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## Study visit report

Study Visit

Lodzkie Region, 24-25 March 2016



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# 1. Executive Summary

With a population of approximately 700,000 inhabitants, Łódź lies in the centre of Poland and is the third largest city in the country, while the Lodzkie Region comprises a total population of 2.4 million. The area is perhaps one of the most telling cases of the challenges of industrial restructuring. As a result the Lodzkie Region has undergone major restructuring in recent decades, mainly as a result of economic and demographic decline, which has forced this former stronghold of the textile industry to reinvent itself.

Culture is now deeply integrated in the regional vision, as proven by the Culture Development Programme and the Regional Innovation Strategy for the Lodzkie Region - LORIS 2030, which identifies it as a key sector. In Łódź's 2010 marketing strategy, the city was defined as Poland's centre of the creative industries.

In recent years, both municipal and regional authorities have undertaken major investments in new, large-scale cultural infrastructures, which take advantage of former industrial buildings and see in culture an asset for local development. The sheer scale of those urban regeneration projects is exceptional, as shown by a few examples below:

In 2011, the City of Łódź received a EUR 50 million loan from the Council of Europe Development Bank for the partial financing of the New Centre of Łódź, one of the biggest urban renewal projects in the history of the city. A former central heating unit was notably transformed into a new cultural complex (EC1), which includes an interactive science centre and a film studio, among other facilities.

The Herbst Palace, a late-19th century villa, has been renovated as a museum, presenting a unique art collection and an introduction to local history.

An investment of around €20 million (PLN 100 million) in revitalising the Priest Mill district, a former workers' district, now burgeoning with small shops and ateliers for creative industries, alongside a socially-mixed residential area.

These investments - largely supported through structural funds - reflect the city's history, at the crossroads between:

- Industry, as Lodz has long been known as the "promised land" for its industrial growth.
- Culture: Łódź is home to Poland's National Film School, one of the earliest and most successful film training institutions in the world and trained world-renowned film directors such as Andrzej Wajda or Roman Polanski.
- Arts for social innovation, with the avant-garde artistic movement led by Władysław Strzemiński opening up access to arts in the early 20th century. Cultural institutions such as Museum Sztuki and grassroots artistic movements are nowadays playing a key role in developing activities across socially-deprived neighbourhoods.

The study visit sought to grasp the complexity of those interlinkages. It focused on the following topics:

- Intertwining of city and regional policies: how to ensure coherence and maximize impacts for cultural investment?
- Re-use of former industrial spaces as shared heritage and driver for urban revitalization, through presentation but also actual walking tours across key urban regeneration projects (i.e: Priest Mill district, Manufaktura and MS:2 museum).
- Creative pedagogical methods (MS:2 educational department) and new technological means (Herbst Palace methods and for visually-impaired people) to open museums to new audiences.
- Innovative roles taken up by public cultural organisations and especially museums, acting as catalysts and enablers of projects across the city and region.
- How grassroots artistic movements contribute to social revitalization and the challenges to combine public policies with bottom-up initiatives.

The outcomes of the study visit are manifold, as the two days combined in-depth presentations into urban regeneration policies and specific projects (detailed in section 5 of this report), as well as disruptive visions from artists and operators on-the-ground that stirred discussions and debates across participants.

A couple of key points were highlighted as part of the final discussion session:

- Partnerships between the region and cities to develop integrated cultural programmes for successful investment and more inclusive outreach across the broader area. Such partnerships are particularly needed in a region polarised towards a large urban centre and much more rural areas.
- Collaborative approaches: combining the work of grassroots operators, cultural institutions and public policies. In Lodz the role of some operators such as MS2 should be highlighted as they manage to act as a 'linking pin'/intermediary between local residents, artists' initiatives and the city/region.
- Structural funds were instrumental in the urban regeneration dynamics of the city. They are particularly important in a context of budget restrictions and cities/regions across Europe should make the most of them. National situations differ, but as shown in Lodz aligning priorities between cities, regions (and nationally for smaller Member States) is key.
- Regeneration should include both infrastructures and social aspects. The scale of urban renewal in Lodz entails additional challenges as both have to be dealt with simultaneously, whilst they require significantly different relays. This is also where the role of museums and cultural operators is essential as they are open to working across different environments ("taking the museum to citizens"). The personal engagement of the staff should be highlighted as well: the right people at the right place are making projects happen on the ground.

## 2. Programme

|                                   |  |
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| 24 March 2016                     |  |
| DAY 1 - Aspects of revitalization |  |
| 09.00-09.45                       | <p><b>Welcome in the Lodzkie Region</b></p> <p>Welcome participants and provide an introduction to the study visit theme:</p> <ul style="list-style-type: none"> <li>- the programme, provide maps and directions</li> <li>- proper introductions of the participants and their learning needs</li> <li>- answer general questions</li> </ul>  |
| 09.45-11.15                       | <p><b>Cultural policy in the Lodzkie region</b></p> <ul style="list-style-type: none"> <li>- the context in the host region - dynamics between the city and the region of Łódź, strategy/regional policy for culture</li> <li>- major projects and institutions</li> <li>- discussions, answer general questions</li> </ul>  |
| 11.15-11.30                       | COFFEE/TEA BREAK   |
| 11.30-12.45                       | <p><b>Introduction: History of the Herbst Palace and Herbs family, the context of industrial Łódź</b></p> <p>@ Herbst Palace (Muzeum Sztuki), Przędzalniana 72 St., Łódź</p> <p>Herbst Palace is a branch of the Muzeum Sztuki Łódź as a museum of interior design of city villas owned by 19th century Łódź textile industry tycoons. The residence is a typical example of a linkage between an industrial and residential area, i.e. it's situated in the garden but it is a vicinity of industrial plants. The palace itself has been refurbished brilliantly as a gem of cultural heritage of the Lodzkie region.</p> <p><i>Presenter: Dorota Berbelska, branch manager of the Herbst Palace Museum and the educational team of the palace.</i></p> |
| 12.45-14.15                       | <p><b>Site visit</b></p> <p>Walk through the <b>Księży Młyn</b> (the district of the city where the Herbst Palace is located); history of the neighbourhood, the interaction between Księży Młyn and the Museum, problems and prospects of revitalization of the area.</p> <p>Ksiezy Mlyn [Priest's Mill] is a district reminding of the industrial heritage of 19<sup>th</sup> century Łódź. It consists of textile plants, owner's city villa, and houses</p>  |

