

FOCUS GROUP INTERVIEWS

REPORT

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1. INTRODUCTION – SUBJECT MATTER AND RESEARCH METHODS

This report presents results of a study conducted in Warsaw as part of the international project "Forget Heritage – Innovative, replicable and sustainable Private Public Cooperation management models of the abandoned historical sites by setting up Cultural and Creative Industries," carried out under the European Territorial Cooperation programme for Central Europe 2014-2020, co-financed by the European Regional Development Fund.

The study consisted of three focus group interviews aimed at learning about the needs of stakeholders and developing ideas for the management of sites of historical value, taking into account the local context and involving local communities. The interviews were conducted in the the District of Praga Północ of the Capital City of Warsaw with representatives of following categories of stakeholders:

- entrepreneurs in the cultural and creative industries — 9 persons
- representatives of the local community — 8 persons
- students — 8 persons.

"Representative of the local community" participating in the first interview are residents living in the vicinity of a historical building at Targowa 80A Street in Praga Północ District in Warsaw, which will soon be adapted, after vital renovation works, for the needs of a studio for entrepreneurs from the cultural and creative industries. Therefore, the building is a site in line with the Forget Heritage project, and the local residents are an example of a local community aiming at becoming involved in the project. The second interview was conducted with the members of artist craftsmen, currently operating in a different district of Warsaw, potentially interested in moving to the building at Targowa 80A Street. In turn, the third interview was conducted with university students of humanities faculties at SWPS University, located close to Targowa Street, also in a post-industrial building.

Although all three interviews were aimed at developing models for the management of sites of historical value taking into account local context and involving local communities, each group, regardless of the profile of their participants, concentrated on slightly different aspects of the issue. Thus, the discussion among entrepreneurs mainly concerned ideas for models for the management of the building as well as technical issues connected with its adaptation; whereas the residents were more interested in proposals of actions for their benefit that the building tenants could offer. Also students — who were invited to the study as a directly uninvolved group which presented a wider view rather than focused on a single building — proved to be the most creative in terms of ideas for activities that could be carried out in the revitalised building.

The form of individual interviews was adjusted to the specific nature and needs of participants. In case of students, a focus group interview was applied using the creative

group technique with work in sub-groups, presentations, and poster sessions. The selection of the research method assumed that persons who had become familiar with such form of work during their studies would find it easier to present their experiences and suggestions when they were given initiative in discussion. In turn, entrepreneurs and representatives of the local community — who were reserved towards the workshop form — took part in regular focus group interviews, where discussion is held within a single group which follows the guidelines of the moderator.

Points of view of the three categories of stakeholders taking part in the study are presented in the three consecutive sub-chapters of this report. An analysis of study results is concluded with a summary. Based on developed conclusions, a *General Plan to engage residents and representatives of cultural and creative industry in the management of facilities of historic value at a local level*, which constitutes the last chapter of this report, was developed.

2. FOCUS GROUP INTERVIEWS FINDINGS

2.1. *Entrepreneurs*

Managing the facility

According to the respondents, all lessees of the Centre of Creativity should be brought together in a community with the legal form of an association. Its members would elect their representatives to the board for a fixed term. As the owner of the facility is the City itself, it would have its representative in the board, too. Moreover, as probably no artisan, being busy with work, would find time for all the issues related to the every-day management, the community should hire a so-called 'operator', i.e. an entity that specializes in such activities.

(...) exactly the same model as in housing communities. Someone who deals with ongoing management, invoices, etc. (...)

The appointment of the operator (through a contest) should belong to the powers of the members of the association, who would express their opinion either in a general ballot or through their board representatives, as it is them who would work together with the operator.

Apart from the standard function of the facility administrator, the operator should also be a co-ordinator of cultural events and manage their technical aspects. Hence, he would be responsible for the organization and technical implementation of event ideas as presented by the lessees of the Centre and nearby residents. It is therefore important that the operator, apart from experience in facility administration, should also have experience in cultural event management. Due to this scope of duties, the operator should also have a vote in the board:

The board needs a representative of the operator, so that nobody makes him do things which are impossible to do (...). He needs to be able to say: veto, I can't agree to build a glass pyramid in the backyard as we're strapped for cash, ladies and gents. Because if he agrees, he will be then expected to follow through with that pyramid.

To sum up, the board would include:

- representatives of the lessees,
- a representative of the owner, i.e. the City,
- a representative of the operator.

The respondents strongly agree that if the Centre is to be a self-financing place, meaning no taking funds from the City for the ongoing operations but rather earning what is needed, then the nearby residents should not be involved in the management structure. To include in the board people who not only have the actual knowledge about the operations of artisan

workshops but also are not responsible for generating profits, would be detrimental to the Centre:

(...) It can't be like that, they have no idea... It was like during the consultations, when they thought that a pottery studio is a quiet place where you can work with clay. They imagined that some people come over to the culture house, got some clay, made a pot out of it, put the pot on a shelf and went home. They had no idea where that clay is from, what happens next, what the entire process is about. They don't have a clue about the process so they would make unreasonable decisions which would make it impossible to work. (...) So people who have no experience would tell us what to do. This is all topsy-turvy, as we're the ones who know what to do and what we can bring.

Although someone expressed concern that the residents will not like it if they are not included in the management, it was concluded however that they do not have to be in the board in order to submit their ideas to the operator or directly to the lessees. Moreover, there can be special duty hours of the operator for the residents, for example once a month. Ultimately, the social activity programme at the Centre would be prepared by the board or by all community members through a general ballot.

Recruiting lessees

In the respondents' opinion, if the Centre of Creativity is supposed to involve local people, it is important that lessees should be not mere artisans, but artists:

(...) a mere artisan won't create a place open for other people, but if such an artisan is also an artist, their place can be truly open. (...) An artisan will only make money and what counts is the need to do more than just make profit.

That's why this place is so special [the current place of the community of artists-artisans, to which the interviewees belong] that we combine art and some technical actions - workshops and the like (...) I believe this is of key importance due to the nature and identity to be created by those artisans. I believe this is what makes our place so interesting and special, as it allows for communication at various levels of culture and this brings some very creative results.

Hence, the respondents believe it is necessary to prepare precise requirements in the recruitment of lessees, selected through a contest of offers, where each member could express their opinion (and not only the board):

If somebody wants to have a studio there, everyone would gather and vote.

A candidate should submit their CV - what they do, if they fit into the profile of the Centre. On the other hand, the recruitment should take into account the willingness and ability of candidates to share their time with local people (i.e. by holding workshops) and to get

involved in creating the community of artisans. It was, therefore, stressed that the candidates should receive clear rules about the way the Centre is run:

When looking for lessees, it should be communicated that this place requires more commitment that is usual and that's why the rates are lower, as you have to share some of your time without any pay. But you have to want to participate like that and it's not for everybody.

This is not supposed to be a regular place, where you rent a studio, close the door and just create. Such a place you can rent anywhere. Our premise is that apart from being an artisan, you want to take actions other than commercial.

Moreover, when assessing a candidate as a prospective member, the community should take into account not only his declarations, but also previous achievements (a requirement of references could work here quite well):

A requirement: not only if you are an artisan, but to what extent you can commit to those other actions. Not only declarations are important, but also past social activity. (...) Not that you say 'I'd like to', but what you actually did in the past. Apart from working for your company, did you open to people interested in gaining knowledge, did you share yours. This is the requirement I'm talking about, as if this place is supposed to be like we want it to be, the people involved need to have some experience.

Some interviewees said that requirements defined in such a way might be a barrier to too many artists, either due to personality aspects or due to the difficulty in combining commercial and social activity:

It is easy for me to talk about organizing open spaces, as I run a studio together with my partner. We have labour division here: he's a carpenter, I make noise. And I can make this noise as I don't have to make the tables because he's the one who makes them. This division allows us to do what we do. If there are many artists in a studio, it's easier to share such duties. But if you're by yourself, it's much more difficult and you simply don't have enough time.

Hence, a proposal to rent a part of the space under commercial rules. Such lessees would pay higher rent but would not have to commit to work with local people. Any such social actions would involve a discount.

We commit some of our time to spend with local residents. Like it was a declaration. (...) Say, once a month.

Therefore, either there would be two kinds of rent - for artisans who conduct social activity and those who do not - or the rent would be inversely proportional to commitment, i.e. the more social actions, the lower the rent. Such a solution would help make the Centre a self-financing entity, however, it would be best to define in advance the maximum number of

solely commercial lessees - a figure of 30% was mentioned - in order to prevent the entire place from becoming a purely commercial institution.

There was also an opinion to support young artists without experience if they have interesting ideas for actions - their own or the Centre's - by assigning some area for them.

The last issue that should be mentioned in the context of the recruitment of lessees is the hope that credit will be given to people already committed to creating the Centre through their participation in social consultations and meetings with officials. The City should select the first recruitment committee from among those active artisans, who in turn would find other members of the community.

