From Polish-Ukrainian Centre "Wolska"
To Wolska Mosaic

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Open to your communities – Impacts of developing community-based approach in the field of public services

Dear Reader,

You are reading a publication that is the result of a three-year international cooperation supported by the European Union; the cooperation of three renowned organizations from the Czech Republic, Hungary, and Poland.

The Centre for Mental Health care development (CMHCD) in the Czech Republic established a Recovery college and supports people recovering from mental illness and their loved ones as well as actively participates in the development of the professional support of people with mental health issues.

The Hungarian Association of Community Developers (HACD) is a national non-profit organisation dealing with different kinds of topics connected to community development and the co-creation of solutions to local problems, including the initiation and enhancement of community-based services. In partnership with the Szatmári Sub-Regional Centre for Basic Social Services, HACD has elaborated the know-how of transforming the day care service for elderly people into a community-based service.

The Association Local Activity Support Centre (CAL) is a nationwide organisation which has been supporting community-based methodology in local communities for more than 20 years in Poland. In partnership with the Wolski Cultural Centre in Warsaw, a new approach has been jointly developed to include the community, especially vulnerable groups (e.g. migrants, refugees, the mentally ill and others) in co-creating the activities and services of the cultural house. A place for the community and especially vulnerable groups - Wolska Mosaic has been created and developed. The basis for these initiatives is the notion of inclusive culture and the community cultural centre idea.

Although each organisation focuses on different target groups seeking public service assistance[1], they still share a common approach to offering support. This is to integrate people in difficult life situations into the community and to support community residents in accepting and understanding vulnerable people.

The opportunity to collaboratively develop and adapt a relevant methodological approach (*Recovery College)* was provided by the project *"Open to your communities - Impacts of developing community-based approach in the field of public services"*, supported by the Erasmus+ project of the European Union.

It seemed quite a challenge to bring together the aspects of the different target groups/participants and different field types of organization, but during the project process, we found and revealed wonderful possibilities of mutual learning and support, and experienced great examples of synergies.

Our experience has also shown that it is not easy and could take a longer period while one's service could start operating on a community basis. During the transformation processes we have faced many questions and practical challenges. Do people with mental illness have the same needs as refugees or the elderly people? How practical is or can our help be? What are the realistic opportunities (financial, spatial...) for providing help? What are the best practices to involve service users in co-creation? How can we motivate the stakeholders (service users, community members, professionals) to actively participate in this transformation process?

These are just examples of the questions we have asked ourselves as the project implementation team. There were many more. While compiling this handout, we concluded that it was simply not possible to create a sort of "instant cookbook" that is ultimately good for every type of institution and every type of services.

So, we focused on the core values. The things that connected the three organizations and really mattered. What we did not and do not want to deviate from:

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[1] The meaning of 'public service' differs country by country. On the understanding of the term by each team, see the case studies written about the processes implemented during the *'Open to your communities'* project (published on the websites of the three organizations).

- If our service is to be useful, we must co-create it with those for whom it is intended. Co-production.
- We want people (staff, volunteers and users) to feel comfortable in our service. Welcoming.
- We are in the same boat. Sharing personal experiences is a natural tool to help.
- We would like to bring public services closer to the members of the local community.

The Handouts developed by the three participating organizations have been translated into each national language (Czech, Hungarian, Polish) and English. Please find them on the web pages of CMHCD, HACD and CAL.

In the spirit of co-creation, the professional teams welcome all feed-backs and further questions or remarks.

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Table of Contents

INTRODUCTION

Since its establishment in 2000, the CAL Association has been involved in developing the methodology of community work in Poland. In this area we have dealt with both work with territorial (neighbourhood) communities and the so-called categorical communities based on other identification aspects (identity, interest, problem, needs). Despite these differences, what both groups of communities most often have in common is that they co-exist in a specific local environment (city, rural municipality), which is the space for their interaction. The aim of our support is that the meeting of different groups and communities should foster the realisation of their potential and serve the purpose of mutual integration and consequently build an inclusive local community.

