

Poland Residency Study Trip Report 15-17 March 2015, Warsaw



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The PL Residency Study Trip took place 15-17 March 2015 in Warsaw. The event was organised by the Culture Animation Specialization, the Institute of Polish Culture, University of Warsaw.

The report consists of findings and questions written on the basis of reflections from participants of the study trip and the appendixes including:

1. Warsaw Study Trip info pack
2. Participants of the Warsaw Study Trip
3. UK report from the Warsaw Study trip
4. BCN report from the Warsaw Study Trip
5. Photos from the Warsaw Study Trip

REFLECTIONS – AIMS, FINDINGS AND QUESTIONS

Aims:

- To learn more about the Polish context of civic engagement projects using the arts
- To learn more about the Polish Residency
- To critically reflect upon different kind of art residencies in Europe and beyond

Emerging findings and questions

- **Civic Engagement in Poland**

The wider perspective of Civic Engagement in Poland is almost always associated with the reflexion on the concept of „the civic society”, which is identified more or less with the NGO's sector. The number of bottom-up initiatives formalised in associations and foundations is an important measure of civic engagement and the era after 1989 can be described as a dynamic development of this sector in Poland. The alliance between „civic

engagement” and NGO's sector was quite a discovery for some of the participants of the study visit from outside Poland.

The examples of networks presented and met during the study trip – the „Młyn na Woli” Partnership, Bemowo initiative and the fine arts community aligned to the Centre of Contemporary Art Zamek Ujazdowski showed different modes of civic engagement across sectors and professions.

Culture Animation has a potential to play an important, effective role in civic engagement in Poland. It can be used as a strategy to combat the negative social and political effects of the lack of equality and animating social fabric within communities, as it was in case of socio-cultural animation in Spain in 70'.

The Warsaw residency, together with the Barcelona one, unveiled the important role of public space for civic engagement and its development. Outside, open spaces, which are the most accessible for all residents, are the meeting points to boost community relationships and civic initiatives.

- **„Młyn na Woli” Partnership as a showcase**

The „Młyn na Woli” partnership was interpreted as a good example of local alliance, built on shared aims and understandings. What was recognised as very crucial was the way the members communicate with each other and with outside „world”, which was characterised by honesty and integrity. Employing a range of democratic processes and accepting the fact that the participation of different partners can vary, enable the Partnership to engage institutions and communities in decision-making processes affecting their work.

What was observed was the fact that the mechanism for this partnership was bottom up rather than top down, as in some cases in UK,

which might have influenced the authenticity and efficiency of the Partnership's initiatives.

Very important factor for creating this kind of networks are the concrete people, who take part in it and their attitude not only at work, but more generally – in life. It is crucial, what each person brings to the residency and how it is possible to best harness each partner's specialisation and background to affect the common process.

The example of the „Młyn na Woli” Partnership showed, how important for the Residency project is to have an active host organization and dynamic people linked to the project, as well as to have an experience of previous actions done in this community.

„I was really impressed by this level of engagement by the project partners – especially those in Młynów who were supporting our residency project. It feels as though the political landscape in the UK is changing how we now work in partnership. It also made me think about whether the commitment to these partnerships (in all three countries) arose out of need, government support or local tradition. Evidently, it was obvious that all of these partnerships made things happen. Work and opportunities were bountiful and the work was a high quality both in terms of process and final product.”

Janet Hetherington

„Within localities in the UK strategic partnerships have often existed within a predefined governmental framework, but with a little less flexibility or sometimes the wrong partners round the table (‘trust’ does not seem to feature as a factor for involvement/inclusion). In Wola, and I assume across other district partnerships, it appeared to me that ‘trust’ and working relationships came first and strategic frameworks second. In the UK the framework dictates the partnership”.

Owen Hurcombe

The organisational background of residencies

One of the aspects observed by the participants from abroad was relatively low level of bureaucracy applied to organisation of Polish residency. It was recognised as a factor that may help a lot during the residency to make it more flexible, reactive and – as an effect – more efficient.

Very important for organisation of residency is the infrastructure and especially – space. It is worth to look for both creative venues connected with art and culture, but also spaces located close to the community. They are very much needed to generate engagement with residents and for every day management of the project.

Important value on the organisational level of the residency should be given to reflection and reflective interaction between people involved. There should be allocated time, space and financial resources to that. It is not good, when some community projects are driven by funds or political visions and not by a reflective and open consultation of the goals with community, especially at the start of residency.

„All people deliver work either driven by our heart or our head. I feel the many residencies in the UK are driven by the head. In other words, we often do it because we have to, or there is funding to do so, and we then put a predefined structure in place to work with x and achieve y. Often the work of the ‘heart’, spontaneity, organic thinking, and needs driven work are given a back seat, so we do not spend enough time reflection or acknowledging the ‘ingredients’ of partnership”.

Owen Hurcombe

Questions:

How any residencies/community commissions are structured? What are the ways of ensuring the levels of community ‘engagement’? Should the process be prescribed ‘top down’? Do we need to set out a required number of sessions as part of any commission/contract, or can/should this be agreed at a different stage of the project?

Residency as a process

One of the emerged findings was that it is crucial to preserve the processual character of the residency. It is important to provide a less structured residency approach and keep enough time for research and reflection, which should affect the residency process. It may be both unrealistic and unnecessary to define everything at the start of the process when we could not possibly know the needs of the community. The creative risk involved in this kind of approach is not something that should be avoided but something that should be welcomed.