Actions of the Centre

The interviewees submitted the following ideas for actions conducted by the Centre:

- workshops, and in particular:
 - workshops for children:

(...) I believe that you can always reach the local people through children and literally every one of us is able to run at least some small workshops for children. Through children, it is easier to reach to their parents. And it is easy to reach to children, too, thanks to kindergartens and schools.
 - workshops for the retired - especially since they comprise a big share of the local residents. Moreover, as pointed out by one interviewee, older people have strong identity with their district, are rooted in it and exhibit strong local patriotism, and thus would be perfect as a medium between the present and the past, a transmitter of local tradition.
- providing access to space with proper equipment, where the residents could, with the supervision and assistance of the artisans, repair their stuff:

- (...) we should give access to a simple thing: your window broke down, and instead of servicing it, come and use our tools and fix it yourself. Your bike broke down, come and use our ironwork. And this place relates to all as everyone can come and use our tools.

And somebody to help me out if I'm all thumbs.
- open days at artisan studios; each studio would have one day, say once a month, when everyone from outside could come over, see how the artisan works and talk to him. Such events - in the entire Centre, not individual studios - could be organized also when combined with city events like the Night of the Museums.

It would be a gesture on our part if every now and then we invited someone or showed or said something or allowed people to work with us. This would be a sufficient linking element. (...) A type of space for exhibits and workshops.

- providing space for concerts, meetings, discussions, exhibitions or lectures, including those which present the work of an artisan, show how their creation process;

The interviewees agreed that providing free activity for the local people would benefit themselves, too:

If you're there, you'll benefit, too, as (...) you will need less work to find customers, it's PR. (...) A single studio does not have such a power as a community, that doesn't compare. Nobody is gonna write about you if you hold a Night of Open Studio, nobody would care.

(...) we need to undertake education actions so that people feel the need. We really, really need to educate the society, so that people would know that it's cool to have better stuff than just collect cheap, popular, lousy things. We need such educational work and we all do that, more or less knowingly. And when there is one place which brings together like-minded people, this entire process is easier and has more impact. (...) Hence, to hold all those events, to have this place especially for crafts, will have a huge importance for our business and us.

Relations with the local community

The interviewees stressed that the rules of the Centre should be such that local residents would not feel excluded, not only during scheduled events but also on an everyday basis:

(...) this place wouldn't be our internal, closed ghetto. People would be able to come in, feel at home, have a seat.

The idea is that local people should feel in part as co-hosts and not guests, that this place is also theirs. An anti-example for creating a desired atmosphere was given by one interviewee who entered the building where the interview was to take place, on a bike, and immediately faced a negative reaction from the security man. As was noted in the discussion, in order to avoid such situations, it is the community of lessees and not the City, operator or the security company who would establish the rules.

In this context, we need to quote an important idea to use the finishing works of the building's surroundings to create friendly ties with local young people:

There is a foundation there, The Open Door, where the homeless people from Praga Północ can live. They are often minors who can't live at home as their parents drink and beat them, so the kids ran away and live at the foundation. They are there and that is their neighbourhood, their terrain. And when the Centre of Creativity comes over, everything is going to change and that neighbourhood will become for nice and good-looking people, and those kids will remain who they are, i.e. ugly losers. This place should get involved in what is already there; involve the kids in creating the space. (...) First of all, the studios should be set

up before that area is created. The studios are supposed to create common space and involve local residents. We should tell those kids: 'come on, boys, join us, we can teach you, we are carpenters, we'll show you what to do with wood, I'm a welder and I can show you that.' And we give them new skills or a hope that there is something more to life, and they can stay in the neighbourhood and sit on a bench they had made themselves. (...) The City will have money for that neighbourhood. It can either pay some external company or give this money to [lessees-artisans] and let them work. (...) The money is going to be spent anyway so either you get benches and other stuff from outside or create it all together, as a community. (...) If a bulldozer comes in and demolishes their neighbourhood, we're gonna lose them from the start.

Maybe this idea could be expanded and it could involve residents who could also finish or decorate the interior - if only the part which is supposed to be open for them?

Technical aspect

When debating the possible social activities or operating rules of the Centre, the respondents often stressed strictly technical aspects, which need to be remembered from the early stage of designing the renewal of the building. Such issues (there was no time to discuss them all in detail during the interview but they deserve some separate consultations) included specific technical requirements for utility connections or certified safety standards.

If the retired or children come, this will need to be a room separate from our rooms [studios where the artisans work]. *You can't just let a kid in... it depends on the chemical agents you use. (...)*

Therefore, the option to hold workshops or provide a space for things like repairing bicycles will depend on proper technical solutions which need to be planned for from the very get-go and require allocation of funds:

H&S certification for a place where kids can come costs, at least for my studio, some 25 thousand - permits, inspections - so we can't give access to our studios in such a manner that kids or the elderly can visit. This must be a separate space. (...) It will have to meet certified standards, and this comes at a high price - I understand that the City should cover it, as we're talking astronomical amounts here...

And who will invest in this [place where people can fix their stuff with proper tools], the City? This is a place where all the time something goes down, as it's common property and nobody cares. (...) Investment in the machinery, taking care of it.

Other issues which call for solutions include sound absorption ('80% of our studios are quite loud'), or designing parking spaces and proper access to the building ('We have our clients, friends, partners..., this generates a lot of traffic').

The respondents discussed also architectural issues. First of all, the layout of rooms should be adjusted to the needs of various groups which are to share the Centre:

An elderly person or someone with a small kid does not feel comfortably in an area where there is youth and there is noise. On the other hand, there is no point in creating a 'well-mannered' place for such people [youth], as they need a place where they can check out how a spray works... it's a completely different space.

Secondly, the finishing of the building, in the aesthetic and practical point of view:

We are looking for a place in rather modest standard of finishing in order to cut the costs, as we care more about the space itself and not the standard.

There is a risk of over-investing, as such an over-invested studio limits our, the artisans', access (we just can't afford it), and what's more - each of us likes to adopt their studio to own needs and style. (...) The Centre of Creativity will bring together people with at least some degree of creativity, so it's obvious that we don't have to invest, everything will be created by us, and if we have to come to a ready-made place... it would feel like designed by some pencil-pushers. (...) We need only space, you don't have to create anything for us (...)

There are many places in Warsaw where graphic artists work. (...) They arranged that space for themselves. They started with a brick wall painted white and some floor with underlayment. They created their own place. Nobody put them at a ready-made desk between walls already painted (...) Personally, I wouldn't like that. (...) That's the point - give the lessees an option to shape their environment. (...) Studios will be very different from each other and this will create a nice and interesting atmosphere. One will paint their wall white, another will not, yet another will leave it bare.

Hence, according to the interviewees, the optimum condition would be one referred to in the technical jargon as 'cold shell' - with all the installations, no particular interior design, 'smooth floor, raw unplastered walls'. And as the respondents point out, such a solution would help local people feel at home, so they do not consider the building as closed to them.

Communications

The best ways to communicate with local people are, in the respondents' opinion:

- posters;
- a website and social media;
- for children - contact through schools and kindergartens
- for seniors - contract through proper NGOs
- local press - apart from classifieds, also stories about the Centre;

- cultural promotion centres.

2.2. Representatives of the local community

The needs of the local community in terms of accessibility of objects functioning in its direct surroundings, which form historic and cultural heritage and are used in the creative industry and cultural institutions

Residents' representatives attending the interview paid attention to the variety of aspects concerning the accessibility of the object in which the Center of Creativity is to be functioning. Most of the proposals focused on the problems concerning communication on the premises of the facility and the surrounding areas, the revitalization process which should provide an inclusive character of the object, the method of administering the institution and its offer aimed at the local community. The discussion was held with regard to the residents' experiences involving the object intended for revitalization, in which in the previous years functioned entities conducting activities in the creative sector. Thus, substantial part of the needs identified by the respondents and solutions postulated by them derives from the reflections on the actions taken in this facility in the past.

Adjustment of the space organization to the needs of residents and users in terms of communication and transport

One of the primary postulates made by the residents' representatives turned out to be the need to provide communication solutions which would enable the use of the facility to different groups of users. This is connected with the dynamic changes of the district's social structure (population migrations, demographic changes, creation new apartments). Respondents indicated the necessity of installing the architectural elements which would enable older and disabled people, parents with small children, and people using different type of transportation, moving around the Centre (e.g. cars, bikes). Designing of the following was postulated: an appropriate entrance, parking lots, circulation areas, driveways, passenger and freight elevators, as well as locating the doorways near the stops of the public transport. At the same time the facility should be prepared for handling heavy wheeled transport necessary in regard to the functioning of craft workshops. The need for considering the facility's location was also indicated, so that its spatial arrangement should be functional in existing network of the circulation areas, for example by: locating doorways and entrances in a manner optimally using the possibilities of the surroundings streets. According to respondents, communication solutions should provide the least possible nuisance (e.g. significant increase in pedestrian and wheeled traffic, noise) for the facility's functioning for the surrounding residents.