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|                                      | <p>of workers, stores, elementary school, hospital, and a pharmacy. It was an independent, self-sufficient neighbourhood, capable of meeting all the needs of its residents.</p> <p><i>Presenter: Arkadiusz Boguslawski, in charge of revitalisation of the Ksiezy Mlyn district within the Łódź City Hall.</i></p>   |
| 14.15-15.00                          | LUNCH   |
| 15.00-16.00                          | <p><b>Presentation:</b> Revitalization of the Herbst Palace in the context of the revitalization of monuments and historical specific homes.</p> <p><i>Presenter: Dorota Berbelska, branch manager of the Herbst Palace Museum and the educational team of the palace.</i></p>  |
| 16.00-17.30                          | <p><b>Workshops</b></p> <p>These workshops will be linked with a Prompts system. Participants will attend an immersive presentation of the software and hardware prepared for visitors with visual impairments as well as educational activities developed especially for said public.</p> <p><i>Conducted by the educational team of the museum.</i></p>   |
| 17.30-18.00                          | Questions, discussions, recommendations and suggestions for improvements  |
| 18.00                                | DINNER  |
| <b>25 March 2016</b>                 |   |
| <b>DAY 2 - Art for social change</b> |   |
| 09.00-09.45                          | <p><b>Muzeum Sztuki</b></p> <p>@ ms1, Więckowskiego 36 St.</p> <p>History of the Museum of Art in Łódź (Muzeum Sztuki) in the history of the socially responsible avant-garde; Neoplastic Room designed by Władysław Strzemiński.</p> <p>Muzeum Sztuki in Łódź is one of the oldest museums of modern art in the world. The Museum's connections with the avant-garde date back to the turn of the 1920s and 1930s, when a group of radical artists from the "a.r." group began gathering works of the most important artists of the day for the Museum. The action met with great interest of European avant-garde, making many outstanding artists, such as Fernand Leger, Max Ernst, Hans Arp and Kurt Schwitters to donate their works to the collection. The fact made the collection of the "a.r." group a unique symbol of solidarity and cooperation of the avant-garde. The International Modern Art Collection of</p> |

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|             | <p>the “a.r.” group, representing the main directions of art such as Cubism, Futurism, Constructivism, Purism, Neoplasticism and Surrealism was open to the public on 15<sup>th</sup> February 1931. The “a.r.” group had radical views on an applied art and launched educational initiatives dealing with cutting-edge avant-garde works among uneducated Łódź’s textile workers of that time. The collection has been consistently expanded to include international modern and contemporary artworks.</p> <p><i>Presenter: Leszek Karczewski Ph.D., Head of Education Department of the Muzeum Sztuki Lodz</i></p>  |
| 09.45-10.15 | <p><b>Walk to ms2</b> (new space of the Muzeum Sztuki)</p> <p>Walk through the <b>Old Quarter Polesie</b>: talk about the conditions and challenges of Łódź social revitalization</p>   |
| 10.15-10.30 | <p>COFFEE/TEA BREAK</p> <p>@ ms2, Ogrodowa 19 St.</p>   |
| 10.30-12.00 | <p><b>Presentation</b></p> <p>Social projects in the museum (the Department of Education): ms3 Reaction, and subsequent revitalization activities: Avant-garde in Szczekociny, Coco &amp; Vinci, Jeans Pants Gallery</p> <p>@ ms2, Ogrodowa 19 St. - audiovisual room</p> <p><i>Presentation by the educational team of the museum</i></p>  |
| 12.00-13.30 | <p><b>Workshop</b></p> <p>Creative workshops based on educational book from the Department of Education (two-three working groups depending on the number of people)</p> <p>@ ms2 - permanent exhibition</p> <p>These workshops will introduce the methods developed by the educational team of Muzeum Sztuki since 2008, rooted in new museology paradigm, i.e. mixture of pedagogy of creativity, pedagogical constructivism, multiple intelligence theory etc. The starting point will be an innovative publication ‘Książka do zobaczenia’ [A book for seeing] authored and published by museum’s educators in the end of 2015. It will also create the opportunity to attend joyful and user-friendly educational activity in the face of unique contemporary art collection before the summing up the visit.</p> <p><i>Conducted by educational team of the museum.</i></p> |
| 13.30-14.15 | LUNCH   |

