters
GEOGRAPHICAL COVERAGE and LANGUAGE: <i>(local/regional/national/international; is it available in other languages?)</i>	National It is not available in in any other languages
TRADITION: <i>(When was the programme established?)</i>	2001
NUMBER OF PARTICIPANTS (approx. per year):	30
ENTRY REQUIREMENTS: (if any)	Bachelor, Engineer or Master degree
SHORT DESCRIPTION OF THE PROGRAMME:	
Target audience: <i>(Who is it for? Usually defined by the provider)</i>	The main recipients of study are employees of cultural institutions, tour operators, teachers, museum staff, as well as owners of historic buildings and investors.
Programme objectives: (as defined by the provider, and usually clearly stated on their webpage, promotional material, etc.)	Program was created to provide and pass knowledge of management and administration of cultural heritage

Programme content: <i>(modules/major topics covered)</i>	The program is divided into thematic blocks: <ul style="list-style-type: none"> • Culture and heritage • Legal and financial aspects of heritage management • Cultural industry, marketing and promotion of cultural heritage • Local government, public administration, urban planning
Teaching mode: <i>(theoretical lectures, project work, workshops, case studies, e-seminars,...)</i>	<ul style="list-style-type: none"> • Theoretical lectures • Field workshops • Case studies • e-learning platform
Acquired degree/diploma/certificate: <i>(if any)</i>	Bachelor, Engineer or Master degree
Professional recognition: <i>(if info available)</i>	The program ends with obtaining a certificate in a given area
Please explain the innovative element of the programme: <i>(Please, do not only consider if the content itself is innovative for your territory but also other elements, for example if the programme was enabled by a specific authority or maybe proposed by employers/some other relevant organisation...)</i>	Program of this postgraduate studies is led by outstanding professionals. It is also a combination of theoretical as well as practical approach for cultural heritage
OTHER IMPORTANT INFORMATION:	More info: http://mck.krakow.pl/studia-podyplomowe

3.2. Heritage Management training

TITLE OF THE PROGRAMME: Study format/mode: <i>(undergraduate/postgraduate; full-time/part time study, training)</i>	Zarządzanie Dziedzictwem (Heritage Management) training
PROVIDER: <i>(name, address, webpage)</i>	Arkadiusz Mularczyk, ul. Rynek 10 / 5 33-300 Nowy Sącz, www.amularczyk.pl
COST: <i>(free/financial assistance/charge)</i>	free

DURATION: <i>(months/hours)</i>	2 days
GEOGRAPHICAL COVERAGE and LANGUAGE: <i>(local/regional/national/international; is it available in other languages?)</i>	Local; not available in other languages
TRADITION: <i>(When was the programme established?)</i>	one time initiative; 15-16 of November 2016
NUMBER OF PARTICIPANTS (approx. per year):	45
ENTRY REQUIREMENTS: (if any)	self-government representatives or culture centre representatives
SHORT DESCRIPTION OF THE PROGRAMME:	
Target audience: <i>(Who is it for? Usually defined by the provider)</i>	self-government representatives and culture centre representatives
Programme objectives: (as defined by the provider, and usually clearly stated on their web-page, promotional material, etc.)	to help create a strategy leading to promotion of local historical and tourist heritage
Programme content: (modules/major topics covered)	Rules of historical heritage identification; legal tools of historical treasure protection; how to educate about historical heritage; how to support local entrepreneurship based on heritage; how to get local community engaged in those actions; how to manage historical treasure
Teaching mode: (theoretical lectures, project work, workshops, case studies, e-seminars,...)	theoretical lectures, workshops
Acquired degree/diploma/certificate: (if any)	none
Professional recognition: (if info available)	- No information available
Please explain the innovative element of the programme: (Please, do not only consider if the content itself is innovative for your territory but also other elements, for example if the programme was enabled by a specific authority or maybe proposed by employers/some other relevant organisation...)	It was an envoy who enabled the grooming; the content will help develop local area
OTHER IMPORTANT INFORMATION:	