Residency understood as a process is also much more responsive to the community needs and gives more power to the residents, who are able to influence and change the original aims and actions. This approach helps very much to built trust and mutual understanding among residency team and residents.

The processual character of the residency is also very important if the social process should be continued after the residency project finishes in this area. It seems that this character of the residency, not having a precise and one final event or product, has also a potential to ensure the continuity of community process.

Questions:

How to meet the local needs of the processual residency with the expectation of funders, who expect from the very beginning much more defined actions and results?

How we can evaluate the results of the artistic Residencies? Do we have some indicators?

Intersectoral aspects of using arts for civic engagement

The participants brought in their reflexions the topic of intersectoral relation both on the level of this concrete residency – among the members of the Partnership; and on the level of more general exchange between different kinds of residency agencies.

On the level of the „Mlyn na Woli” Partnership it was recognised that variety of backgrounds and experiences of different members was a crucial

factor of the organising the residency, enriching it on many steps of the projects. The important condition for this successful cooperation of differences, because different partners were sharing the same values (honest, equality, etc.). It helped both to understand each other avoiding the problem of each own sectorial language and to deliver certain common actions.

„Our everyday experience during the residency is the potential of all different parties of the project. The benefits on it we experience of different levels: developing together the concepts of event, supporting each other with materials and physical help, sharing the news about the project outside the residency. All of this is possible, because of the shared understanding of the main principles of the Partnership and the residency itself”

Zofia Dworakowska

„We were in shock when we saw the police and City council as partners of this project. In Germanetes project that institutions are always our opposite, it was a positive example of community building dynamics among different stakeholders”.

Spanish team

„I have been reflecting on what each person/partner brings to the residency and want to consider how we best harness each partners ‘otherness’ to effect change, rather than expecting the artist to come up with all the answers”.

Owen Hurcombe

On the more general level of intersectoral relationships it can be said that although conversation between the arts, education and community sectors can be very difficult, but at the same time, in good circumstances, it can be quite fruitful and learning experience. One of the attempts towards this was the seminar „Artists – Institutions – Communities” organised during the Warsaw Study Trip, together with A-I-R Laboratory Centre of Contemporary Art (CCA) and the The Museum of the History of Polish Jews – POLIN (there is a separate report from the seminar). It shows that discussing together the priorities of different residencies helps to critically reflect upon one's own residency module.

“We took part in a participatory workshop about art residencies where we started working in groups with different people from different areas, all related with art. There were 5 topics to discuss about. The networking seminar was held in A-I-R Laboratory (CCA Ujazdowski). And the people in each group were very different with regards to their culture background, relation with arts and life experience. It was really interesting to share different points of view from different perspectives of the community arts”.

Spanish team

„I was initially anxious about whether each sector would seek to understand that different models of Residency could co- exist together. However, the willingness of the CCA and the cultural animation community to discuss Residencies and different practices, yet again showed a willingness for partnership working (which I am unsure would happen in the UK)”.

Janet Hetherington

„The seminar on the Saturday morning was an interesting attempt to broaden out the concept of Residency and to link it to a wider field and a wider approach to the concept. I felt that the whole way the event was approached focused very much on the artist and it was interesting that there were a diversity of ideas about the audience for a residency or indeed whether a residency needs an audience at all”.

Spanish team

„It is clear that where our model of residency chimes with the general concept of Residency is in the overall concept i.e. that it involves an Artist coming from another place, possibly another country, to experience and respond to the new context. Where our concept of residency differs from the other approaches is in the way the artist interacts with his/her audience or participant and what needs to be involved in the conversation. In some ways it is not about the artist at all. [...] In our model the community is in the centre of the model and their views and ideas shape the type of artist selected as well as the way the project is carried out.”.

Mark Webster

The role of otherness in the residency

Important aspect of the whole „Residency project” is the fact that artist-residents are coming each time from abroad, having different set of experiences than local one. This puts value on the notion of the outside perspective, the fresh eye or new approach, which was very much discussed by different participants and artist-residents of Polish residency as well. It was regarded as something quite crucial, powerful and something that should be essential in any way at looking at the notion of residency. It not only made the project a truly international experience, but occurred to be one of the reasons, why members of community were especially interested and then engaged by the residency. At the same time, it is also important, when, as in the case of Polish residency, the artist is able to communicate in the same language or at least a common language of the target community.

Questions:

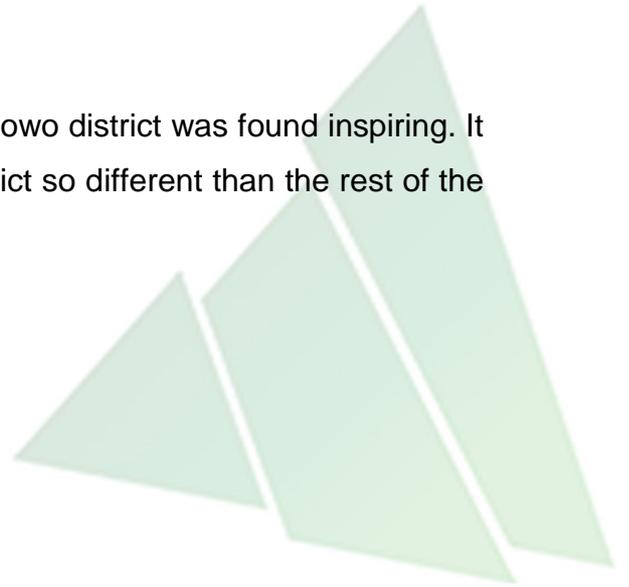
Which type of professionals are needed in this kinds of processes?