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| 14.15-16.00 | <p><b>Best practice exchanges</b></p> <p>Talk about the experiences of the participants of the study visit in the area of protection of cultural heritage, cultural education and social innovation.</p> <p><i>Meeting with cooperating with NGO representatives Art Museum (person: - Have a Place,)</i> - discussions, answer general questions</p> <p><b>'Have a place' [Polish name: Miej miejsce]</b></p> <p>An independent portal dedicated to cultural revitalisation of the city of Łódź founded by city activists acting as an alternative think tank within Lodzkie region's public sphere. A founder of 'Have a place', Marcin Polak, is a graduate of photography at the Łódź Film School, an artist and city activist rooted in radical participatory. Polak was an founder of many projects of revitalisation of public space in Łódź, such as 'LipowaOdNowa' [Linded St. Relunched], 'Punkt dla Lodzi' [Point for Łódź], 'Ratujmy Lodzkie Murale' [Save the murals od Łódź]</p> <p><i>Presenter: Marcin Polak</i></p> <p><b>CHOREA</b></p> <p>CHOREA Theatre Association was founded in 2004 in Lublin. Since 2007 the company established a permanent base in Łódź situated in the 19<sup>th</sup> century factories. During 10 years of activity CHOREA developed its educational and artistic work e.g. international workshop sessions, artistic projects, theatre festivals, and created more than 30 theatre performances and concerts.</p> <p>A leader of Chorea is Tomasz Rodowicz, an apprentice of Jerzy Grotowski, legendary counter-culture theatre innovator. Rodowicz is a performer and director but also a leader of many participatory actions treating theatrical work as a vehicle for social inclusion.</p> <p><i>Presenter: Tomasz Rodowicz</i></p> |
| 16.00-17.00 | <p><b>Feedback session</b></p> <p>Questions, discussions, recommendations and suggestions for improvements.</p> <p>Conclusions.</p> <p>@ ms2 - cafe</p>   |
| 17.00-18.00 | ms2 - guided tour of the exhibition   |
| 18.00       | DINNER  |



### **3. Methodology and tools used**

#### **WebEx conference**

The webinar a few days before the visit served for the hosts and the organisers to list and explain the aims of study tour. Participants put questions and voiced some of their expectations with regard to the visit.

#### **Written sources**

The various files sent to the participants beforehand briefed the visitors about the history, situation and plans of Lodzkie Region and presented the various projects and sites at detail.

#### **Oral presentations**

A substantial PPT presentation geared to the opportunity offered a general picture about cultural policy tasks, challenges and accomplishments in the region and provided additional information on the projects to be observed.

The relevant items of the study tour were presented, guided and discussed by competent people, ready to engage in consultation about the subject.

#### **Site visits**

Visits to sites were the most essential part of the study tour. As the subject affected the revitalisation of a city, the visits covered a considerable span on the map of Lodz. Guided walks outdoors were an integral part of the agenda.

#### **Activities within the group**

In addition to the question and answer sessions that accompanied each presentation and the site visits the last part of the visit was dedicated to moderated group discussions. This included an opportunity to recall and re-digest the preliminary questions that the participants had set before the visit.

At the closing session participants reported about their most relevant impressions by citing pictures and words/sentences that they recalled first or cherished most from the visit. As a form of summary feeling each visitor formulated wishes for the hosts to be realised in a few years' time. The conclusions were drawn in the end around the fundamental keywords.

## 4. Key topics presented and learning points

Thanks to the programme and different interventions, as well as wrap-up sessions on both days of the study visit (short participative wrap-up on the first days and full feedback session on the second day), the following **learning points** have been discussed during the visits and flagged by different participants:

### 1. *Governance and interactions between cities/region*

- Collaboration between cities and regions for cultural programmes contributes to successful investment and delivering on strategic objectives set out at the different decision-making levels.
- European Structural and Investment Funds (ESIF): identify strategies and complementarities to make the most of this financing stream.
- Networks can support the building of linkages across the regions through 1) development and of joint activities; 2) replication of activities launched in one city; 3) raising awareness regionally about activities taking place across the territory; and 4) capacity-building by empowering smaller actors scattered across the regions.
- Contrasts between the broader region (rural areas), industrial brownfields to be revitalized, and rejuvenated districts, demonstrating the impact of the projects already realised. But this is also a reminder that those different situations are calling for adapted strategies across policy levels.

### 2. *Perspectives on urban regeneration*

- Revitalisation is a process and can be divided in several steps
- Co-production for revitalisation
- Cultural and creative industries are not only about economic benefits - they are also about opening new perspectives for people by making the most of different skillsets.
- Local assets are to be taken into account: think about where you come from and the heritage within your city and how to think of protection and development.

### 3. *The role of museums and cultural institutions.*

- Changeable geometry of the museum
- Museums should be effective partners for sustainable development
- The role of institutions in revitalisation of society and re-development
- Take the museum and activities out of the museum
- Personal engagement

### 4. *Combining grassroots movements with public policies*

- The need of multi-perspectives
- Civic stewardship engaging cultural past
- Artists are key for Lodz and for the development of the city. Not only a new idea but has been done for long time.

Study visit in Lodzkie Region - 24.03.2016 to 25.03.2016

- Social projects as inspiration and engagement of citizens during summer

Participating cities and regions also contributed with **tips and further encouragements** from participants to Lodzkie:

- For citizens of Lodz to take ownership of cultural policies and truly feel that *"I am culture"* (motto of Lodz cultural programming)
- Maintain the engagement of the persons involved - *people are key*
- Urban revitalisation should also be social - the work done in Priest's Mill should inform future larger regeneration projects.
- Further develop and 'patent' the community intervention models by MS2. Many other cities would benefit from such activities.
- Lodzkie should be a prototype for its model of urban regeneration and engage in sharing and disseminating the know-how acquired.
- Public engagement in 'polishing' the city and not only refurbish - regeneration goes beyond infrastructures and is also about collective memories/local pride.
- EXPO 2022 to take place in Lodzkie (candidate city, with the objective to integrate the event in a sustainable urban regeneration project)

**Keywords** - participants were asked for keywords that best illustrated the study visit and the key topics covered during the two days:



## 5. Initiatives presented

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| Title  | Cultural policy in the Lodzkie Region  |
| <p>Description, including</p> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>On the spot presentation served to highlight a few points on top of the various forms of primary briefing, taking participants' preliminary questions in account.</p> <p>Elements emphasised of the main features of the context:</p> <p>Due to technical and incidental reasons regional authorities are in charge of important share of city's cultural institutions; in fact they were in the focus of the study tour.</p> <p>Public cultural funding is multilevel, one of the most decentralised in Europe; limitations: annual based and predominant share goes to institutions. Alongside huge urban and social challenges important assets: creative sector (film, above all, and fashion); live traditions of avant-garde and modernism; openness.</p> <p>Regional efforts: boosting cooperation between cultural institutions: networking and training ("academy").</p> <p>Goals: "soft" - enhance regional identity (next to strong attachment in Lodz); "policy" - keep population, strengthen downtown attraction; candidacy for 2022 World Expo; "hard" - continued revitalisation, new city centre.</p> <p>Strategies have no numerical targets. Implementation is monitored mainly by conventional means (e.g. reports about use of grants) and ad hoc research.</p> <p>Beside the administrations, the professionals in cultural institutions, NGOs and artists have played vital role; European Structural and Investment Funds are key in funding.</p> |
| Results  | <p>Changing attitudes towards creative industries</p> <p>Successful regeneration of some areas</p> <p>Funding secured for broader urban projects</p>   |

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| Lessons learnt &<br>Key success factors | Differentiated/tailored approaches between city policies and rural areas<br><br>Entrusting artists and cultural operators with a role in urban and social regeneration |
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| Title  | <b>Reconstruction of the Herbst palace</b>  |
| Description, including<br><br>- Context<br>- Objectives<br>- Implementation<br>- Key actors involved<br>- Budget | <p>The reconstruction of the Herbst Palace is an urban development project that has been realised under the auspices of Lodzkie Region (Voivodship).</p> <p>Like tens of thousands of other villas, mansions and palaces in the communist bloc, the once splendid home of the rich manufacturer family first emptied (in this case by the former owners and not looters) then used in various ways for almost half a century.</p> <p>When the palace - in fact a villa and garden - became a branch of the Muzeum Sztuki of Lodz, also under the charge of the region, its reconstruction earned the first Europa Nostra prize in Poland in 1990. Eleven years later a more complete reconstruction was done, based on original photos and archival sources. Pieces of furniture, artefacts and other objects from the age were acquired and inserted. The palace offers also thematic exhibitions, actually on the Herbst family.</p> <p>The later modernisation cost 20 million zloty, half of it coming from EU funds.</p> <p>The project best fits to the strategic objective of enhancing the feeling of local identity. The luxury that was earlier condemned now elicits pride, the once despised manufacturers are acclaimed <i>Lodzermensch</i>s, protagonists of the miraculous ascent of Lodz from an insignificant township into a textile superpower.</p> <p><a href="http://www.palac-herbsta.org.pl/">http://www.palac-herbsta.org.pl/</a></p> |
| Results  | The Herbst palace has become a landmark of the city. The reconstruction of a rich industrialist's milieu has attracted visitors, their number quadrupled. The villa is a superb illustration of the proximity of factory workshops, owner's and employees' homes and offices as well as workers' living quarters, which is a speciality   |

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|   | of the urban structure of Lodz.  |
| Lessons learnt &<br>Key success factors | Linking urban regeneration with local identity<br><br>Use of structural funds for infrastructure but also for collections. |

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| <b>Title</b>  | <b>The Prompts system for the visually impaired</b>  |
| <b>Description, including</b><br><br><ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>The locally designed sophisticated system of software and hardware, realized by a Polish enterprise, guides visitors with visual impairments in the permanent establishment as well as the temporary exhibitions in the Herbst Palace. The system is unique, realised without seeking and finding similar schemes elsewhere; it has not been patented and is open for adaptation elsewhere.</p> <p>The participants of the study tour received a presentation of how Prompts functions. An important constituent of the scheme is the carefully composed and repeatedly tested very detailed braille text that guides the visitors; the text is combined with sensors fixed at various places inside the building as well as in the garden.</p> <p>Preparation, design, production and testing was done in conjunction with the association of visually impaired in Lodz. Also, visits on designated days are coordinated with the association.</p> |
| <b>Results</b>  | <p>The monthly Prompts sessions focus on selected parts of the palace and garden. Ten people is the optimum at a session. Till now local residents constitute the majority, but there have been a few organised visits from farther cities, too.</p> <p>The project adds to the attraction of the museum and thus the city.</p>  |
| Lessons learnt &<br>Key success factors   | Use of different skillsets to develop the prompt system<br><br>Potential for scaling up in other museums, but this has   |

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|  | not happened yet. |
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| <b>Title</b>   | <b>Revitalisation of the Priest's Mill district</b>   |
| <b>Description, including</b> <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>Thousands of people have been living in the small flats in the rows of two storey houses built in late 19<sup>th</sup> century, offering limited comfort and uninspiring environment. In the frame of the revitalisation of the wider area called Priest's Mill (in Polish Księży Młyn), the classic workers' living quarter is being reconstructed. The chief manager of the project presented the work, stressing the priority of basic requirements to the residents. The area will remain primarily a living quarter with modernised flats. The functions of creative industries and tourism are complementary components. The first few artistic workshops have been installed.</p> <p>Modernisation is done with due regard to the aspects of protection of heritage, which - as usual - offers numerous technical challenges (e.g. with the replacement of chimneys).</p> <p>As it is a stated aim to keep as many actual residents as possible, the management has been in direct contact with every single family in the quarter about the details of the revitalisation.</p> <p>The total cost of the Priest's Mill regeneration is 100 million zloty. It includes: the workers' houses (25 million zloty) with the environment (green areas, roads, sidewalks ) and underground installations, old shop and school building (today the building of the Academy of Fine Arts).</p> |
| <b>Results</b>   | <p>About 6,5 hectares of revitalised area mixing social housing, small creative industries and wider residential areas</p> <p>250 housing units, for up to 750 inhabitants.</p> <p>Around 20 small shops and ateliers for creative entrepreneurs benefitting from the attractiveness of Herbst Palace (also some mixed spaces - fashion café -</p>  |