Location of potentially disruptive zones regarding the needs of residents

Functioning of craft workshops - which in the opinion of the interview participants are the most important elements of creative industry - in discussed location may be inconvenient for

the local population. The residents pointed to the noise generated by the machines and equipment used in the workshops, on post-production scrap, heavy traffic related to the transport of materials and products. Nevertheless, respondents indicated the possibility of neutralizing these threats by the proper localization of industry workshops of, so called, "dirty" sectors and ensuring an appropriate communication system enabling the separation of heavy traffic related to transport and disposal of waste from open areas for passers-by and residents. It was pointed that postindustrial facilities offer large area, enabling an isolation of zones in which such activity could be localized and efficient acoustic isolation and ventilation are technically possible to be created. It was decided as important that sectioning such zones would take place at the stage of designing the facility and would take into account the interests of the residents and their opinions (in the process of social consultations). Another problem indicated by the respondents and concerned with functioning of the Centre of Creativity is cultural and entertaining activity. Organizing events, on the premises of the facility, such as, concerts or plays, as well as clubs' activity is linked with potentially troubling noise and traffic of pedestrians and vehicles during night hours. Also, in this case, interviewees pointed out the possibility of reducing such risks by appropriately designed circulation areas and the location of showrooms and club areas in isolated zones. Similar postulates have been made in relation to spaces intended for sport activities and playgrounds for children, which should be located in such a way as to provide residents with acceptable levels of comfort (noise, heavy traffic) and at the same time to allow them to freely use those spaces.

Expectations of residents related to the manner and nature of the object's revitalization

The main concept cropping up in respondents' answers concerning the manner of the facility's revitalization was fear about the commercial nature of the investment, which could trigger the gentrification process of the area. Residents pointed to examples of such type of projects carried out in the district in previous years, expressing a negative attitude towards their character:

The point is not to build another ghettos. That is, Koneser type ghettos, ghettos of Port Praski.

According to interviewees, revitalization should take into account planned functions of buildings and their surroundings. It should also provide an open, inviting character of the facility. Therefore, it was requested that the standard of finishing was not too high, but subordinated to the functions which are to be carried in the Centre. It was argued that too high standard would result in a number of negative effects in the form of higher maintenance costs of the facility, and thus, the cost of renting:

If the rents are too high, the project will cease to function. But it depends on how the building will be revitalized and what will be the cost of its operation.

The corporate nature of the facility will have a dissuasive impact both, on the creative industries' representatives, and on the residents themselves, who will feel uncomfortable and will not be willing to visit such a place. In the discussion several examples were mentioned in which inadequate revitalization negatively influenced their activity:

The point is, it should not be as in Silesia, where beautiful postindustrial areas in which small ideas and projects were conducted served the local community and when they were renovated to such an extent that e.g. the machines' residues were covered with some shiny paint, some were placed in showcases, so now only pre-Christmas meetings of the City Council take place there and other events of this type. The residents of local communities are not allowed inside. So that nobody destroys it, makes it dirty, etc. And this place died.

It was considered important to adjust the character of the facility to the specificity of the district and its inhabitants:

So that it's not bloated, plastic place [...], where nobody comes and where everybody is afraid to get lost because doors work on cards and you can't use the elevator because it works on chip. And I have to ask some paper-shuffler to let me inside the elevator [...].

So if in such area there will be a public place, where you come inside as it is in corporation, no one will come. There's no more deterrent thing than that. "Not too pretty so that it can serve different people" - this is really cool.

In the respondents' opinion the unpretentious nature of the object, the simplicity of finishing of the interior will also make it possible to keep the authentic appearance of buildings and the surroundings. Thus, it will be possible to limit the interference in the original architecture to the minimum, necessary for the functional purpose of the individual parts of the facility. It was pointed to the necessity of preserving existing facades, leaving existing architectural details (brick walls, anchors, joinery, ceiling and stairway elements, ducts of passenger and freight elevators, elements of interior decoration suitable for renovation).

The manner of arranging interiors and building surroundings should derive from functionality of assigned to particular zones and rooms to make optimal use of the architectural qualities of the facility. Indicated was, e.g.: use of large cubature spaces, appropriate distribution of zones on individual floors, use of roof surfaces for observation terraces and urban gardens.

Expectations to the manner of functioning of the Centre of Creativity in the context of the facility's accessibility for residents.

The main postulate of the residents' representatives regarding the manner of functioning of the Centre is providing an inclusive, open character of the institution. According to the respondents, the Centre should be a friendly place for people with different needs. During the discussion people gave an example of the club operating in the past in the location in which the Centre of Creativity is planned to be created:

The club which was unpretentious, without any special effects, where different people from different backgrounds met and everybody felt safe. It should be a place where you can come and sit in the garden, dance on one or the other scene, but also knit or learn how to do it. A place where some group of young people could perform on that scene for a reasonable amount of money.

Therefore, the Centre should be open all day and be available for everybody. During the day it could be used by not employed people (seniors, parents with children). In later hours an offer could be made for people occupied during the day.

It was pointed that staff should include people from local communities who are familiar with local specifics and will be perceived by the residents as authentic:

It is important that, a person who understands the specificity of the residents is a fixed component [of the Centre].

This is all the more important that in the respondents' opinion, the Centre will function effectively provided that residents will participate in activities offered by it. Otherwise, it will become a closed institution, alienated from the local community, and thus, artificial and taking over space occupied by itself.

Another postulate is continuity of the activities carried out in the Centre. Respondents noted as important that activities being carried were not incidental, but that they should create a habit of visiting this place with the belief that people would always find an interesting and attractive proposition there:

A situation that it came out great and we have the end of the project and there's no continuity shouldn't happen. There should be continuity, something should always be happening there. Someone participated in activity then he comes back later and there are other activities but they're lead by a person he or she knows.

You should be able to come there e.g.: on Sunday, sight unseen, and choose something from seven or eight offered activities.

It was also pointed that beside the offer aimed at the residents, the Centre of Creativity should be a place creating conditions for fulfilling its own initiatives:

It would be good to make it an open place. Naturally, there has to be some administrator, but only administrator, who not imposes anything and simply lets people operate – anybody: older ladies, artists. People should be allowed to do their own initiatives, they don't have to necessarily propose people something particular.

Object management

Regarding the ways of managing the institution, the residents stated that there was no need to involve their representatives directly in the work of its management. On the other hand,

some suggestions have been made regarding the management of the Centre of Creativity. Some respondents pointed to examples from different cities (e.g.: Berlin, Hamburg), where such facilities are given to the board of informal groups of activists who organize their activities in an entirely arbitrary way:

e.g.: in Hamburg, there is a "musical bunker". It is actually located in an old Nazi bunker, which did not burn during Hamburg's fire. It has three meter walls, three floors down and four up. Because of the thick walls, it was made into rehearsal rooms. It was separated into acoustically isolated rooms and now different bands can play there. And the most antagonistic cultures come there and train on different floors. You can meet rappers there, trash metal or reggae bands. And the atmosphere there is just fantastic. Everybody exchanges instruments, musicians, they help each other.

The facility was given to the young people in management. Even such subcultures are able to generate some money to manage the object in order for it to be able for use. The place has been used for years and is really well-kept.

In the course of the discussion, however, more compromising proposals were made. Respondents claimed that the facility could be managed by the institution designated by the local government in consultation with users (tenants and local residents), unless management in the area of the subject remains as the responsibility of the users:

Such building should be managed by specialized local government office in consultation with users and residents. But this unity [local government office] should deal with bills and not take control over everything that's happening there.

As alternative solutions it was proposed to transfer the object to the board of non-governmental organizations:

Handing the board over to the association seems a sensible solution. Every association will generate a thousand times more [actions] and will attract more people than officials would do.

Taking into consideration scale of the undertaking, respondents decided that the object could be managed by a group of organizations making a *consortium of associations*, e.g.: on the basis of the Act on social cooperatives.

Residents' expectations in relation to the offer of the Centre of Creativity offerings for the local community

Interviewees pointed a range of elements of Centre of Creativity's program offers, which in their opinion should be aimed at the local community. Presented offers were highly varied,

however, their common denominator is the need to focus on integrating people from different backgrounds, age groups with different education level and experiences. With such approach the Centre should be for the residents a place of enacting and solidifying interactions, as well as forming social bonds. Cooperation with the representatives of creative sectors is the basis for interpersonal and social processes. As significant element of these interactions recognized intergenerational dialogue which in the context of historical location allows for a transfer between another generations, historical and social reuse linked with the surroundings of the Centre. At the same time engaging in jointly implemented actions and related to it forming of social bonds will lead to creating contemporary authentic histories of particular individuals and group associated with a specific place defined by location and character of the Centre.

Summarizing the discussion about the residents' preferred features of the program offer of the Centre, respondents worked out a functional layout on particular floors of one of the buildings (it was recognized that the "producing" activity of the creative industry would be implemented in other buildings of the complex to which access may be limited, e.g.: because of technical or safety reasons).