What are the ways to ensure their intersectoral communication and collaboration?

Practical Reflections on the Study trip organisation

- It was found interesting to walk around the district, getting to know the place where the participatory arts residency was implemented.
- The ways of approaching and delivering events may be a little less prescriptive practice.
- It would be good to have more time for conversation, sharing of stories/ideas and any other social time. Additional reflection and informal talks time could enable meaningful outcomes.
- It was considered to be a great idea to meet with the Seniors' choir, to get in contact with expressions of local folklore, somehow other types of community arts.

- A guided tour around the part of Bemowo district was found inspiring. It was interesting to “discover” this district so different than the rest of the city.



RESIDENCY PROJECT

Study Pack - Warsaw Study Visit

15-17.05. 2015

The study visit is organised by the Culture Animation specialisation at the Institute of Polish Culture (Warsaw University), which is one of the co-organisers of the Residency project. Institute of Polish Culture (IPC) manages research and runs courses in cultural anthropology, theory and history of culture, theatre and performing arts, film and visual media as well as VET courses. In 1998 IPC initiated a field of study in Cultural studies, including practical specialisation in Culture Animation.

The programme of the specialisation is founded on the understanding of culture as an open space of creative activities. We teach how to use various artistic forms and participatory methods, how to analyse and understand contemporary culture, how to collaborate with specific target groups, how to organise and finance cultural activities. We prepare to work with local communities and theatre, museum and other audiences, in non-governmental organisations and cultural institutions, in public and private spheres, in rural, urban and metropolitan environments.

More: <https://www.facebook.com/animacjakulturyikpuw>

PROGRAMME OF THE STUDY VISIT



Friday, 15.05	Saturday, 16.05	Sunday, 17.05
10 am welcome Meeting 11 am - 2 pm zoom on the Młynów residency: meeting with the Partnership "Młyn na Woli", the artist-in-residency: Plattfomer where: OPS ul. Karolkowa 58A	11 am – 1.30 pm networking seminar about art residencies, part 1: closed working session where: new venue of Contemporary Art Centre Ujazdowski Castle ul. Marszałkowska 9/15	10.30 am -1.30 pm meeting with members of local project done in cooperation with inhabitants and Culture House in Bemowo district where: Karuzela Club, ul. Konarskiego 85
2.15-3 pm lunch where: Młynów	1.30 pm – 2.45 pm lunch where: Bar Prasowy	2 – 3 pm lunch where: Bemowo Culture House
3.15 pm walk around the district, visit to the Seniors' Club and a meeting with the choir 5.30 pm exhibition WHAT IS SOCIAL? Activity of the Ujazdowski Castle in public space (1988– 2014) where: Contemporary Art Centre Ujazdowski Castle ul. Jazdów 2	networking seminar about art residencies, part 2: 3 - 5 pm - summary session open for audience 5 pm - aperitif where: ul. Marszałkowska 9/15 Optionally: The Night of Museums) info attached)	3 – 5 pm summary session where: Bemowo Culture House

READING

We ask that you look at following texts before the study visit:

CULTURE ANIMATION, NOW! - the book, published by the Institute of Polish Culture, is a summary of experience gained during running the Culture Animation specialisation, starting from inspiring ideas for Culture Animation, through chapters dedicated to People, Project, Tools, Resources, finishing with Roots and final part - After project. We recommend you to have a look at the first chapter of the book. >>> the book you can find here: <http://localise-project.eu/reading-room/>

A SHORT HISTORY OF CULTURAL CENTRES IN POLAND - this text came from a book dedicated to polish cultural centres – *Zoom na domy kultury w Polsce [The Focus on cultural centres in Poland]* published by Towarzystwo

Inicjatyw Twórczych “ę” (Warszawa 2009). It presents the history of cultural centres in Poland from their beginnings until the XX century. It is a good introduction to the visits in some of the cultural centres located in Podlasie region. (the text attached)

OTHER RELEVANT RESOURCES:

- *About Polska. An Insider Guide for Outsiders* (pdf attached)
- *RE-tooling RESIDENCIES. A Closer Look at the Mobility of Art.* Edited by: Anna Ptak CCA Ujazdowski Castle & A-I-R Laboratory Professionals >>> <http://www.re-tooling-residencies.org/resources/book>
- The previous residency project undertaken by the Culture Animation specialisation >>> <http://expedition-s.eu/en/>

INFORMATION ABOUT THE CITY AND THE PROGRAMME

CITY OF WARSAW

Although history of Warsaw goes back to 12th and 13th century, destruction brought by the WWII the city was forced to rebuild anew. The symbol of rebirth of the capital of Poland was an unprecedented post-war re-creation of the Old Town, which in 1980 was put on UNESCO's list of World Heritage Sites as an example of nearly full reconstruction of original settlement using initial elements.

The Palace of Culture and Science, overlooking the city, is just the opposite when it comes to the care of the historical continuity of the city. This unique building, an example of socialist realist architecture, was identified as an icon of communism and enslavement. Nowadays it is one of the youngest Warsaw monuments, and just like the Old Town, is frequently seen by visitors. These two examples comprise the complexity of the history of the entire Warsaw and simply non-historical asymmetry of its development.