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|   | play on the residential aspect of the district).  |
| Lessons learnt &<br>Key success factors | The project poses burning questions about the ranking of functions and objectives. The huge main factory building has been upgraded into a 21 <sup>st</sup> century loft and business centre closed to ordinary citizens and tourists; also the revitalisation concept of the workers' residence area places shelter and security well before the aims of culture, based on conscious and responsive arguments. |

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| Title  | Legacy of modernism and promotion of contemporary art in Muzeum Sztuki - innovative and interactive museum education programme  |
| Description, including<br>- Context<br>- Objectives<br>- Implementation<br>- Key actors involved<br>- Budget | <p>Muzeum Sztuki (Art Museum) in Lodz is run by Lodzkie Region, co-financed by the Ministry of Culture and National Heritage. The core of the collection is the set of modern art established by the two founding artists of the museum in the 1920s. Relishing modern and avant-garde art has been one of the main missions of the museum. The new branch (ms2) in the regenerated industrial complex called Manufaktura displays large scale exhibits of contemporary art while the main feature of the museum centre (ms1) is located in a palace that used to be the home of a rich industrialist.</p> <p>The staff of the museum goes out of their way to bridge the gap that exists between the taste of a large part of the public and what non-figurative and conceptual art offers. In addition to the didactic rendering of the exhibits, a plethora of innovative measures are applied.</p> <p>One such action was making replicas of (mostly modern) artefacts that were lost in WWII, and distributing them in shops and cafés in the neighbourhood accompanied with explanatory leaflets.</p> <p>A major event was the opening of ms2 in 2009. The large space was empty, a real white cube that visitors were invited to use, fill and decorate. The occasion was recorded by cameras and an ad hoc magazine</p> |



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|         | <p>provided instant feedback.</p> <p>Some of the interactive museum education schemes were displayed with the participants of the study tour. Visitors - mainly children and youths - accomplish tasks upon sophisticated rules that lead to unexpected insights. The aim is to demonstrate the hidden content and sense in seemingly random visual creations.</p> |
| Results | <p>Facilitating access to modern and contemporary art</p> <p>Cultivating tomorrow's audiences through art education</p> <p>Raising the professional prestige of the institution (and city)</p>   |

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| Title   | Regeneration in the Polesie district   |
| Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>Participants learned about the challenges of the revitalisation of the part of town between the two branches of the Muzeum Sztuki, the Podlasie district, in the form of a peripatetic briefing. By walking on the sidewalks, stopping at corners and peeping into courtyards they were instructed by a knowledgeable guide about the social and cultural history of the few blocks of houses.</p> <p>This walk lent sense to the statement repeatedly stressed later on by artists that the revitalisation of the city should go beyond reconstruction and include social revitalisation.</p> <p>The walk explained both the basis of the often cited remark of a movie celebrity from Warsaw about Lodz being a "lumpen city" (miasto meneli) as well as the anger it evoked.</p> |
| Results   | N/A  |
| Lessons learnt & Key success factors  | N/A  |

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| Title   | Role of arts in social innovation - interactive museum education projects  |
| Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul> | <p>Lodz appears to boast an exceptionally high number and great variety of socially engaged art projects. The Muzeum Sztuki is one of their main generators.</p> <p>Standing cooperation exists between the museum and a hostel for pupils and students a few blocks away, the home of many excluded youngsters. In 2014, artists worked with them in the frame of a half-year process called coco &amp; vinci. Design, art and fashion were in focus, with active involvement of the young people: one of them became a professional hairdresser.</p> <p>Also in 2014 was the eight-day intensive project called Jeans pants gallery. Aimed at revitalisation of social groups in a poor neighbourhood, inviting kids to make a new pair of jeans: they had to work for it, watched video of contemporary art pieces, then sought visual answers to questions like who am I, who will I be, what is the world around me etc. This project may act as a prototype for contributing to city revitalisation.</p> <p>Projects that the Lodzkie region administered museum runs in the region take place in Szczekociny, the town where the avant-garde founders of the institution - Kobro and Strzeminski - arrived from Russia after WW1.</p> <p>In the frame of the museum's neighbours project numerous visits are organised for socially excluded children to the museum. An outdoors programme was done in conjunction with the Massmix group, producing graffitis with youths from the rundown neighbourhood.</p> <p>Participants in the pensioners' club created, among others, a map of memories, and produced videos.</p> |
| Results   | Empowering local communities<br><br>Powerful example (coco&vinci) of how arts and culture can give new directions to people under social distress, as they tap into different perspectives/skills.   |
| Lessons learnt & Key success factors  | Partnerships & trust between cultural operators (MS2) and social/community centres<br><br>Art & Culture are 'giving opportunities to act' - through the act of creation people are given the opportunity to  |