In the opinion of the respondents, the opening of the roof of the building and the arrangement of the garden with the observation terrace will have a decisive effect on the attractiveness of the Centre's building:

Use of the roof; this building has 8 floors and a beautiful view so on the roof the observation terrace could be made and e.g.: beehives. Closed roofs are unused space. And Targowa 80 street has the highest building in the area. And a roof management is a simple thing, it doesn't require great philosophies. Open the roof, make a garden there and people will come - such a sure-fire hit. It will be one of the few gardens on the roof and it will attract people.

Beside the garden, in which gardening classes could take place, and willing people could set up their own gardens, it was requested to set up an urban apiary. Setting hives in the gardens on the buildings' roofs that make up the complex would provide the basis for organizing beekeeping activities. Respondents emphasized that it is an area of interest more and more popular all over the world:

Actions with bee breeding in the city; you can do it from May to September on the open premises, e.g.: on the roof's garden and in winter simply teach apiculture. Such actions are taken on the entire globe.

According to the respondents, arranging the garden on the building's roof will be a unique element of the complex. This thesis was supported by an example of the gardens of the Warsaw University Library, which are very popular and eagerly visited not only by students, but also by the population of Warsaw and tourists.

One of the respondents suggested creating a sports shooting range on the top floor. Although this idea did not meet the enthusiasm of the rest, the justification based on the increasing popularity of sports shooting has finally made this proposal worthy of consideration.

It was proposed that on the highest floor a dance and ballet rehearsal room could be created. In this area various types of dance and movement classes for people of different age groups could be organized:

If at the top, where large rooms are located, the floor and some mirrors will be made, then children can learn ballet and zumba, aerobic and yoga can be available for ladies. And this can work basically all day and for different people – from seniors to kids. And such a place has different functions, where different people meet, but nobody is afraid to get inside and participate.

Respondents emphasized that the rehearsal room would be a meeting place for people of different age groups and with different interests.

It was proposed that on the lower floor rehearsal room for musicians could be arranged:

A few well acoustically isolated rooms, where musicians could play. [...]

Kids could create bands and practice there. [...]

But it could also serve for bigger groups, such as sinfonietta. People don't have a place to practice.

The interviewees pointed that the rooms should be available for free or a small fee for artists playing different types of music. Not only popular, but also classical or jazz music. Rooms equipment should enable the work not only of single instrumentalists, but also of larger groups

Responding to the past experiences related to functioning of the theater in the discussed space, respondents agreed that one floor of the building should be occupied by the theater. Since in the discussion it was arranged that in the Centre of Creativity must be an events hall, using it for the theater's purposes also seemed obvious to the locals:

Since there are large spaces, a show room can be made where you can organize a concert that will attract a lot of people, there can be a theater where various guest bands will be able to perform. So there would be a rotation, because you rarely go to the shows of only one band. But if there are different shows, adults and children, then people will come and this place will live.

The show room could also serve for organizing different events connected with promotion of creators from creative fields, who hold their own workshops on the premises of the Centre. Respondents also pointed to such events as, fashion shows, the Fairs, conferences and

thematic seminars related to the creators' activity. Moreover, the showroom can also serve for organizing lectures also related to history – the district's history in which the Centre was organized.

According to the interviewees, one of the stories would have to be adapted to space for sports activities. It has been pointed out that martial arts are very popular in the district, and the space of revitalized building is great for this purpose:

Sport - gym, martial arts - very popular in Prague - it would be enough to lay down mattresses everywhere on one floor.

In the respondents' opinion the key element of the Centre's offer aimed at local community should be the art of crafts in which the creative industry's representatives will conduct training activities in their respective fields. This idea corresponds to several proposals identified during the discussion. Firstly, there is a need for urgent saving of traditional craft which slowly dies in the district due to the fact that craftsmen don't have successors:

If we think about knitting, so somebody will knit and someone else will design it, will there be a room? - because it is a forgotten skill. You would need to insert the looms. We need a brusher who would teach people how to do brushes, because the one, who was here before, died. There was a shoemaker who made orthopedic clogs - his business collapsed.

Secondly, the tendency to profiling workshops and workshops for training activities is noticeable in the creative industry:

School of crafts would have more sense. Craftsmanship is divided into the one of older date, which is located "just around the corner" and workshops established by young people created for people so that they can learn something. There are woodworking shops in Praga which live from teaching people woodwork. They don't fabricate, don't produce anything, but teach.

Thirdly, according to the local community's representatives, craftsman do not care if the Centre focuses on the sale of their products, and by that transforms it into a kind of commercial gallery. On the other hand, training activities may be potentially prospective for them:

Craftsman don't need direct market for their products because they do it in a completely different way - they sell it on the internet. But many of these workshops provide classes for people. There is a boy who is one of five people in Poland who welds bicycle frames - it is a rare occupation and he also teaches it to people. So if this building was to be intended for the craft, it is rather for teaching of this craft than for the shopping Centre.

The residents' representatives would be happy to organize a repair workshop within a school of craftsmanship. The workshop functioning stationary in the Centre (e.g.: in particular days

of the week) would provide advices and carry out simple repairs of household items and appliances:

It would be a place, where you can bring something that is broken and learn if it can be repaired. And you can learn a lot from the person helping you. It would be a workshop with power tools where you can get small items fixed. By way of, for example, "please buy a gasket and when you come next time, we'll repair it".

Such solution brings educational benefits not only in terms of the small repairs' technique, but also in the form of shaping consciousness when it comes to the sense of their performing, instead of following consumerism manner of throwing an item, and buying a new one.

Besides, in the respondents' opinion, in the school of craftsmanship should be a handicraft studio with activities for children and adults, ceramic workshop, kitchen, and photographic and film studio:

I wish that there were large spaces where you can learn to shoot, but with the old methods with the lamps.

A very important feature of classes taught in craftsman school should be their integrative character. In the discussion it was repeatedly indicated that the workshops should be attended by parents with children, young people and seniors:

Cooking together, for example, children with parents, playing or sewing together. In other words, creating a space where people talk to each other and not shout at each other on the street.

Activities could also have specific thematic profile, e.g.: local culinary traditions, photography on the district's area, etc. Beside discovering during activities threads connected with district's history, the continuity of creating local history would persist. That would happen by interactions of the residents, who at the moment are often strangers to each other:

On the lowest tiers of the building entertainment and gastronomical objects should be arranged. There should also be a club that would organize dance events, concerts and other artistic events.

In the facility's surroundings there should, be area for children – playground, sport equipment and meeting places for older children:

It is important, that there is a place where, children can just come and sit down. Because many children simply doesn't want to go back home.

The meeting space for children is especially important due to the district's specificity. Many pathological families live here, so for many children the family home is not a safe place.

Residents' expectations in terms of the Centre of Creativity informative activities

In the majority of respondent's opinion, preferable forms of communication of the Centre with the local community focus on direct contacts, information passed from mouth to mouth. Detailed information should be available on the spot in the Centre both in written form, and at the employees. The following were recognized as the most effective means of communication:

- Notices, leaflets and posters placed in stairways, stores and service points, assuming that people working in these places will be informed and will be able to give the person concerned additional information and explanation;
- Information, articles, reports and reviews appearing in the local press;
- Leaflets and free newsletters distributed directly to mailboxes.

Whereby it is important to remember not to limit oneself to only one method because e.g.: notices on staircases are often ripped off.

The internet was considered as a separate category since relatively few elderly people use it. Therefore, focusing exclusively on it would be excluding for some residents. That form of communication should also be used but it should not be dominant. Nevertheless, the Centre should have a website updated on a regular basis with newsletter function, as well as, informative actions in the social media. Respondents stated that Internet-based information is now a standard in functioning of this type institutions and the Centre should perform such activities. However, direct communication methods have been stated as preferable because they intensify the interaction of the residents, give the transferred content a sense of authenticity and they embed the Centre in everyday, direct life of the district.

2.3. *The Students*

The participants of the interview with the students presented the vision of the functioning of the Centre of Creativity, focusing on crucial areas connected with the involvement of the local community in the activities realized within the area of the institution. During the discussion the following areas were accepted as the most significant:

- educational activity
- creation of working space available to the public
- integrative and participatory functions
- creation of the area allowing for the exchange of competencies
- cultural activity
- entertainment activity

- service activity
- informative functions
- participatory character of managing the building
- communication with the local community

The students emphasized that the theme connecting particular areas of the functioning of the institution should be the correspondence to the historical context as well as to the traditions connected with the location of the building. Embedding the Center's activities in the local tradition will, in their opinion, allow for the development such form of action that will be perceived by the local community as authentic and attractive. This will make the residents accept the new institution as a natural element of the district. This, in turn, will grant the institution their acceptance as well as their eagerness to actively participate in the activities realized within the institution.