Among the tried-and-tested strategies for community work, one of the more effective ones has been to cooperate with local public institutions (schools, libraries, welfare centres, cultural centres) by developing a variety of methods to open up to the local community. Cultural centres have a special place in this group - due to the least degree of formalisation and bureaucratisation.

Thanks to a number of projects, it has been possible to develop the competences of the community centres in terms of researching community needs and resources, supporting civic initiatives, neighbourhood work, creating places of local activity. In our opinion, the situation is ripe for a deeper reorientation of the work methodology of the community centres. A strategic direction to change the way community centres work could be, in our opinion: a focus on working with vulnerable groups based on co-creation/coproduction of social and public services. The direction we have taken is directly in line with the Erasmus+ project 'Open to your communities' and implies:

- focus on cultural services as a chosen form of public/community service);
- the practical implementation of the co-creation principle, whereby (potential) service users do not simply use the service, but actively cooperate with the service provider in the initiation, production/operation, implementation and evaluation phases of existing or new public/community services;
- the development of a methodology for working with vulnerable groups by community centres which becomes the basis for their programmatic and organisational transformation towards a new model of cultural institution - the Community Cultural Centre

In order to achieve our objectives, we chose a cultural centre which, on the one hand, declared its readiness to get involved and, on the other, had significant experience and potential to achieve the goals we had

outlined. The choice of a strong institution was based on the conviction that we needed a concrete case study, but also an institution that could carry out the dissemination activities of the model. The assumption of working with a mature institution and a competent professional team determined the choice of working methodology.

The implementation took place in three main stages:

- working on a methodology for working with vulnerable groups based on a concrete example
  Refugees from Ukraine were selected for the experiment. The project developed various activities and services to support this community within a community centre. The activities were carried out within the framework of the Polish-Ukrainian Wolska Centre created for this purpose;
- transforming the PUCW concept into the broader Mosaic concept, which extends the work and services created with the Ukrainian community to include all activities in the area of multiculturalism;
- integrating the experiences of the previous phases and developing a holistic concept for community centre programming based on working with vulnerable groups, participation and co-production of cultural services with a community place philosophy.

All the activities in the project piloted by the CAL Association were carried out in partnership with the Wolski Cultural Centre. The WCK is one of the largest cultural centres, covering the central, dynamically developing 100,000-strong district of Warsaw. An important distinctive feature of the WCK is its cultural and community work based on Places of Local Activity. These establishments bring together the local community, which through them has access to the resources of the Wolski Cultural Centre. The idea of these places allows the local community to benefit from the WCK's support in the implementation of their own cultural and artistic projects. As part of the project, we decided to use the experience of MAL to deepen our work with vulnerable groups and develop a methodology for co-producing cultural and social services.

CULTURE AND SOCIETY IN TIMES OF DIVERSITY

Our methodological explorations directly relate to the key challenges of the contemporary world, which are felt not only on a global or national level, but affect the daily lives of local people. Among the most important issues we have to deal with are certainly the increasing socio-economic inequalities and the

multidimensional forms of exclusion of diverse groups and communities from development. A forward-looking designed response to these challenges is the concept of inclusive development, which, following the United Nations Development Programme (UNDP), can be defined as development that counters discrimination by providing opportunities for all to participate in social and economic life. It is development that includes a layer of socially excluded people, regardless of gender, age, nationality, sexual orientation, physical ability and economic situation. An inclusive type of socio-economic development is one that leads by allowing socially excluded people to participate in the benefits of economic growth.

INCLUSIVE DEVELOPMENT AS A CONTEMPORARY CIVILISATIONAL CHALLENGE

The term 'social exclusion' was used in the 1970s by R. Lenoir, who referred to people with disabilities, suicide attempters, the elderly, abused children, drug addicts, criminals, single parents and other marginalised people and households with multiple problems. The scope of the socially excluded has been widening pointing to old and new dimensions of social exclusion. Contemporary research already identifies dozens of groups at risk of social exclusion. These include: low-paid workers and the poor; school drop-outs; people with a criminal record; single parents; abused children growing up in problem families; young people, especially those without work experience, refugees and immigrants; racial, religious, linguistic, ethnic, sexual minorities; welfare recipients; differently dressed and speaking, subcultures, lonely people, people who do not use the Internet, the communicatively excluded. We are constantly discovering new groups and forms of exclusion. The observation of social phenomena and trends shows the increasing diversity of the social world.