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|  | express their vision of a changing neighbourhood/city. |
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| Title  | <b>Role of arts in social innovation - 'Have a place' ("Miej miejsce")</b>  |
| Description, including<br>- Context<br>- Objectives<br>- Implementation<br>- Key actors involved<br>- Budget | The broad scale of operations of Marcin Polak, artist and social activist, addresses the post-industrial urban challenges. His actions and his website bear the slogan "If you do not trust you will not receive" (jak nie ufasz to nie dostajesz). Organises charity art projects like exhibitions for the opening of a culture club. Critical of the authorities' lack of social interest ("and lots of communist archaisms"). Arranges a Mud Festival to call attention to puddles in the city centre. In his actions that involve a number of fellow artists and institutions, Polak reaches out to excluded groups such as the homeless, children from dysfunctional families. |
| Results  | N/A   |
| Lessons learnt &<br>Key success factors  | Importance of grassroots initiatives to raise awareness on challenges of policy implementation<br><br>Participatory approaches can contribute to facilitate urban and social revitalisation.  |

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| Title  | <b>Role of arts in social innovation - Chorea</b>   |
| Description, including<br>- Context<br>- Objectives<br>- Implementation<br>- Key actors involved<br>- Budget | Another highly engaged artist, Tomasz Rodowicz finds inspiration in the social challenges in Lodz. The city offers him possibilities of penetration, like the project of recruited youths on the margins of society for dancing in schools, houses of culture. The action has been in operation for years, similarly to a chorus. For his piece <i>Oratorium</i> 200 people are on stage, accompanied by Lodz Philharmonic. He means to unfold talent in every individual, enhancing wish and |

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|                                      | <p>will. Rodowicz attempts to identify isolation and confrontation instantly, in the efforts to make youngsters a group. Similar skills are applied in performances with homeless people. Rodowicz nevertheless admits that there are no fix methods; internal feeling tells them what they are able to and what not to do.</p> <p>Social engagement permeates Chorea, the theatre association founded and led by Rodowicz, which is of international renown.</p> <p>The city is a willing partner. Although Rodowicz is sceptical about formal consultations that rarely produce a follow up, he appreciates the subsidies given to as many as 12 projects and the encouragement on behalf of the deputy mayor. The region has proved more difficult to involve, e.g. into the organisation of a theatre festival with 17 performances.</p> |
| Results                              | <p>Difficult to quantify but seemingly strong contribution to social cohesion in a transitional regeneration period.</p> <p>Unparalleled ability to reach out to socially-deprived communities.</p>  |
| Lessons learnt & Key success factors | <p>A vital condition is the high degree of artistic cooperation and solidarity in Lodz. Although in line with the main demographic trend many artists have left; those who stay attend one another's work and are easy to involve in joint actions. No barriers exist between professional and non-professional circles. The presence of important institutions is also an asset. Operators from a number of corners are in a group that works on social revitalisation and has generated lots of useful ideas: Chorea, Marcin Polak, Museum Sztuki, Fabryka Sztuki etc.</p> <p>The greatest concern of these activists is about the grand project of constructing a new city centre. It requires huge amount of money with little attention to the inhabitants to be removed, whether they will or want to return.</p>                      |

## 6. Lessons learnt

### *Visiting Cities\Regions*

This part was prepared on the basis of 9 evaluation forms received after the visit from 6 participating cities and regions.

|               | Lessons learnt in Lodzkie Region  | How will you use the new ideas and knowledge gained to improve your working and organisational methods?  |
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| <b>Antrim</b> | <p>Importance of the type of relationship between government and cultural institutions - interesting in the Lodz context that economic indicators from cultural provision as part of wider revitalisation of the city/region are not looked for - it appears to be a more sympathetic attitude towards culture for cultures sake than in the UK currently.</p> <p>Scale of revitalisation/regeneration work undertaken by local/regional government and use of European funding - how scale and issues around stakeholder consultation and sustainability as practices are different across Europe in regard to these factors.</p> <p>The need for distinctiveness of cultural heritage offer in each participant's area to be identified understood and communicated effectively.</p> <p>There can be a tension between social, cultural and economic imperatives - who is it for?</p> | <p>Work on a heritage asset audit and heritage survey summative report will be completed by early April. Points 1 -3 above will be incorporated in the final report to be presented by our Departmental Director at Council Committee level. A strategic forward plan for the Mid &amp; East Antrim Museum and Heritage Service 2016-2019 is also almost complete. The learning from the study trip will help to refine our actions against our identified strategic priorities. We will investigate the potential of SUCH (Sustainable Urban Cultural Heritage) as an appropriate network to join for our organisation.</p> |
| <b>Jonava</b> | <p>Revitalization processes such as social revitalization and cultural revitalization must not come as two separate processes but instead they have to come as one process, because no one of them alone can provide an answer we are looking for: revitalization of our cities.</p> <p>Involvement of different communities in cultural process is a must thing. Culture is not only for so called professionals, but for everyone. Who has the priority of initiating this involvement? First, the authorities, because they possess financial, administrative, informational qualities for start of this process, but then communities</p>   | <p>Jonava is creating a culture strategy (we did not have it before), we will put new ideas in it as collaborating, networking, new projects. Also we will put these things in our everyday work and working methods. We realized that art and culture is everywhere around, not just museums, galleries, culture centres.</p> <p>New project ideas, new contacts we brought back to Jonava. We think one day Jonava will be known not just like industrial city, but as city having an interesting, valuable culture life.</p>  |