Educational activity

The forms of educational activities identified by the students, which in their opinion should be carried out in the Centre of Creativity, apart from the basic educational function, also perform the function of integrating individuals from various age and social groups. One of such forms is *the archive of told stories*, which are regular meetings of children and teenagers with seniors living in the district.

We prioritize integration and we would like to make seniors engaged – i. e. the students and pupils of local school can meet with seniors and talk to them. They can, for instance, meet in this town garden and talk about history. The archives of told stories are very popular. Frequently, seniors are lonely persons who eagerly tell such interesting stories that children start to enjoy history classes. Moreover, the children learn how to conduct an interview. Schools themselves often have their own history – a number of generations has gone there.

Seniors themselves could also significantly benefit from the meetings with the youth. Informal meetings with young people would enable them to improve their skills for example in the area of new technologies (the usage of electronic appliances). The non-committal character of such meetings would help to cross the boundaries of being shy and ensure friendly atmosphere contributing to the sharing of knowledge and experience. Moreover, the involvement of seniors in such activities would encourage them to explore the offer of the Center. This, in turn, would make the institution a place where the elderly can gather.

There are no such centers in districts where the elderly can meet, spend time and educate together because not everyone has the courage and time to go to university of the Third Age, which is often not free of charge but the elderly could educate in different areas, for example in culinary. There would be such places in which they could meet young people and be

provided with help concerning the issues connected with progress, such as operating technologies and adapting to the changes that are taking place in the surrounding world.

Yet another type of educational activities identified by the respondents which is addressed to children are theatrical and artistic workshops. Making the facilities and the equipment of the Centre available to individuals who organize such activities would allow for the creation of an interesting offer of extracurricular classes for children residing in the area. The classes could be conducted all around the year, including holidays, in the form of a summer play canter:

The usage of this space in the form of rooms with various types of activities for children such as theatrical workshops, ceramics, sewing pens, embroidery. People who would like to offer such activities for children, could rent a room. Children would come to classes. Parents would pay and their child would decide in which classes he or she wants to participate. Rentiers would pay the rent to the Centre and they would make money on the fees collected from parents. Moreover, the events like summer in the city and winter in the city could be classified into this category. What is more, it should also be possible to buy lunch for a child there and possibly a nanny if parents wanted to leave their child for longer. It is important not only to develop the business of the local craftsmen, but also to develop creativity in children, to show things to them since because of technology they know everything on a flat screen. This would allow them to look at it deeper and develop their motoric.

The involvement of craftsmen working within the Center and in the area of the district was recognized as an important element of such a project. In addition to utilizing the local potential, this solution, extended by an offer addressed to adults, would also integrate residents from different backgrounds and age groups:

The idea is to involve the community of local craftsmen, to make them conduct a variety of workshops for children. First of all, one needs to find out what potential they have. If they have their own workshops, one can offer them that they could show what they are doing to others. They could present how it is done so as to make it popular. Such events could be addressed not only to children but also to adults. I think that each one of us could be interested.

Another form of educational activity identified by the students is the organization of additional activities for students and pupils in the form of tutoring. Classes for elementary and middle school students would be conducted by university students at the facilities made available by the Center of Creativity. The students would be partially rewarded, for example, by free invitations to the events or concerts organized by the institution:

Yet another issue is the tutoring. The students would do this in exchange for some kind of compensation from the city, such as free tickets or other forms of compensation.

Since this solution would allow for low attendance costs, it could raise interest and thus, encourage pupils and parents to visit the Center and, in the long run, to explore other activities offered by the institution. These classes could be organized in cooperation with schools and teachers of the children participating in the tutoring program. This would increase the quality and the effectiveness of the classes and could prove to be an introduction to the Center's broader cooperation with educational institutions, such as the creation of new forms of activity in different areas. The systematic nature of tutoring, in turn, can make it a natural habit for many people to spend time in the Center and will make the institution a part of the everyday life of the district.

In addition to the forms of regular character, the students also pointed to a number of occasional activities which, if met with the interest from the audience, could turn into more systematic educational programs:

- Talks and lectures related to the history of the district and to the local tradition;
- Presentations related to the history of the district and to the local traditions, such as pictures, paintings, sculptures, by local artists or by artists cooperating with the Center
- Workshops related to the local tradition, for e.g. culinary workshops
- Meetings and discussions devoted to the local tradition, connected with the presentation of crafts present in the area of the past and nowadays (with the participation of craftsmen and artists working within the Center).

Creation of public working spaces

In the student's opinion, the co-working space should be a significant element of the Center's offer addressed to the residents of the district. The creation of a place to work for people at home on a daily basis is a factor that integrates their environment. Organizing such a space in an open manner will be helpful in establishing professional relationships but also in attracting the representatives of such professional groups into other areas of the activity of the Center. The working space should allow for daily work at the desk or for the organization meetings of several participants. In addition to the basic equipment, it should offer access to the Internet, the usage of basic office equipment such as printers and scanners. According to the respondents, an interesting solution would be the possibility of obtaining discounts on fees for using the space in exchange for realizing actions for the benefit of the Center, e.g. related to their profession or the business activity that they run. The students emphasized that the essence of this idea was to create a participatory model rather than a commercial one. Such a model assumes the rentiers' participation in the Center's activities in exchange for attractive rates for the office space and for the equipment. As an extension of this idea, similarly equipped rooms with more specialized equipment were proposed. As an example, a 3D studio or a lab was mentioned:

The issue of engineering craft, it is expensive - I mean 3D printing. Numerous contemporary craftsmen use 3D printing, when producing parts, tools, accessories, molds, but also everyday items such as dishes, plates, toys.

The entry threshold to 3D printing is very high. Frequently, individuals who have the appropriate skills for making projects cannot afford it. The charges would consist in the purchase of the 3D printing filament. Then, the entry threshold – a good-quality printer costs around PLN 6000-7000 – is reduced to the cost of buying the filament – PLN 120, which allows for the print of a few or a dozen elements.

According to the concept, the equipment could be the property of the institutions or it could be borrowed by the craftsmen working in its area.

Providing access to specialized machinery and to the equipment which for numerous individuals are difficult to obtain due to their price, size and other technical specifications, would attract to the Center those individuals who are interested in developing in particular fields related to engineering, crafts and design. Further development of this idea would be to organize consultations with craftsmen and specialists, enabling the interested parties to make more effective use of the available equipment.

Integrative and participatory functions

The role of the Center in integrating and engaging the residents in the activities for the benefit of the local community was recognized as crucial.

It is important that the Center is open to the neighborhood and makes different people from the area engaged. It should be so inclusive that people know it is for them and that they are not afraid to go in there.

Therefore, a systematic analysis of the needs and expectations of the residents coming from different backgrounds and various social groups, including the youth, the elderly, parents and children, various cultural and subcultural groups, minorities was recognized as a very important element of the operating of the Center.

Learn about the needs of the community and of its residents. Just have a walk, talk to an old lady at the church. There are mothers with children in the park, one can find out, for example, that this is the only sandpit and then one can create a sandpit in the Center and we have mothers and fathers coming there with children.

According to the respondents, the analysis of needs should be carried out already at the stage of the designing of the institution:

If we want people to come there, it's worth to learn about their opinion. Surely there are some groups, some people who would use the Center eagerly and it is worth to find out what they would expect from such a Center and what space they need for their work and activity.

The knowledge concerning the needs is necessary not only to optimize the profile of the offer to the expectations of the residents, but also to convince them about the significance of the opinions expressed by them and about their possibilities concerning the shape of public space:

If this is a civic investment, one can talk to the residents of a given district before the start of the investment, as it is in the case of participatory budgets, so that people have the opportunity to express their opinion as well as the sense of being influential.

The architectural solutions exploited during the revitalization of the building should take into account the opinions of the residents so that the process of creating a new space does not meet with the rejection from the side of the local community. Respondents mentioned the example of the unfortunate solutions accepted during the reconstruction of a post-industrial building which houses their own university.

It is better not to change anything or almost anything in terms of architecture. For example, here, as the walls were insulated, the elevation, which used to be here and which many people liked, was covered. If we change anything from the outside, it is necessary to be careful.

It was considered obvious and not requiring any consultation to provide the solutions allowing for the unobstructed access to the premises of the Center for disabled individuals as well as for parents with small children:

Of course, it is necessary that there are facilities for the disabled, for wheelchairs and for strollers, elevators etc. The workstations also have to be available – some of them need to be lower so that people in wheelchairs can work using them..

Among the examples of the activities of the institution aimed at the integration of the local community, the possibility of organizing urban gardens in the Center , i.e. small plots of green areas, which could be cultivated by those residents that are interested:

An urban garden, that is, a place where people can come and have their own plot of land to cultivate so that they can take care of flowers and plants.

These gardens would perform the function of a gathering place for the residents where they could spend time together and, while developing their interests, make friends with other individuals.