DIVERSITY AND ITS DIMENSIONS

Diversity is not a new phenomenon, it has always been present in societies, which means that it has always been present in local communities as well. People are different from each other, no matter how similar they are. The term diversity has essentially one meaning, but at the same time many perspectives. For example, the influential visionary of development mechanisms Peter Drucker pointed out that diversity encompasses many demographic and socio-economic aspects of society, including an ageing population, an increase in the competence and knowledge of the workforce, increased immigration, the changing role of women in the labour market, or increasing cultural differences and gender roles. There are many similar analyses nowadays, but one thing they all have in common is that diversity is identified in them as one of several most important challenges and development trends of the world in the near future. In attempting to address the phenomenon thus diagnosed, reference can be made to its three fundamental dimensions:

- the primary dimension of diversity

These are differences between people with which a person is born and/or which have a major impact on early socialisation and on a person's functioning throughout life. They shape one's image and have a significant impact on one's perception of the world. This dimension mainly takes into account biological characteristics, which are usually visible. They are essentially innate and people cannot change them, and their importance is felt throughout life. Six basic primary dimensions of diversity are accepted: age, ethnicity, gender (dis)ability, race and sexual orientation.

- the secondary dimension of diversity,

These are sometimes less visible or not visible at all, may be of lesser importance in a person's life and can be changed. These include education, language, physical appearance, marital status, lifestyle, value system, outlook on the world, attitudes, ethics, take psychosocial aspects into account, etc.

- the non-obvious or intersectional dimension (cross-features) of diversity,

This includes the phenomenon of cross-over, overlap and overlap between different characteristics that reinforce discrimination (e.g. race, religion, migration), as well as the perspective that certain characteristics hitherto considered to be biologically determined are now considered to be (partly) socially and culturally constructed (e.g. disability, gender).

In the community work carried out by CAL Association animators and educators, we are looking for effective methodologies that take into account, on the one hand, the promotion of autonomy and non-discrimination of diversity (diversity) and, on the other hand, foster the creation of spaces of inclusion and the building of an integrated community. We start from the assumption that diversity is a mixture of many loose, unrelated and sometimes conflicting characteristics/factors/components. Inclusion, which refers to a cultural and environmental sense of belonging, can ensure that the individual components of this mix begin to complement each other and work well together. Inclusion, understood in this way, can be defined as the degree to which people/residents feel part of the basic processes within a particular territory/social group, including through 'influence on decision-making', and 'access to information and resources'. The prerequisite for creating an integrated (local) community - is not just having diverse inhabitants, but rather causing diverse inhabitants to be socially and subjectively included and integrated.

A sense of inclusion, as well as acceptance in a group, is associated with many positive outcomes, such as increased loyalty, cooperation and trust. Two types of bonding, or social capital more broadly, are involved in this process:

- *bonding*

  They are directed inwards to strengthen excluded communities and homogenous groups. They are reminiscent of the bonds that exist within the family or other homogeneous groups and enrich people with values and ideas that are important to small social circles that close themselves off from competing visions of cultural order.

- *bridging*

  They are externally oriented linking diverse groups/characters and allow the use of external assets and information spread. These ties are formed in heterogeneous groups, connecting people from different social structures (e.g. friends, neighbours).

In contrast, the difference between bridging and bonding social capital - a well-known researcher of this phenomenon, Robert Putnam, put it this way: *bonding type capital is good for 'surviving', but bridging type is important for 'making progress and developing*. It is worth emphasising that both processes relate to diversity and social exclusion. However, it is only by creating **an inclusive culture that** people feel respected and valued for who they are as individuals or groups, and that valued diversity stimulates creativity. This in turn creates the space for the postulated inclusive development.