3.3. Management of cultural heritage: e-learning

TITLE OF THE PROGRAMME: Study format/mode: <i>(undergraduate/postgraduate; full-time/part time study, training)</i>	Management of cultural heritage: e-learning
PROVIDER: <i>(name, address, webpage)</i>	Studium Prawa Europejskiego (Study of European Law) - the training department Instytut Badań nad Demokracją sp. z o.o. (Democracy Research Institute) Aleje Jerozolimskie 151/ 2222, 02-326 Warsaw https://spe.edu.pl/
COST: <i>(free/financial assistance/charge)</i>	The fee for the training in the net amount of 298 PLN + 23% VAT per person
DURATION: <i>(months/hours)</i>	Three months
GEOGRAPHICAL COVERAGE and LANGUAGE: <i>(local/regional/national/international; is it available in other languages?)</i>	No information available
TRADITION: <i>(When was the programme established?)</i>	The first edition will start on 30.01.2017
NUMBER OF PARTICIPANTS (approx. per year):	Number of participants is not limited. Registration for the course will be accepted until 22 December 2016.
ENTRY REQUIREMENTS: (if any)	Minimum secondary education is required. The participant has to have a computer with internet connection, standard software (Word, Adobe Reader or equivalent to these programs) and an e-mail address.
SHORT DESCRIPTION OF THE PROGRAMME:	
Target audience: <i>(Who is it for? Usually defined by the provider)</i>	No information available
Programme objectives: (as defined by the provider, and usually clearly stated on their webpage, promotional material, etc.)	The objective of the course is to systematize the knowledge covered by the program.
Programme content: (modules/major topics covered)	<ul style="list-style-type: none"> • International conditions of protection and promotion of cultural heritage • The position of the State towards culture

	<p>and cultural heritage</p> <ul style="list-style-type: none"> • Legal and organizational principles for the protection of cultural heritage in Poland • Copyright Law • Restitution of cultural property • Financing duties in the cultural sector. • Legal and economic conditions of activity of museums and cultural institutions in Poland. • Educational programs in the activities of cultural institutions. • Marketing of cultural heritage. • Public relations in cultural institutions. • New media and promotion of cultural heritage. • Fundamentals of organization and management of a public institution. • Management of cultural heritage (theoretical basis). • Managing intellectual capital of employees. • The role of spatial planning and construction investment in the protection of the cultural landscape
<p>Teaching mode: <i>(theoretical lectures, project work, workshops, case studies, e-seminars,...)</i></p>	<p>E-seminars: training materials will be published on the website of the course. The exam will be conducted in a form of online quizzes.</p>
<p>Acquired degree/diploma/certificate: <i>(if any)</i></p>	<p>Graduates will receive a course certificate, on the basis of § 18 section 2 of the regulation of the Minister of National Education of 11 January 2012</p>
<p>Professional recognition: <i>(if info available)</i></p>	<p>No information available</p>
<p>Please explain the innovative element of the programme: <i>(Please, do not only consider if the content itself is innovative for your territory but also other elements, for example if the programme was enabled by a specific authority)</i></p>	<p>The course will be conducted online. The topic of the course is uncommon for the region.</p>

<i>or maybe proposed by employers/some other relevant organisation...)</i>	
OTHER IMPORTANT INFORMATION:	

3.4. Management of cultural heritage undergraduate studies

TITLE OF THE PROGRAMME: Study format/mode: <i>(undergraduate/postgraduate; full-time/part time study, training)</i>	Management of cultural heritage - undergraduate studies
PROVIDER: <i>(name, address, webpage)</i>	Cardinal Stefan Wyszyński University in Warsaw ul. Dewajtis 5, 01-815 Warsaw http://www.uksw.edu.pl
COST: <i>(free/financial assistance/charge)</i>	Free of charge for Polish Citizens
DURATION: <i>(months/hours)</i>	3 years
GEOGRAPHICAL COVERAGE and LANGUAGE: <i>(local/regional/national/international; is it available in other languages?)</i>	National It is not available in in any other languages
TRADITION: <i>(When was the programme established?)</i>	2015
NUMBER OF PARTICIPANTS (approx. per year):	25
ENTRY REQUIREMENTS: (if any)	secondary school-leaving examination
SHORT DESCRIPTION OF THE PROGRAMME:	
Target audience: <i>(Who is it for? Usually defined by the provider)</i>	Studies are addressed to people interested in gaining knowledge and practical skills in development of professional skills and practical verification of substantive knowledge acquired in the course of study
Programme objectives: (as defined by the provider, and usually clearly stated on their webpage, promotional material, etc.)	<ul style="list-style-type: none"> • development of management skills in cultural heritage • the ability of using theoretical knowledge in the field of historical sciences, social, legal and economic in all kinds of practical measures concerning cultural heritage • the development of skills in the creation