Warsaw has always been a centre of important events and activities. In this town, because of its capital status and uncommon vitality, new desires and strivings were shaping up, new concepts and ideas were born. Warsaw gave a good account of heroism, commitment and national pride. History of Warsaw means several hundred years of existence of the city, once named the “Paris of the North”, which after complete devastation has always managed, as a mythical Phoenix, to rise from the ashes.

Administration

The Mayor of the City of Warsaw holds the executive power. The Mayor is elected in general, equal, direct election by secret ballot. The Mayor manages the Warsaw City Hall, executes the budget, manages the property of the City, represents the City outside, and manages the City’s current affairs. In addition, the Mayor executes tasks assigned by the Warsaw City Council, which is legislative and decision-making body. City Council sets local by-laws, passes budgets and inspects their execution, passes local spatial development plans, names streets, names public squares, and decides on erecting of new monuments. Warsaw City Council also awards the title of the Honorary Citizen of The City. Warsaw is divided into eighteen auxiliary units – the districts of the Capital City of Warsaw. Each district is represented by the Mayor who holds the executive power and District Council – decision-making body.

Warsaw by numbers

Warsaw covers an area of 517.90 square kilometres (199.96 square miles)

It has a population of 1.7 million

350 000 is under seventeen years old (19 %)

10 million tourists visited Warsaw in 2009 (2.7 million were foreign tourists)

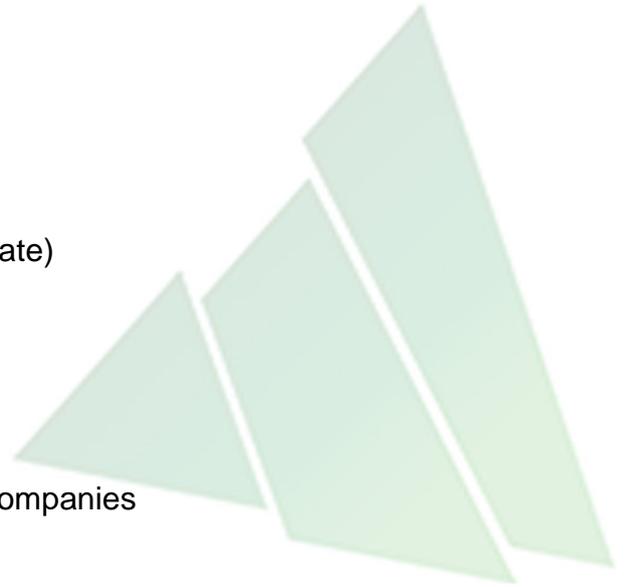
1518 historic buildings

30 000 beds (170 facilities)

305 libraries

56 museums

114 galleries
82 parks
88 higher education schools (public and private)
31 cinemas
50 theatres and musical establishments
280 movie premiers (annually)
548 pubs, cafes, restaurants, and catering companies
500 000 businesses
24 tram lines
284 bus lines
3288 rooms inside the Palace of Culture and Science
200 km of bike trails
8500 taxicabs
300 000 students (within the Warsaw's population one in six of its citizens is a student)

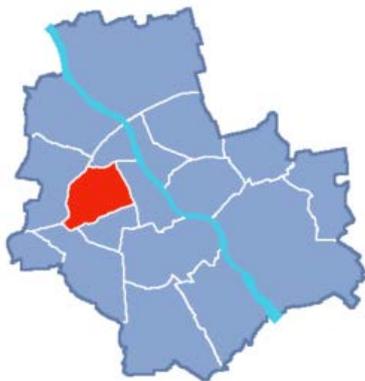


DESCRIPTION OF THE EVENTS AND ORGANIZATIONS

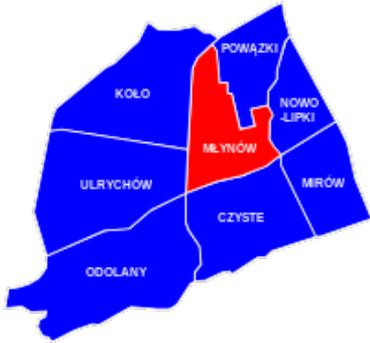
- **ZOOM ON THE MŁYNÓW RESIDENCY:**

Młynów (part of the Wola district)

Location of Wola in Warsaw:



Młynów is the central neighbourhood of the borough of Wola in Warsaw:



Wola was a typical industrial and labor part of the city before the World War II. Many of the famous factories were located there (Warynski factory, Roza Luksemburg factory). Wola is developing really rapidly nowadays. Old, postindustrial buildings have been adopted by banks and global companies. Many areas of the District have been earmarked for housing development. The key communication routes are being modernised. Wola is transforming into a commercial part of the Warsaw, becoming its real business City.

Since late Middle Ages the area of modern Młynów belonged to the nearby village of Wielka Wola. Initially mostly occupied by arable land, in 1792 the Evangelical Cemetery of the Augsburg Confession was founded there. Soon afterwards additional cemeteries were build nearby: Christian Powązki Cemetery and the Okopowa Street Jewish Cemetery (both in modern times located in the neighbourhood of Powązki). In the 19th century the rapidly growing city swallowed Wola and its fields, located right outside the city limits were a convenient location for numerous windmills, which became the namesake for the entire area: Młynów's literal translation is "Place of Mills". Opening of the Warsaw–Vienna railway saw many granaries constructed there as well. During World War I, in 1916 Młynów, along with the rest of the suburb of Wola, was incorporated into the city of Warsaw. During the following war and the Warsaw Uprising of 1944 most of the original cityscape has been levelled to the ground by the Germans. After the war the neighbourhood was rebuilt, in part in Soc-Realist style.