INCLUSIVE CULTURE - A NEW DIMENSION OF SOCIO-CULTURAL ACTIVITY

The contemporary face of culture and the current dimension of cultural participation has changed rapidly to such an extent that it hardly resembles that of just a few years ago. Cultural reality has been transformed by the onslaught of various global and local processes and by the emergence of new media and information technologies. The cultural landscape has been transformed at a rapid pace, both externally and internally, with unrecognisable changes in cities, villages, regions and, above all, in people's values, attitudes and lifestyles.

THE ETERNAL DEBATE - ELITE OR POPULAR

Culture in its broadest sense, the name encompasses all that in the behaviour and equipment of members of human societies is the result of collective activity and learning rather than biological inheritance.

Until recently, humanistic reflection on culture has quite clearly tended to hierarchise its varieties and reinforce the division into "high" elite culture and "low" mass culture. This division has its roots in previous centuries, when elite culture was distinguished not by the level of its content, but by the accessibility to it of representatives of high social classes.

The elitism of culture is not due to the fact that it is enjoyed by a certain social class, political or financial elite. The point is that the reception of this culture requires appropriate competence, as its content is usually difficult, and this is what determines elitism. High culture is distinguished by original works, recognised by art critics and scientific authorities. The output of high culture is difficult to access, as it is scarce and thus expensive to use. On the other hand, "low culture" (mass/popular culture) is linked to the sphere of people's everyday life, and there is certainly a strong consumer/entertainment aspect to it. In general, its reception does not require special preparation. It is also worth emphasising that the power of popular culture lies in its diversity, so that everyone can find their place in it.

NEW FIELDS OF CULTURE

Dynamic changes in culture are accompanied by a horizontal phenomenon - the 'expansion of the cultural field'. This means the appearance within it of what has hitherto functioned outside of it - both actors, processes, objects and the relations that bind them. The widening of culture can take place in at least two ways:

(a) by increasing the range of phenomena to culture, adding new manifestations, forms of culture, but still seen as a separate institutional sector of life reserved for professional artists, sometimes amateurs, in which the majority of the population are consumers of cultural goods;

(b) by recognising the cultural status of the ways of life of diverse often excluded groups and communities, through anti-discriminatory practices and by 'making visible' and valuing what has been marginalised by the dominant culture.

INSTITUTIONAL VS. INFORMAL ACTIVITIES

In common perception, cultural activity is identified with cultural institutions. We look upon it as a separate sector of public life dealing with the creation and dissemination of art, support for artistic activity, education and upbringing through art, creating space for the development of amateur artistic movement in such basic fields as theatre, film, music, dance, visual arts; awakening and satisfying cultural and aesthetic needs based on stable and (commonly) accepted aesthetic norms, taking into account the division into high and popular culture, and emphasising the importance of the role of

tradition, memory and cultural heritage. Meanwhile, the widening of the cultural field has meant that a large part of this now-discovered culture, i.e. a range of creative practices of everyday life, various forms of citizen activation, activities on the Internet, is happening outside cultural institutions. Mass social events as well as intimate debates organised in community centres or cafés play a culture-forming role. In recent years, the pool of entities actively animating culture has grown enormously. These are no longer only public institutions, but also community/urban movements, informal groups, housing estate councils, neighbourhood associations, private initiatives, concrete individuals, thanks to whom more and more is happening locally. The following graphic illustrates the two dimensions of organising cultural practices in the expanded cultural field.