Yet another proposal was named “a living library”. It would hold regular meetings with the representatives of minorities living in the neighborhood. The role of these meetings would be to cross cultural barriers, break stereotypes and, as a result, develop relationships with people considered different and foreign:

Since we have different cultural and subcultural groups in the district, we thought that the Center should be a place to exchange experiences where people could open themselves to those individuals whom they pass-by on a daily basis and this is why the so-called living libraries are so crucial. It would be a place where people with disabilities could come and talk about their disability, saying what they face on a daily basis in the district. This would be a place where minorities could come, including LGBT individuals, people from different cultures who face social exclusion or who have problems in active participation in the life of their district. There is an information gap between the majority and the minority. There is also fear and the feeling of being afraid. Therefore, we pass each other frowning upon one another. This, in turn, results from the lack of knowledge about each other. The place should also be open to everyone, meetings held regularly would make it possible to meet a variety of people or people with mental disabilities or to make it possible for them to become more connected as a local group, spend some time or to work there.

Creation of space for exchanging competencies

In the students' opinion, the Center of Creativity should enable the residents to develop their own interests. In order to achieve this goal, it is necessary to provide an appropriate infrastructure where people could, individually or during meetings with professionals, practice their hobbies and passions in a wide variety of areas. It was suggested as one of the examples to organize spaces dedicated to various areas of artistic activity (e.g. rehearsal rooms for musicians and bands). Their users would be able to conduct classes for the individuals interested, in exchange for attractive rental conditions:

There is a great demand for rehearsal rooms since musicians and many beginner bands do not have the space or the money to perform music in high-quality and well-soundproofed rooms that at the same time have good equipment.

We would like to create an artistic space in which musicians, painters, artists, in return for the access to the space, would give advice or lessons in the fields in which they specialize. So musicians would give the lessons of playing a given instrument, painters would ... This would be the center allowing for the exchange of competencies.

In the opinion of the respondents, the exchange of competences could apply to various fields of activity. It was considered crucial to enable the contact with professionals in a given field:

Moreover, it is also important that there is the opportunity to organize such a series of meetings, including the meetings with experts specializing in various fields who would be eager to perform advisory roles in various fields - that is, someone who would help us develop our interests. It is often the case that we do not know how to start, so we are standing in the same place instead of going forward. Thanks to this solution, we would have someone who would help in selecting the appropriate literature and taking the first steps.

Apart from the individual development, activities of such type facilitate the creation of the networks of contacts and, as the time passes, groups of people focused around the field of their interest. Arranging common spaces for hobbyists helps, in the opinion of the respondents, in establishing contacts amongst the residents.

Cultural activity

The respondents pointed to a range of activities of cultural character which, in their opinion, would constitute an attractive form of spending time for the residents while contributing to raising awareness of the history and tradition of the district:

- vernissages and exhibitions of works and products manufactured by artists and craftsmen cooperating with the Center or working in the area of the district;
- theatrical plays, spectacles and performances that correspond thematically with the local tradition, but also with the contemporary problems connected to the life of the district;
- concerts by local artists or by artist cooperating with the Center;
- activities addressed to adults in the form of language and cultural courses etc.;
- The museum of the district - a place where not only exhibitions are organized but also meetings, lectures on the subjects connected with history and traditions.

Entertainment activity

Apart from the educational and the cultural activity, the offer of the Center should, in the student's opinion, also include the elements of entertainment. In addition to such forms as concerts and dance parties, respondents pointed to the catering facilities that will allow the residents to spend longer time in its area. The catering facilities would also allow for the extension of the offer so that it includes, for example, all-day activities for children in the form of a summer play center. The menu of the refreshments should include the elements connected with the local culinary traditions.

An interesting suggestion indicated by the individuals who were interviewed is to arrange an escape room in the postindustrial interiors of the Center. The escape room would be organized with reference to the historical events connected with the location of the institution. It should also perform educational functions. The students made use of the example of a similar spot that was organized in Berlin:

Making use of the architecture of this place, one can arrange an escape room. I once saw such an escape room in Berlin. It tells the story of the old times, revealing what life was like during the war. It was a very interesting experience. And such an institution could be organized in Warsaw – sort of a half-museum.

In addition to the activities organized by the Center, the students also pointed to the possibility of preparing rooms in which the residents could organize private receptions on their own:

Such receptions where we can come, play our own music, bring our own alcohol, our own food and have fun with a bunch of friends. The interior design and certainly the dress code could be connected with the local traditions of a given period, such a thematic outfit i.e. thematic events connected with the district.

Such rooms could also be exploited to organize private film screenings:

A private cinema, meaning the ability to bring projectors, chairs, etc. there. So that it is possible to come with friends and watch some movies. For a few or for a dozen of people. One can even come here with a girlfriend and have his, sort of, a private cinema.

Projections could be preceded by the show of short promotional materials, presenting the Center's activity as well as informational materials devoted to the subject of the history of the building which houses the institution:

There would be a few minutes-long trailers before the projection of movies. The would be titled: Do you know what used to be in the building? Do you know that...?

Service activity

The service activity of the Center should, in the opinion of the respondents, focus on the usage of the area of the building in a manner that enables its maintenance and at the same time enriches its offer. The students enumerated the following forms of service activities, which, in their opinion, would support the core activities of the Center:

- co-working, exhibition and conference spaces;
- a hotel and a hostel that helps in the organization of events with the participation of invited guests;
- a commercial area housing shops and stands with artefacts and products manufactured by the craftsmen working within the Center;
- organization of local fairs in the form of flea markets
- a rental of equipment and tools together with the possibility of purchasing the services offered by the craftsmen;
- service points in the form of hair salons, beauty salons, alternative medicine cabinets;
- The large area rooms of the Center should be exploited for such an organization of space that allows for practicing various sports. It could be, for instance, a skate park. On the other hand, in open spaces - playground and winter rink. It would also be an

important element of the plan to place an urban bike station in the area belonging to the institution.

Informative functions

According to the students, the Center should perform informative functions. Materials such as maps, leaflets devoted to the offer of the institution, course schedules and price lists should be available at the reception desk. Additionally, the staff could serve as a tourist information point:

It would be an alternative tourist information point, showing not only the main spots but also those that are a little less obvious. One could also acquire the information about the history of the district there. For example, where it is that there are some interesting places related to interesting stories, or were they were because now there is either something else or nothing in their place.

In addition to the information for tourists, it is also important to offer practical information to the residents of the area as well as to different individuals who visit the institution:

There should also be information of social nature, such as where to find a good tailor, dentist, but there also should be duty hours and a notice board, where, for example, local businessmen could place their advertisements. And we also talked about the word of mouth, so that it is also like a little bazaar where people can come and talk. This may be organized at the reception desk of the Center.

Such informative activities could be enriched by organizing regular duty hours of the local government officials who could, for example, once a week spend their time in the institution and provide information of official nature to the residents interested:

It would be nice if for two or three hours someone from the district office could be there [in the Center] and provide information. Because perhaps this space would be more familiar and people would rather go there to ask something than to the office.

Participatory character of managing the building

According to the respondents, the inclusion of the representatives of the users of the institution (such groups of stakeholders such like residents and rentiers), constitutes the crucial condition to the proper functioning of the Center. On the other hand, strong representation of the owner of the building, i.e. the local government authorities, is necessary. In connection with this fact, a model has been proposed in which the Center of Creativity is managed by the director with the participation of the board and the body performing advisory and consulting roles in the form of the Council of the Center.

The Director should be elected for a specific term by means of a competition organized by the local government authorities, acting as the governing body of the institution. However, in the composition of the selection board there should also be the place for the

representatives of the rentiers as well as for the representatives of the residents of the district:

The director is elected by the Commission. There is a competition for the position and the elected director serves his or her term. Anyone who meets the formal and substantive requirements may candidate. The Commission consists of the representatives of the local government authorities, the Board and the Council so that there is a sense of community choice. But the governing body is the city.

The scope of competencies of the Director includes administrating the institution on a daily basis and representing it in contacts with external partners. Moreover, he or she is a representative of the city authorities.

The shaping of the directions in which the Center should develop, the planning of the substantive activities as well as setting the rules for the cooperation of rentiers with the institution should be in the domain of the Board elected for a specific term by the whole of rentiers. The Board should cooperate with the Director and make decisions with him or her:

The Board is elected by the rentiers - the members of the Board also serve for a specific term. The Board meets with the Director quite frequently and they discuss the subject of internal policies, such as rent or the purchase of new items.

In the proposed model the rentiers have a strong representation in the governing bodies of the institution, as the rents they pay are the basis for the functioning of the institution:

The rentiers pay for the room, so they are given the right to make decisions and determine the direction of development of the institution.

The participation of the residents in the current operating of the Center as well as in the activities it plans is to be ensured by the opinion and advisory body in the form of the Council of the Center, consisting of the representatives of the residents of the district.

The Center should have its own Council so that the local residents also become involved in a way that they feel have and that is the opinion and advisory body. They cannot really influence the financial policies, but they certainly have the power, they can have ideas and postulate their own affairs – eventually, they are going to use the Center.