More info about Wola: <http://www.wola.waw.pl/page/1692,english-version.html>

Partnership “Młyn na Woli” (“Mill on the Wola district”)

Partnership Mill on the Wola district is a common initiative of the local government institutions and NGOs working for the benefit of the inhabitants of the area between Okopowa, Leszno, Tyszkiewicza and Młynarska streets. They believe that the neighbourhood community has the potential to change itself, inhabitants thus are the most familiar with local needs and resources.

Partners: Caritas of the Archdiocese of Warsaw, Polish Scouting Association Warsaw Wola, Police District Command IV Wola Warsaw Bemowo, Social Welfare Centre Wola District Capital City Warsaw, Roman Catholic Church of St. Clement Hofbauer, Association Office of Social Initiatives "BORIS", Association of Education and Social Animation Praga Północ, Association Help for Children "Gniazdo", Municipal Police, Primary School No. 166 "Żwirki and Wigury", Common Children's Cultural Centre in Cultural Centre "Żeromski", Municipality Office of the Wola District in Warsaw.

Previous initiatives:

6. Map: getting to know the area of Partnership, we had a look on the map, which was in fact the air photo of the area between Okopowa, Leszno, Tyszkiewicza and Młynarska streets. Each building and courtyard were discussed – each of the partners knew something about the area – about the florist, the gate etc.
7. Christmas: On 15th of December 2013 in Primary School no. 166 "Żwirki and Wigury" took place the first Christmas Eve of the Partnership Mill on the Wola district. Everything that happened that evening was more than our expectations - the number of participants, the involvement of younger and older neighbours, height and beauty of the Christmas tree donated by the National Forests.
8. Soup: Primary School no. 166 "Żwirki and Wigury" became the home for the Partnership Mill on the Wola district and its hospitable hosts always prepare the soup for us.
9. Diagnosis of needs: Currently, the needs, ideas and potentiality of the area surrounding Gibalskiego street are being checked. Partners are planning to start activities for families living in the hole area covered by the partnership.
10. Information for families: Partners considered as important to collect interesting and important information about the local offer for families.

For more information visit the Capital Centre for Civic Cooperation (SCWO) website under the link: www.wola.centrumwspolpracy.org.pl

And the fun page of the Partnership Mill on the Wola district

<https://www.facebook.com/pages/M%C5%82yn-na-Woli/1548735395367393?ref=ts>

Plattformer – artists in residence

Plattformer, represented in Residency by Nina Scholz and tim Mitchell, is a non-profit organisation which has existed since 2004. It consists of three architects who work in urban space. They organise workshops, interventions, and together with inhabitants create public utilities. These sites are designed to facilitate meetings, create dialogue and integrate members of the local communities. According to Plattformer – working together creates a sense of collective ownership, strengthens social bonds and gives a lot of satisfaction. Plattformer LLP is founded by Carl Richardson, Tim Mitchell and Nina Scholz: “Our temporary and permanent installations and built structures in the public realm (e.g. concrete table tennis table in London Fields /Hackney) aim to provide opportunities for people to get together and use their local environment, by creating sites of dialogue, interaction and play. In our point of view participation in the making of such public places is very important as it creates immediate ownership, new personal networks and satisfaction”.

More info: <http://www.plattformer.co.uk/>

2. EXHIBITION “WHAT IS SOCIAL? ACTIVITY OF THE UJAZDOWSKI CASTLE IN PUBLIC SPACE (1988–2014)”

In the entire history – spanning over 20 years – of the Contemporary Art Centre Ujazdowski Castle, implementations and actions in public spaces have constituted an important element of the institution’s program, and were often carried out beyond the castle’s walls. These projects were extremely diverse, often pioneering, and mainly so because they included interventions in urban spaces with outstanding artists, but also cultural animation activities with local communities, exhibition projects around the Castle, as well as many projects in other facilities and cultural institutions.

The exhibition will show materials from the rich collections of the CCA Ujazdowski Castle as well as its International Collection of Contemporary Art. The exhibition is an introduction to the recapitulation of the experience of art in public spaces in Poland, as well as a basis for the critical self-reflection of the institution and deliberation over new strategies for public art in the twenty-first century.

The exhibition presents works and documentation from the following collections: The International Collection of Contemporary Art at the Centre for Contemporary Art Ujazdowski Castle, Department of Scientific Information and Documentation of the Centre for Contemporary Art Ujazdowski Castle, Laboratory of Creative Education, A-I-R Laboratory, CCA TV, the Archives of the Museum of Modern Art in Warsaw and the Archives of the Labyrinth Gallery in Lublin.

Presented artists: Paweł Althamer, Lene Berg, Black Market International, Christian Boltanski, Maurizio Cattelan, Peter Downsbrough, Christian Jankowski, Jenny Holzer, Heidrun Holzfeind, Jerzy Kalina, Martin Kaltwasser/ Folke Köbberling, Tadashi Kawamata, Grzegorz Klaman, Andree Korpys / Markus Löffler / Marcus Kaiser, Barbara Kruger, Katharina Marszewski, David Mach, Teresa Murak, Jarosław Perszko, Cai Ulrich von Platen / Jan Håfström, Leszek Przyjemski, Joanna Rajkowska, James Turrell, Lawrence Weiner, Krzysztof Wodiczko

Opening of the exhibition: May 13, 2015 at 6.00 p.m.