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|                    | <p>must take process on their own, leaving the coordination to the authorities, if need be.</p> <p>These study visits are essential for all of in order to understand the common grounds on which our culture stands. By evaluating problems we have, we realise that those problems are similar, so we can find same approaches to them, same solutions. We found much more similarities than differences. The best way to address the common challenges is to share expertise.</p> <p>The big impact in culture is based upon personnel experience, on people working in culture field not on heritage buildings depend how city is known with its culture life.</p> <p>Revitalization of cities cannot be done without social projects, infrastructural projects are useless without people impact, people change of mind - we must implement infrastructural project together with social ones.</p> |   |
| <b>Nova Gorica</b> | <p>Culture is an important (if not the most important) vehicle for development. Raising awareness of a single individual and supporting his inherent creativity can contribute to a better social environment, with relevant consequences also for the economic welfare of the whole community. Networking and building groups of interest is important. The success of a process lies in people carrying the process.</p> <p>The visit was for my professional area very useful, as I have learned how to bring the cultural heritage to vulnerable social groups (for instance: for blind people); I learned also how to improve the living conditions for deprived social groups with revitalization of degraded areas; another lesson learned is how to connect institutional activities with non-governmental sectors.</p>   | <p>The practical examples were already been shared within the Municipality of Nova Gorica within the network of people that are partially employed in cultural institutions and partially member of NGO.</p> <p>The visit stressed the importance of identity all over again and showed another time how important it is to build your own future starting from knowing who you are where you come from.</p> <p>My work field is in health and social care, culture, sports, young people and education. The knowledge gained at the study visit will help me mostly in the area of cooperation between public and non-governmental sector.</p> |
| <b>Sofia</b>       | <p>The interaction between the cultural institution and the city, people living nearby, the different communities, NGOs.</p> <p>The process of revitalization that took place at Mlyn quarter - the cooperation between municipality, companies and NGOs.</p> <p>Social programs in the Herbst museum that gives opportunity for people with disabilities to visit and obtain impression of the</p>   | <p>Some of the good examples of the study visit may be replicated in part of our cultural institution. Also we are in a preparation of a programme for revitalization of some historical areas in the centre of our city.</p>   |

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|                       | museum.   |  |
| <b>Southampton</b>    | <p>The need to consider social/residence revitalisation alongside the revitalisation of buildings</p> <p>The power of arts for social change as well as economic growth</p> <p>The similarities across Europe in using culture to develop positive change</p>   | <p>Practically we will explore how workshop/shops can be developed as per the Priest Mill.</p> <p>A renewed desire to work with cultural organisations to engage those areas of social and economic deprivation to develop relationships and generate opportunities.</p>   |
| <b>Western Greece</b> | <p>The importance of network between cities and regions, institutions and artists, local and regional authorities, the authorities of the region and the country.</p> <p>Revitalisation: as a key sector that will guarantee the development and the financial growth.</p> <p>Institutionalisation: cultural activities based on institutions, a network of cultural institutions should be a significant part of the overall revitalisation.</p> <p>Keep the engagement of people. Artists and people could actually raise awareness in order to achieve more interesting about cultural and financial development respectively.</p> <p>The first lesson to remind again is that culture is not mainly a financial matter but more than everything a basic human need, capable and necessary to build a viable living. It's always revitalizing to have such a basic concept as the starting point of your approach to anything, much more to a study visit for culture. This concept doesn't understate the economical dimension of culture, but rather states that culture exceeds the obvious more or less economical visible aspects and stands as the prerequisite for economy and social life to flourish. In that framework Lodzkie Region has adapted the structural funds - for my point of view - to a more person/citizen centred approach, encompassing the needs of the non privilege people or people living in impoverished areas under the umbrella of their cultural concept. The use of urban regeneration with the cultural dimension consists an interesting approach which sets the base for a holistic and -more- a viable cultural intervention.</p> <p>The extroversion profile of the visited</p> | <p>Following this study visit in Lodzkie Region we should adopt the special guidelines and mainly keeping in touch with an international network of contacts that will indisputably plan a road map in setting a regional creative agency so as a conclusion to gain socially and financially from cultural activities. However as the Regional Innovation Strategy focus to culture sector, financial growth and a widely support to small - medium enterprises, since Region of Western Greece has adopted initiative SBA (Small Business Act for SMEs, which is a major and also primary perspective. Also the study visit of Lodz gives us the best paradigm of combining inputs in ways that increase the quality and value of output is regarded as a significant road to economic recovery and growth, so in that way the overall environment will become more conducive to the starting and operation of local enterprises or even better grants the right to regenerate more small - medium enterprises.</p> <p>As my working position is in the Region, one general aim is to re-focus on the overall cultural ecosystem. From this point of view we have to strengthen more and more to the unique and self -reliant value of culture as a crucial point of the notion of citizen and a crucial factor of quality life. Region's operational program - supported mainly by structural funds - deals with culture in relation with tourism and environmental protection. We still have to encompass the creative economy in a more obvious and direct way as also place lifelong learning approach in compliance with culture and for culture.</p> |

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|  | <p>institutes has in the centre of its attitude a lifelong learning approach which seems to be very effective and adequate. From more typical paths of learning programs till prototype community interventions the institutes follow a dynamic pathway in order to motivate local people, activate the cultural expression; build strong partnerships with the community. This kind of intervention seems to be the best way to consolidate the impact of the cultural</p> |  |
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### Suggestions:

- I felt in general the learning experience was strong. There could perhaps have been a more formal opportunity to listen to other delegates talk about their cities and regions (perhaps answer a set of questions set for all). Although it was possible to learn from others this was more fortuitous and could perhaps be more formalised. Apart from this the structure was excellent and I found it a very engaging and interesting visit
- Probably it would be better if representatives of local communities, NGOs and company that cooperate with both the cultural institutions and local authorities have the opportunity to share their experience of the interaction.
- An additional day would be useful to allow for a more in depth overview introduction by the experts and break away group work to consider particular issues in more depth.
- I missed the point of view from the municipal and/or regional level working on development issues.
- My personal recommendation to the organisation should be in the field of keeping alive and raising the interest and the attractiveness of Lodz museums and cultural centres by keeping planning social revitalised projects to achieve mostly the inspiration and engagement of citizens.
- One of the main goals of Lodzkie Region is the revitalising of urban areas under the overall umbrella of cultural initiation. The task is very interesting still complicated as the introductory speakers from the Municipality admitted. So it would be very useful to have more time to light the overall project of cultural and urban revitalisation.