In its activities, the Center should be open to volunteering:

The employees would be volunteers, i.e. students who are willing to do such work, alternatively in exchange for a small remuneration - they would not have to be people who would make use of these areas.

The engagement of volunteers would perform the function of integrating yet another social group (secondary school students, university students) within the activities of the institution.

Communication with the local community

The choice of the forms of communication with the local community was recognized as an essential element of the functioning of the Center of Creativity. Without effectively informing the residents about current activities as well as about the offer of the institution, it is difficult to think about their participation in the offered activities. Therefore, the manners of communicating information should be tailored to the needs and to the capabilities of separate target groups. Particular attention has been paid to the use of direct forms such as leaflets, advertisements and posters placed in the spots that are frequently visited by residents the residents:

The manner of communicating information should depend on the age group. It is known that younger individuals find on the Internet or on FB what they are interested in, whereas the elderly find information in their staircase - they really read it there, on the door phone or even in the parish. These people, as they go somewhere, read the ads at the place where they meet.

As an equally effective method, it was recommended to place this type of information in frequently visited shops and service points:

A good way is to place information in the most visited shops and service points. For example, in children's shops. It is necessary to select such spots depending on the district. E.g. pharmacies or hair salons – those are places visited by everyone, regardless of his or her age group. I, for instance, rarely learn about the events in the district from FB or from the Internet. More frequently, I learn such information from the posters in ma staircase or from the people whom I know, working in the management of the building, shops or service spots. Because one talks about such things when visiting a place like this.

It was also pointed out that as a part of informative activities it is possible to establish cooperation with the management boards of residential buildings or communities of residents:

The employees of the management boards of the building who are close to the residents and also can hang advertisements, posters, leaflets.

What is more, attention was paid to the local newspapers in the form of district newspapers and other local magazines.

For individuals who have already been engaged in some form of the activity of the Center, the daily contact should be personalized and maintained by means of telephone or email:

If we already have a defined group of people interested that takes part in something and the only thing that is left is, for instance, to establish a schedule, phoning would simply prove as the best solution. Also the recipient could fill in a form, revealing the preferred form of contact - whether it is, for instance, a phone call or a text message.

One can still try creating a mailing list and see how many people would enlist for it.

The communication via the Internet should, according to the respondents, include standard actions in the form of systematic updating of the website of the institution as well as of constant activity in social media. It was also pointed out that, given the nature of the Center's activity, it would be desirable to present its offer in various media dealing with the field of culture and the arts:

Activity in the websites informing about on cultural events as well as in city and district websites would prove to come handy.

It is also important to communicate in a graphical form. The effects of the work of the users of the institution could be presented on the websites serving the purpose of presenting visual content:

Visual communication - Instagram, Pinterest - craftsmen would be able to present their works.

3. SUMMARY

The statements by people in the three studied groups had the following common themes:

- Preferred forms of activity of the Centre for local residents:
 - A broadly-defined education (related to history and local tradition) directed at various social groups and involving people in the creative and cultural industry (e.g. technical and artistic courses and workshops).
 - Providing access to space, tool and assistance for repairing household appliances, bicycles, etc. (this idea was put forward independently by respondents in all three interviews).
 - Creating open co-working spaces.
 - Cultural and entertainment activity which includes e.g. creating a show hall which could be used by a theatre, organizing concerts and shows, rehearsal rooms for musicians, artistic studios.
 - Sports activities (e.g. a skate park, gym, martial arts studio, playground for children).
 - Integration functions - an urban garden, organizing meetings for local residents e.g. with interesting people, inter-generational meetings focused on local tradition.
 - Services which interlink the Centre with the everyday life of the neighbourhood. Some service outlets and eateries should attract local residents. Students raised an idea to provide hotel services, which would attract tourists, too.
- The nature of operations of the Centre of Creativity:

The Centre should be a welcoming place, open and available (except for the studios), with non-formal and non-official interior. It should be available at various times of the day in order to stay open for people in various social groups. The personnel shall include people active in the local neighbourhood, with the knowledge of history and tradition of the building and its area.

- Communications and transport:

Respondents from all groups pointed out to solutions which make the building and its rooms accessible to the elderly, disabled and parents with little kids. Members of the local community raised the issue of fitting the communication routes in the already existing

infrastructure, taking into account both commercial and personal traffic (cars, bicycles, pedestrians).

- Adopting the building to the specific needs of artisan studios:

Activities, which can be burdensome, should be located in a manner that mitigates their adverse impact (e.g. noise, fumes, refuse) both to the Centre uses and to local residents.

- The manner of reviving the building:

Preserving the historic look of the building (e.g. elevations, architectural details), its unpretentious nature, open and welcoming for people from various social groups, and at the same time which guarantees low costs of use and rent. The main concern of the local residents is excessive commercialization and exclusive nature of the building, which would make it inaccessible to both prospective lessees and residents.

- Proposed forms of communications with the local people:
 - Ads, leaflets and posters in staircases, shops and outlets.
 - Information, articles, stories and reviews in local press.
 - Leaflets and free bulletins sent directly to mailboxes.
 - A website and social media.
 - For children - contact through schools and kindergartens.
 - For seniors - contract through proper NGOs.
 - Cultural promotion centres.

4. GENERAL PLAN TO ENGAGE RESIDENTS AND REPRESENTATIVES OF CULTURAL AND CREATIVE INDUSTRY IN THE MANAGEMENT OF FACILITIES OF HISTORIC VALUE AT A LOCAL LEVEL. DETERMINING THE SCOPE OF COOPERATION BETWEEN THE AUTHORITIES AND LOCAL RESIDENTS.

Introduction

The plan to engage local community in the development of the model of management of the revitalised facilities of cultural and historic importance contains general guidelines and instructions for local governments with respect to creation of conditions for activating individual groups of stakeholders in the planning of operation and functioning of the centres established in such locations.

1. Operating strategies aimed at engaging individual groups of stakeholders in adding value to areas of cultural and historic importance

- Participating in the facility revitalisation planning process
- Adapting the facility to the expectations of the individual groups of stakeholders
- Adapting the offer of the cultural centre situated in the facility to expectations of individual groups of stakeholders
- Participating in the current management and planning of directions of further development of the centre situated in the facility area

1.1 Resource identification

1.1.1 Identification of facilities (buildings) of historic and cultural importance which are not used or which are not fully used (buildings or building complexes which in the past were used as schools, hospitals, barracks, factories, warehouses, depots, railway stations, tram depots, etc.)

1. Local authorities to prepare a list of unused or not fully used estate of historic or cultural importance.
2. Analysis of potential functionalities of identified facilities carried out by local authorities in cooperation with the conservator of monuments, construction supervision and management, and institutions responsible for spatial planning. A result of the analysis should be identification of the functions of the individual facilities in the context of the assumptions of the local zoning plan, architecture and situation of the facility within the site development and in reference to the existing infrastructure (communication, media).

3. Social consultations whose aim is to update the list of locations and potential functions of facilities. Participating in consultation process should be representatives of residents, local social organisations (NGOs) and representatives of potential tenants carrying out creative or cultural activity. Consultations will enable verification of the list of facilities, determining their usefulness from the perspective of creative and cultural sector and ensuring acceptance of local community for functionalities of the individual buildings identified during the consultations.

1.2 Identification of cultural and creative and cultural activities, current and/or desired by the stakeholders in individual locations where the selected cultural centres are to be located

Determining the optimum correspondence of the specified form of cultural and creative activity with individual locations by analysing the conditions and potential functions of a given facility based on the dialogue between the local stakeholders (local authorities, social organisations, local activities and initiators, representatives of creative and cultural sector and of the residents) in the context of the developed list of facilities and their potential functions.

- a. Development of a strategy ensuring participative character of the process, and in a longer perspective enabling influence of residents on directions of development which became possible due to revitalisation of the facilities in consideration of issues linked with the potentially low activity of the residents, the role of NGOs, experience from the practice of participative budgets, and form of communication with the local community:
 - Using direct methods such as street workers, engagement of local initiators and activists as well as youth (e.g. as volunteers) in establishing direct contacts with local residents;
 - Cooperation with social organisations in a given area, which may become involved in informational activity;
 - Cooperation with the administrators of residential buildings and service sector with respect to distribution and delivery of informational materials;
 - Local press;
 - Electronic media.
- b. Local authorities to create and maintain a cooperation platform enabling exchange of knowledge, experience and expectations between the stakeholders:
 - Facilities administrators (supervised by local authorities which are the owners of the buildings and who have resources for their adaptation to the required functions/revitalisation)
 - Service suppliers (representatives of cultural and creative sectors)

- Local community (residents, representatives of NGOs)

The functioning of the platform should be based on different forms of communication between the stakeholders. The basic form should be cyclical meetings enabling presentation of opinions and expectations of all the stakeholders with respect to both revitalisation plans linked with individual facilities as well as directions of further development of those which already carry out activities linked with the new functions. Of equal importance for the operation of this forum should be electronic media. In addition to performing informational and educational functions, their role is to create possibilities of ongoing communication by launching dedicated discussion lists enabling expressing opinions and exchange of views by representatives of different stakeholders. Another element ensuring participation of social partners in the revitalisation processes should be the structure of management of the revitalised facilities, including advisory bodies, enabling expressing opinions by residents and real influence of the representatives of tenants on the ongoing management and planned development directions.