Curator: Grzegorz Borkowski

Source:

<http://csw.art.pl/index.php?action=aktualnosci&s2=1&id=1181&lang=eng>

<https://www.facebook.com/events/1635629796671345/>

More info: about CSW (Centre for Contemporary Art):

<http://csw.art.pl/index.php?lang=eng>

- **ARTISTS – INSTITUTIONS – COMMUNITIES.**

NETWORKING SEMINAR ABOUT ART RESIDENCIES

The seminar was initiated by Culture Animation specialisation and coorganised together with

A-I-R Laboratory and the The Museum of the History of Polish Jews – POLIN.

A-I-R Laboratory is a curatorial program of artistic residencies run at the CCA Ujazdowski Castle. The participating artists and curators are able to realise artistic projects and experiment in selected fields. “We understand residencies as a medium for artistic practices that allow for searching for modes of presentation other than the exhibition. We run city-mapping and local community-engaging research projects and support the exchange of knowledge. We promote the idea of mobility in Poland and broadly meant Eastern Europe. Work presentations of current A-I-R Laboratory artists-in-residence follow the "open-studio" format and are included in cyclical events organised by our program. In individual cases it is possible for them to be included in the CCA program as solo exhibitions, lectures, screenings, or performance shows. We also work with other art institutions, galleries, independent curators, as well as institutional partners such as schools, NGOs, or research institutes. We encourage residents to work in public space. We publish books and DVDs presenting works produced during A-I-R Laboratory residencies”.

Source: <http://www.csw.art.pl/air>

The Museum of the History of Polish Jews – POLIN opened its doors to the public in April 2013. It currently functions as a cultural and educational centre with a rich cultural program, including temporary exhibitions, films, debates, workshops, performances, concerts, lectures and much more. The Core Exhibition, presenting the thousand-year history of Polish Jews, has been opened on October 28, 2014.

The Museum hosts Polish and foreign artists whose practice deals with the themes of Jewish heritage and multiculturalism. During three-week residencies, artists develop their own ideas and run educational workshops for youth and adults. The resulting works are displayed in the Museum and other spaces. From January 2014 to April 2016, thirteen artists will be invited to carry out projects related to Jewish heritage in the context of the space of

the Museum seat and the entire city. We would like the projects to deal with history and adopt it as an object of debate, while actively involving the inhabitants of Warsaw.

The Museum offers: refund of travel costs, accommodation, half board, workshop materials and an artist's fee, as well as help and support from the project team.

Source: <http://www.polin.pl/en/residencies>

The programme of the seminar will be divided into two parts: closed working session, when participants will discuss the proposed topic in small groups and the common summary open for public. In the group discussions the following residential programmes organisers will participate: Willa Decjusza (Decjusz Villa), Towarzystwo Inicjatyw Twórczych ę (Association of Creative Initiatives "ę"), Komuna // Warszawa, Artystyczna Podróż Hestii (Hestia Artistic Journey), Imago Mundi, Dom Kereta (the Keret House), University of Barcelona, Staffordshire University, Kunsthalle Athena, Kunci Cultural Studies Center, 98weeks, Khoj International Artists' Association and others.

The topics of the groups:

Why to organize residences?

Why should residential programmes be organised? What are the goals of the residency programs? What do we want to achieve? Why artists are interested in residences? How do the artist's work and goals change in residencies in comparison to other activities or form of presentation? What can artists do through residencies, which they can not do in any other way?

Knowledge and learning

Who is the one, who is learning during the residency? How the knowledge is generated and transmitted in the residential process? Knowledge and artistic plan: self-knowledge and self-reflection. How and whether it is worth to perpetuate elements of the learning process?

How much of art is in residences?

Residences towards other forms of presenting and producing art.

Methodologies of residencies, problems of the processual nature of the residence. The artist or the art?

For whom and with whom?

Who are the audience and the participants in the artists-in-residence process? How do institutions, artists and communities engage in the residencies? What is visible? For whom is it attractive? How to communicate and to whom the purposes and ways of residential activities?

Displacement

Are residences equivalent to the change of the context of the work and a sense of alienation? Might a travel have a positive impact on the sharpness of perception and creative inventiveness? What are the mobility traps? Site-specific or not and what does it mean?

Moderators: Magdalena Kubecka – researcher, coach, animator; Daniel Malone – artist, ran the Teststrip and Gambia Castle galleries in New Zealand; in Poland he creates making reference to, among other things, the history of artists' institutions; Agata Nowotny – sociologist, researcher, author of the report on Polish residential programmes; Bogna Świątkowska – head of the Bęc Zmiana Foundation, a person who changed the way of creating and distributing knowledge where art, design and everyday life overlap, by publishing houses and production of cultural events; Jakub Szczęsny – architect, active on interdisciplinary projects, author of the Keret House, the first Polish project that became part of the New York MoMA permanent collection.

Discussion about the residential programmes

The open discussion will make reference to the conclusions elaborated during the preceding group discussions about the purposes, effectiveness and visibility of such activities. The discussion, with the participation of moderators of the groups, will be led by Alessio Antonioli, director at Gasworks and Triangle Arts Trust (UK) – organisations that support bottom-up initiatives of artists in the entire world by providing workshops, working on cultural policies and organising residencies .

The meeting will be held in English with a translation into Polish.