### *Host City\Region*

*Barbara Fronczkowska (Department of Culture and Education Marshal's Office of the Lodzkie Region):* The study visit showed the complexity of the issues of revitalization in our region and showed that we have a huge cultural potential. The place where we were our guests - City of Łódź - capital of the region - plays a key role in the development of the region and brings together the problems that arise in other cities in the region, but the scale of these problems is greater and they are more difficult to solve. At the moment "the revitalization" is the key word to obtaining funds for investment and economic growth



of the city and region. The most important is the cooperation between public authority, social activists, all stakeholders, including citizens. We have to find a compromise between investment for business and social assistance for the poorest residents. It is necessary to identify common objectives. Regional authorities and The City of Łódź are thinking strategically but cooperation should be more integrated. The regional and local governments have to be more attentive, listen to the voices of experts and specialists. What 's more, the municipal social activists and animators should also cooperate in the process of revitalization. Activists can not only criticize politicians from a comfortable "observer position"; they should be co-creators of the revitalization process. However, "creative use of cultural heritage" - I think in our case, this phrase has a different meaning than in Western Europe because first we would like to provide a decent standard of living for residents, improve access to social services, create normal living and working conditions. The second step is to improve access to education and culture.

### *Comments by expert team*

*Arthur Le Gall (KEA):* this (intensive) study visit was very well-planned and organised. The topics covered touched upon different subjects such as cultural and industrial heritage, management of cultural organisations, creative education methods, social cohesion and artistic intervention in urban revitalisation projects. This variety of topics ultimately formed a coherent cocktail and stirred stimulating discussion across participants. The perspectives from decision-makers, managers of cultural institutions or urban projects, as well as grassroots organisation and artists gave participants a comprehensive snapshot of the fast-changing situation in Lodzkie. Looking forward to seeing another snapshot in a couple of years!

## 7. Conclusions

While there are different examples of urban regeneration of post-industrial cities and regions through cultural investment (Bilbao, Liverpool, Lille or the Ruhr region to name a few), Lodzkie is quite unique in terms of scale and remodelling of the urban landscape, with very central districts being revitalised. The role of artistic intervention and culture is of particular importance to preserve the sense of purpose and belonging for citizens in a region rapidly transforming itself. Nurturing the heritage of the city and the artists - giving them the space and opportunity to make a change is instrument for these ambitious urban projects to reconquer large brownfields. The study visit has shown Lodzkie is home to very talented creative individuals and forward-looking cultural organisations. Entrusting them with a role to 'activate' communities across neighbourhoods should be encouraged (be it formally or informally).

Social cohesion is a key concern for the city and the region. Lodzkie should engage in participatory processes inasmuch as possible to ensure adhesion to those large-scale revitalisation projects. Monitoring and evaluation also have a role to play there as Lodzkie is changing fast - keeping track of the efficiency and perception of public policies could support decision-makers in adapting to this evolving ecosystem.

## Annex 1: List of participants

### Participants

| Name       | Surname       | City / Region  | Position   |
|------------|---------------|----------------|--|
| Pat        | Mulvenna      | Antrim         | Investment and Funding Development manager                                     |
| Jayne      | Clarke        | Antrim         | Museum and Heritage manager  |
| Drogos     | Cojocea       | Buzau          | Executive Director   |
| Simona     | Piron         | Buzau          | Public servant   |
| Guiditta   | Lughi         | Cesena         | Civil servant  |
| Elena      | Giovannini    | Cesena         | EU projects manager  |
| Hugo       | Nunes         | Loulé          | Vice President Loulé Municipality  |
| Dalia      | Paulo         | Loulé          | Head of Cultural and Heritage division of the Municipality                     |
| Marinka    | Saksida       | Nova Gorica    | Head of department for social affairs  |
| Aleksandra | Torbica       | Nova Gorica    | Head of department for environment spatial planning and public infrastructures |
| Silviya    | Hristova      | Sofia          | City councillor  |
| Botyo      | Botev         | Sofia          | Councillor   |
| James      | Gough         | Southampton    | Director Southampton Development Trust   |
| Lineta     | Jakimaviciene | Jonava         | Head of strategic planning and investment division                             |
| Eugenijus  | Sabutis       | Jonava         | Deputy Mayor   |
| Spyridon   | Papaspyrou    | Western Greece | Director of Development Planning   |
| Vasiliki   | Krapanou      | Western Greece | Department of Development planning   |

### The team in Lodz

Barbara Fronczkowska

Study visit in Lodzkie Region - 24.03.2016 to 25.03.2016

Department of Culture and Education, Lodzkie region

Leszek Karczewski

Head of Department of Education, Muzeum Sztuki Lodz

### Experts

**Arthur Le Gall, KEA**

*Role during the visit: Lead expert*

**Peter Inkei, the Budapest Observatory**

*Role during the visit: External expert*

### Support

**Andrea Lagundzija, ERRIN**

### Guest

**Maciej W. HOFMAN**

European Commission Policy Officer

Culture - Cultural and creative industries

## **Annex 2: Presentations**

Presentations and supporting documents can be found here:

<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-09-Lodzkie-24-25-March-2016-WSWE-A7MKRC>

Further exchanges between participants have been made on the Culture for cities and regions online forum.

Pictures of the visit:

<https://www.flickr.com/photos/135418594@N05/albums>