	of long-term conservation programs
Programme content: <i>(modules/major topics covered)</i>	After graduation, alumnus has a broad knowledge on the management of cultural heritage. Efficiently uses archaeological and historical terms, he has ordered knowledge of the organizational conditions and the economic functioning of cultural institutions.
Teaching mode: <i>(theoretical lectures, project work, workshops, case studies, e-seminars,...)</i>	<ul style="list-style-type: none"> • Theoretical lectures • Workshops • Case studies
Acquired degree/diploma/certificate: <i>(if any)</i>	None
Professional recognition: <i>(if info available)</i>	After graduating is obtained a bachelor degree
Please explain the innovative element of the programme: <i>(Please, do not only consider if the content itself is innovative for your territory but also other elements, for example if the programme was enabled by a specific authority or maybe proposed by employers/some other relevant organisation...)</i>	The program enables developing a variety of interests related to the social and economic functioning of cultural heritage
OTHER IMPORTANT INFORMATION:	

3.5. MANAGEMENT OF CULTURAL HERITAGE AND PROTECTION OF MONUMENTS: undergraduate, full-time or extramural studies

TITLE OF THE PROGRAMME: Study format/mode: <i>(undergraduate/postgraduate; full-time/part time study, training)</i>	MANAGEMENT OF CULTURAL HERITAGE AND PROTECTION OF MONUMENTS: undergraduate, full-time or extramural studies
PROVIDER: <i>(name, address, webpage)</i>	Kazimierz Wielki University Institute of History and International Relations Księcia Józefa Poniatowskiego 12 85-671 Bydgoszcz www.ihism.ukw.edu.pl

COST: <i>(free/financial assistance/charge)</i>	Full-time studies: free Extramural studies: 1600 PLN per semester
DURATION: <i>(months/hours)</i>	Three years
GEOGRAPHICAL COVERAGE and LANGUAGE: <i>(local/regional/national/international; is it available in other languages?)</i>	Studies are conducted in Polish language. The course takes place in Bydgoszcz.
TRADITION: <i>(When was the programme established?)</i>	The programme started in 2013
NUMBER OF PARTICIPANTS (approx. per year):	Ten places are usually available.
ENTRY REQUIREMENTS: <i>(if any)</i>	Secondary school certificate is required.
SHORT DESCRIPTION OF THE PROGRAMME:	
Target audience: <i>(Who is it for? Usually defined by the provider)</i>	People interested in history and cultural and historical monuments.
Programme objectives: <i>(as defined by the provider, and usually clearly stated on their web-page, promotional material, etc.)</i>	Graduates of the management of cultural heritage and protection of monuments can get job offers connected with state security service monuments, state and local administration, educational institutions, museums, art galleries and antique shops as well as the institutions of public relations and foundations working for the cultural heritage.
Programme content: <i>(modules/major topics covered)</i>	<ul style="list-style-type: none"> • European archaeological heritage • Introduction to Art History • Intangible cultural heritage • Modern museums and art galleries • Historical techniques and materials • Techniques of arts • Historical Auxiliary Sciences in the documentation of monuments • Foreign language • Latin language • Ethics in the protection and conservation of monuments • History of Ancient Art • the doctrine of conservation • The organization of the promotion of cultural heritage

	<ul style="list-style-type: none"> • Technical drawing and documentation of monuments • public procurement • Selected issues of contemporary visual art • Polish ethnography • The artistic patronage • Contemporary theories of culture • Information technology • The history of universal art to nineteenth century. • The history of material culture of Europe • Art market • History of Polish art • The history of material culture of the Polish lands • documentary photography • Protection of monuments in Polish and UE law • The legal basis for the management of cultural heritage • Fundamentals of urban planning and urban regeneration • Financing models for cultural management • The history of wooden architecture in Poland
Teaching mode: <i>(theoretical lectures, project work, workshops, case studies, e-seminars,...)</i>	Theoretical lectures, project work and workshops.
Acquired degree/diploma/certificate: <i>(if any)</i>	Bachelor's degree
Professional recognition: <i>(if info available)</i>	
Please explain the innovative element of the programme: <i>(Please, do not only consider if the content itself is innovative for your territory but also other elements, for example if the programme was enabled by a specific authority or maybe proposed by employers/some other relevant organisation...)</i>	The programme is specific in the region when it comes to the subject. There is no other innovations
OTHER IMPORTANT INFORMATION:	