- **MEETING WITH REPRESENTATIVES OF LOCAL INITIATIVE FROM BEMOWO DISTRICT: BEMOWO CENTRE OF CULTURE AND INHABITANTS**

Bemowskie Centre of Culture (BCK) was founded in March 2006. It is one of the leading Warsaw cultural centres with the offer addressing all age and social groups. Cultural events, classes, workshops and courses take place at headquarters in Górczewska Street 201 and Open Air Theatre in Górczewska Park, on the corner of the streets Raginis and Kryształowa.

BCK ensures all round art development for inhabitants through many educational and artistic activities conducted in the following departments:

Visual Arts Department: The wide range of fine arts activities include traditional drawing, painting, sculpture, ceramics, tailoring, cloth design, jewellery making, floristry and others.

Music Department: It supports music talents and passions at two levels: basic and advanced. They involve instrument playing: piano, synthesiser, classical, bass and electric guitar, percussion, saxophone, tin whistle, drums and vocal: classical, musical and entertainment singing, vocal bands. There are also a rehearsal room and a record studio at our disposal.

Dance Department: Its goal is development of participants in dance with its many forms. The offer includes dance technics, choreography, interpretation as well as emotion expression through movement, ballet, ballroom and modern dance, belly dance, breakdance, dancehall, zumba, bachata, hip hop and others..

Aeromodel club: Here you will build both simple and remote controlled flying objects as well as learn the passionate aviation history. You will also learn new modelling technics, use professional materials, mini electrical tools, radio control and engine drives. You can participate in various exhibitions, contests and shows.

Theatre and Social Department: Our offer is directed to everyone with interest in theatre, cabaret and stage art in general. We run Children Adventure Theatre, Little Masters Theatre, Fallen Chair Theatre, 59 Minute Theatre and Theatre Group Zgoda

Photography Department: It involves photographic portrait workshops,

fashion and architecture photography. For beginners we offer basic photography workshops. There is a photographic studio at your disposal to use both during courses and for commercial purposes.

Radio and media workshops: Bemowo FM, Internet Radio of Bemowo District for the last couple of years has been offering possibilities of realising and developing journalist passions. Enthusiasts from 14 to 40 years old spend their time in the studio to let others know them as good reporters and radio presenters. They run amateur music, social and news broadcasts. During meetings "My radio" you will learn reporter's and radio presenter's work, record your first program and interview, put together materials for broadcasts as well as create and lead radio auditions.

Source: <http://www.artbem.pl>

The common local initiative

"Osiedle Przyjaźń" (eng. The Friendship Neighbourhood) is situated in the west part of Warsaw, in Bemowo district. It was a place built from scratch in 1952 for the 3000 soviet builders of the Palace of Culture and Science (the great gift of Stalin to Poland, somewhat similar to the Stalin's 7 sisters in Moscow). Of course, in past the name referred to so called "Neighbourhood of Polish - Soviet friendship" . Back in those days the complex was guarded and surrounded by a barbed wire, since workers were not allowed to leave the place unescorted. It was a self-sufficient neighbourhood with everything that was needed on a daily basis: a clinic, pharmacy, local cultural club, cinema theatre, canteens and shops. It is a city within a city and a perfectly designed one at that. A grid of wooden houses, surrounded by luscious vegetation and trees.

In 1955, when the Palace was ready, the Soviet workers were sent back to USSR, the barbed wired was taken down, and the place was handed over to the universities - academics, students and employees of the estate administration. Warsaw kept growing around Osiedle and students grew into Osiedle's landscape. The former "worker's cultural club" developed into one of the most famous student music clubs, where great Polish musicians had their concerts and rehearsals. Osiedle also attracts many residents of the Bemowo

district as a nature friendly environment filled with vegetation and animals which are rarely seen in other urban areas.

Problems and challenges

The last 20 years haven't really treated Osiedle well. Today it is still inhabited partly by students who live in dormitories, and partly by next generations of professors or administration workers. The most pressing issue is the ownership: although many residents have lived here for decades, the houses are state property and cannot be bought and the estate administrators change every few years. Osiedle's residents have lived in a constant fear of demolition and eviction for more than 40 years now, which results in widely spread feelings of resignation and uncertainty of the future. The technical condition of the building is deteriorating - renovation is a cost that neither estate administration nor city government are willing to take.

Another major issue is the atrophy of social and cultural infrastructure, which started in the '90. Many of the institutions which played a vital role in the life of the community were closed down due to their unprofitability. This impacted the whole community, as these were places that could bring people together and help them establish contact, form bonds, constitute a true community.

Solutions and activities

Local activists and Osiedle's fans believe that it has a huge historical and social potential, which can be used for Osiedles benefit. We are amongst them, our primary goal is to revive the community.

Although we came up with the idea back in 2012, it was November 2014 when we founded an informal group (Exploratory Group of Osiedle Przyjaźń), which grew larger every month as new activist, friends and neighbours were joining to action. Our areas of activity include:

1.Preserving the local identity

We are attempting to create a Community Oral History Archive of our neighbourhood. We interview residents and former residents, record their memories, collect memorabilia and archival photos and digitalise them. This activity is important on several levels: firstly, it gives the residents a sense of appreciation of the stories they carry, secondly, it allows us to present the

unwritten unique history of Osiedle to the wider public. We believe these stories are more than just memories that constitute local identity – they can also inspire further actions, site-specific and community art. We also celebrate anniversaries of important moments in our past – this year we are hoping to organise a community party with a location-based game revolving around the local history.

2. Legal and political efforts

We are also trying to solve Osiedle's main issues at the system level, by putting pressure on local and municipal authorities, and initiating a widespread debate about Osiedle's future. We use available civic participation tools, such as participatory budget programme and public consultations. By networking cooperating with other urban social movements we hope to influence municipal policy towards neighbourhoods like Osiedle.