1.3 Process planning

- Identification of activities which may be realised temporarily in a particular facility over a short period of time without major investment on adaptation and at the same time allowing to suspend the process of its degradation and devastation. Temporary activities will allow to obtain knowledge and experience on optimum ways of building relations with local community, determine best way to manage the facility subject to participation rules, enable optimum selection of forms of activity with a view to expectations of local community and possibilities of economically feasible functioning of the entities from cultural and creative sector. At the same time works should be continued on the project requiring longer period of time, full adaptation /revitalization of the facility with identification of the ultimate functions.
- Developing strategy and concepts of actions which are to be undertaken in the revitalised facility (priorities, objectives, revitalisation manner) vis a vis combining economic activity with the realisation of social and cultural tasks for local communities.
- Developing action plans within the group of stakeholders and procedures for facilities management.
- Developing strategy of engagement of residents and representatives of local community in the context of raising attractiveness (in economic sense) of facilities.
- Developing ways of participative identification of facilities determining and planning their future functions.

- Determining ways for local communities to participate (residents, representatives of local community) in the process of revitalization of buildings of historic importance as a permanent element of planning and realization of activities in this regard.
- Identifying methods of operation of local authorities which may have effect on transparency and participative nature of facilities revitalization process.

2. Strategies and educational actions aimed at increasing perception and sense of cultural identity

- Revitalisation project mission. A key assumption of the mission of the centre functioning in a revitalised facility should be implementing historic and cultural content alluding to the traditions related to the facility and its surrounding. Suitable statement of the mission of the institution in the making should guarantee for this content to be present in all of its areas of activity.
- Educational activity addressed to different groups of recipients should contain the content as defined in the facility's mission statement. IT should be unequivocally determined in the documents specifying the rules of its functioning (by-laws, rules). On a daily basis, it may be manifested through conditions with respect to subject matter content of the planned activities of the authors of programmes for applicants interested in carrying out educational projects in the facility. The educational activity should embrace such areas as generally available lectures, presentations, meetings with experts, art. classes, technical classes or sports activities for children and youth, cooperation with local schools (including within the classes devoted to local history and traditions).
- Introduction into the revitalisation plan of assumptions concerning preservation of the original architectural character of the facility which alludes visually to its historical functions. Preserving the architecture in the condition possibility as close to the original as possible will be a support for the education, cultural and information activities.
- Cultural activity conducted in the facility should also refer to local traditions and history (e.g. through the fulfilment of thematic events, introduction of this type of elements to different types of activities in the form inclusion of the part informing of the nature of the facility, adequate for the visualisation of the realised projects, etc.).
- Profiling the service activity (e.g. catering or entertainment activity) carried out in the area of the facility by introducing relevant statement in the by-laws of rules ensuring inclusion of the content stated in the mission to the current activity in the form of suitable interior decoration, execution of thematic events, participation in the activities organised by the centre.

3. Strategies and activities aimed at increasing the interest of local community with respect to offers of the creative and cultural sector

The key element of strategies aimed at raising interest of the local residents in the activities of the creative and cultural sector should be a thorough analysis of their needs and expectations with respect to local availability of services which potentially may become an offer of these sectors.

Another element is the in-depth analysis of the local offer of cultural and creative industry and identification of factors determining its potential expansion.

Comparison of the results of the analysis will enable proper planning of the revitalisation process and assignment of specific functions to the individual facilities.

Equally important is ensuring participation of the stakeholders in revitalisation of the facility and setting directions of the activity of a particular centre. The subsequent planning stages should be preceded by the social consultations which should not be exceptional but be part of cyclical process whereby local community will have an opportunity to become familiar with the specific nature of the cultural and creative sector.

In addition to their basic functions, the revitalized facilities should play the role of service centres and places where local residents will enjoy spending their time. It will enable the residents establishing relationships with the cultural and creative offer in a natural way. Service and pro-social activities (aimed at local community) should be consistent with the needs and expectations of residents identified in the process of systematic social consultations.

Service activity (e.g. catering, entertainment, social and social support) carried out in the revitalised facility by commercial entities and NGO's should be directed towards different social groups (e.g. children, youth, elderly people and individuals of varied interests and needs, different social and economic status) interested in different elements of the centre's offer visiting the centre at different time. In this way, the largest possible and the most varied group of residents will be encouraged to visit the facility and therefore take interest in its cultural and creative activity carried out in a particular area.

A condition for the attractive nature of the centre situated in the revitalised facility is adjustment of the manner of adaptation of the facility and the manner of functioning of the institution whose seat is located in the facility to specific needs and expectations of local community. During the revitalisation planning stage, the architectural solutions should be determined (e.g. communicative solutions ensuring accessibility by elderly and disabled people, parents with little children), finishing standard ensuring inclusive character of the facility (very often too high a standard is a barrier for some of the residents). Adopted solutions should be provided with an opinion on within the scope of the social consultations.

It is also necessary to work out efficient informational strategies, which will enable clear presentation of the offer of the centre in all areas of activity. These activities should also perform promotional functions linked with building the image and brand of the institution as well as support the entities operating in the area. To ensure efficiency of those activities it is necessary to use the results of expectation and needs analysis with respect to local community as well as entities carrying out business and social activity in the revitalised facility.

4. Support for the activities aimed at limiting the consequences of degradation of urban spaces

The key element of support of potential civic initiatives with respect to protection of urban spaces against degradation is to enable the social party to have influence of decision-making process linked with the spatial planning at the local level. The process of cyclical consultations launched within the scope of revitalization of facilities of historic importance should also a forum whereby civic initiatives could be consulted within a wider body of stakeholders with participation of local authorities.

Notwithstanding cyclical meetings it is advisable to make it possible for the stakeholders to express and share their views via electronic media, e.g. discussion forums/lists. Digital resources should also contain a database enabling the participation preparation for the consultations so that their course is of subject matter character and leads to reasonable conclusions.

Following identification of the problematic issues, the local authorities should analyse them from technical, legal and formal perspective in cooperation with the construction management and supervision, conservator of monuments and spatial planning. Next through a social consultation process the possible functions of specific spaces and temporary adaptation process organisation should be discussed and agreed to stop its degradation and at the same time to enable developing target revitalisation projects based on the experiences obtained during the operation of a temporarily adapted space.

Used of experiences linked with revitalisations, a peculiar base of best practices is another method of supporting the bottom-up initiatives. Presenting examples of well-functioning processes of adaptation of the downgraded facilities and urban spaces within the scope of the social consultation process may significantly improves the subject matter level of discussion and may be a great contribution towards development of rational decisions concerning the civic imitative.

A context for activities aimed at supporting civic initiatives linked with the protection of urban spaces should be awareness of local authorities of the adverse effects of unlimited commercialisation of public spaces and in particular locations of historic and cultural value. Supporting civic activities in this regard may be of an ad hoc nature in the form of e.g. applications for including a particular site within the scope of conservator's protection or long-term activities linked with the functional revitalization of the facility.

5. Engaging social partners in a long-term plan of local authorities concerning creating or cultural sectors

As the long-term planning requires systematic work over a longer period of time, the target solution should be to create a forum bringing together representatives of the stakeholder and local communities. This body, appointed by local authorities, should operate based on precise bylaws, rules, meeting schedule and provide opinions and offer a possibility of forming conclusions with respect to the directions of city's policy concerning cultural and creative sector development. In addition to local authorities' representatives, members of this body should be representatives of creative sectors (e.g. members of managements of such institutions as Centre of Creativity operating in the revitalised facilities), representatives of local community (e.g. members of opinion-making authorities at Centre of Creativity) and delegates of local NGOs.

6. Implementation and update of digital tools used to add value to cultural and historic sites

Communication through the Internet should cover standard activities in the form of systematic update of web site of the cultural centre and ongoing activity on social media. Due to the nature of operation of the centre it would be desirable for its offer to be presented on various media involved in culture and art. Also important is the graphical message. The outcomes of work of centre members could be presented on social media used for presentation of visual content.

Basic Internet communication channels:

- Web site
- Activity on social media
- Use of media and virtual reality in IT, educational and promotional activities in the area and within the facilities
- Activity and presentation of the offer of the centre operating in the revitalised facility on sectoral portals of the creative and cultural sector
- Activity and presentation of the offer of the centre operating in the revitalised facility on educational and history portals
- Activity on the informational media (portals – local and national) – in the education history, technology culture and tourism sections