3. Activating and empowering the local community

The idea behind our activities is that members of the local community should not merely be the recipients of our actions, but should also get involved and initiate their own projects. Thus, what we do can shortly be described as community animation. We initiate new activities (such as Neighbour's Day) and search for supporters who are willing to participate and share responsibility.

We also encourage the residents to undertake with their own actions. What we offer is mostly mentorship, knowledge of social activism and Osiedle's community, as well as support on organisational level. Currently we are carrying out a project (run by Bemowo Cultural Centre in cooperation with Exploratory Group) which supports young local leaders and animateurs who are authors of low budget initiatives dedicated to Osiedle's residents. Each of the participants receives not only expert assistance throughout the project, but most importantly, a small donation that will enable him or her to conduct the idea.

Cooperation with Bemowo Cultural Centre

Everything described above probably wouldn't have happened, if it wasn't for the support of Bemowo Cultural Centre. In 2014 the local government community centre, rented the Carousel Club located in the heart

of Osiedle Przyjaźń. The aim was to run a cultural institution which would serve as a community animation hub, believing that their role is enabling the residents and involving them in program creation. Their engagement gave the residents and activists a spark of hope, which they were lacking to start their actions. Unfortunately, this process was interrupted for many reasons, mostly political and financial, which is why the Bemowo Cultural Centre no longer operates in the Carousel Club. However, they still support all actions which are being undertaken by activists in Bemowo. This is an institutional support which many informal groups lack, making their ideas and projects much less probable. The level of BCC's involvement in specific activities varies from strictly promotional and technical support, to cases where BCC is either a partner in a grant application (and provides own contribution) or even the leading organisation. We are an informal group of activists, but thanks to BCC we are able to act with the strength of a big formal institution.

ABOUT THE RESIDENCY PROJECT

The purpose of Residency is to develop an EU-wide model of arts-based residency for the vocational training of participatory artists and community workers working directly with excluded communities.

There are three key objectives:

11. act as a 'live-laboratory' enabling participating organisations and communities to experience the benefits of working with a visiting EU participatory artist.
12. provide an action-learning environment whereby the artist works with a local community practitioner(s) and locally appointed person (a worker, volunteer, student), who act as a mentor, collaborator and co-learner.
13. function as an action research project. Staffordshire University will be responsible for managing the overall project and coordinate the research. Each university will appoint a research team who will work with the artist, the community worker and local worker to apply their learning and apply it to the development of a 'toolkit' guide.

The intention is that the findings from the research conducted during each Residency will contribute towards the production of a toolkit guide published in each participating country's language and available online.

The project and toolkit will be launched through an international seminar at the end of the project involving all partner organisations and relevant sector institutions from partner countries.

PRACTICAL INFORMATION

Emergency telephone numbers:

112 – All

997 – Police

998 – Fire Department

999 – Medical Emergency

Telephone Area Codes:

Poland country code: +48

Warsaw area code: +22

TAXI:

Euro Taxi: 1 9666/ 1 9662 (daily price per kilometre: 1.60 PLN)

Volfra Taxi: 1 96 25 (daily price per kilometre: 1.80 PLN)

Ele Taxi: 22 811 11 11 (daily price per kilometre: 2.40 PLN)

Ekocab Taxi: 22 644 22 22 (daily price per kilometre: 1.40 PLN)

Tickets to Contemporary Art Centre:

Regular 12 PLN

Discounted 6 PLN

For Groups 6 PLN per person (minimum 10 persons)

Public communication:

Ticket's prices: 3.40 PLN (20 minutes)

4.20 PLN (70 minutes)

CONTACT WITH ORGANIZERS:

animacja@uw.edu.pl

Joanna Kocemba: joannakocemba@gmail.com, + 48 604 306 589

Local travel during the study visit:

14.05.: Hotel Ibis, al. Solidarności 165

How to get there from The Fryderyk Chopin Airport?

1. From the bus stop "LOTNISKO-SEKTORY AB 02" take bus no. 175 (direction PL. PIŁSUDSKIEGO)
2. Get off on the bus stop "PL. ZAWISZY 03"
3. From the tram stop "PL. ZAWISZY 08" take tram no. 24 (direction ROGALIŃSKA)
4. Get off on the tram stop "OKOPOWA 04"

15.05.: OPS, Karolkowa 58a

How to get there from the Hotel Ibis?

Walking (less than 10 minutes)

16.05.: New venue of Contemporary Art Centre, Marszałkowska 9/15

How to get there from the Hotel Ibis?

1. From the train stop "OKOPOWA 07" take tram no. 22 (direction WIATRACZNA) or no. 24 (direction GOCŁAWEK)
2. From the bus stop "CENTRUM 09" take tram no. 18 (direction SŁUŻEWIEC) or no. 35 (direction WYŚCIGI) or no. 4 (direction WYŚCIGI)
3. Get off on the tram stop "PL. UNII LUBELSKIEJ 05"

17.05.: Osiedle Przyjaźń, Stanisława Konarskiego 85

How to get there from the Hotel Ibis?

1. From the bus stop "LESZNO 02" take bus no. 190 (direction OS. GÓRCZEWSKA) or no. 171 (direction NOWE BEMOWO)
2. Get off on the tram stop "KONARSKIEGO 02"

LOOKING FORWARD TO SEE YOU IN WARSAW!