EXTERNAL AND INTERNAL MANIFESTATIONS OF CULTURE

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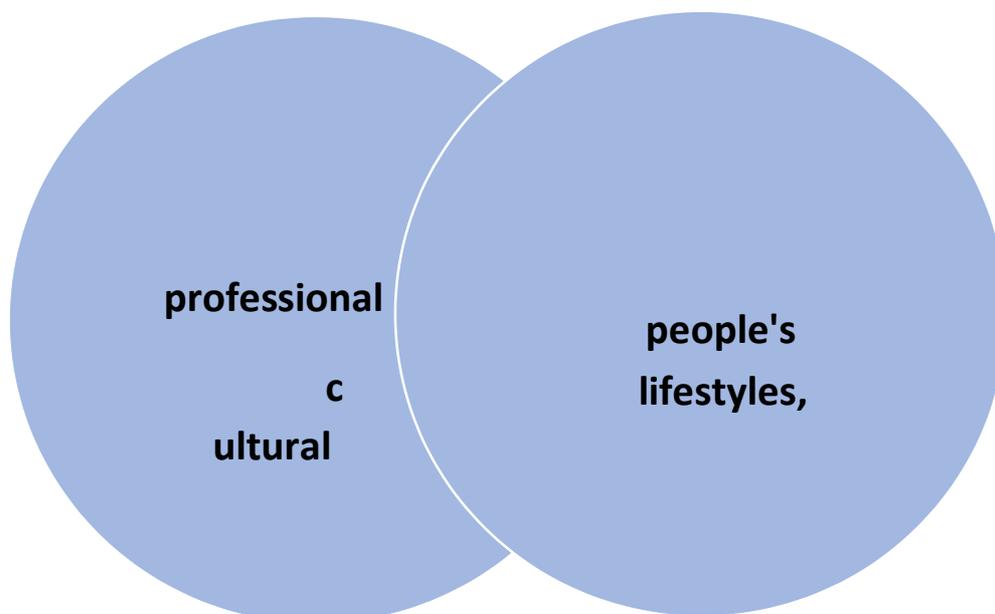
Culture is often seen like an iceberg, there are parts that are clearly visible and those that are hidden underwater. We can see the external manifestations of culture: music, literature, architecture, art, rituals, theatre, dance. The underwater part that underpins the whole mountain is the sphere of invisible culture, which includes the values, beliefs, the way of behaviour that

influences the external manifestations of culture. In the functioning of contemporary cultural institutions, it is important to realise that culture is not only the creation of works of art, but first and foremost the process of creating values, norms, patterns of behaviour that are relevant to people and the community in which they live. The methodological search within the Social House of Culture concept reaches largely into the "underwater dimensions of culture". The strategic objective is to initiate activities to strengthen the involvement of community centres in the life of the local community, to discover and develop the potential and cultural capital of its members and the cultural resources of the community

PUBLIC SERVICES ENTER THE CULTURE

Nowadays, in the field of local government activities, a key term used to describe how the needs of residents, or the local government community more broadly, are met is *services.* These are all activities related to the direct or indirect satisfaction of human needs, but which do not directly produce objects. Among the broad set of *public services that the* public administration is obliged to provide, *social services* occupy a special place.   They are activities undertaken to directly satisfy human needs and do not involve the production of material goods; they serve to meet the individual needs of individuals and families, but their quality and availability affects the functioning of wider communities and social groups. They can be organised, financed and provided by both public and non-public institutions; paid and unpaid. A distinguishing feature of social services is that their delivery requires the incorporation of human characteristics, e.g. emotions, feelings, empathy, personality, experience and personal relationships. The category of social services includes, among others, services in the field of*: education and upbringing, health care, social welfare, rehabilitation, culture, recreation and leisure. It can therefore be assumed that cultural services are part of social services, which in turn belong to the broadest concept of public services.

Two overlapping cultural fields - cultural service delivery spaces		
	"Serving culture" - culture in the narrower sense	"Culture-making - the social creation of culture" - a broad view of culture

Definition of culture	Cultural development in its narrower and institutional understanding. It is a distinct sector of life public for the creation and dissemination of the arts, supporting the activities of the artistic, education	The development of culture is broadly understood as 'the specific way of life of a certain collectivity and all that is its product and that defines it'. A distinctive feature of culture is how people live in a certain community.

	and education through the arts, creating space for the development of an amateur artistic movement in basic areas such as theatre, film, music, dance, visual arts; arousing and satisfying cultural and aesthetic needs based on stable and (universally) accepted aesthetic standards, including a distinction between high and popular culture, and with an emphasis on the importance of the role of tradition, memory and cultural heritage.	It thus takes into account everything that makes up the specific existence of these collectivities: the daily and festive practices; the products of their actions; the rules, values and meanings; what they believe and what they know; the relationships they enter into, and so on. Thus understood culture can manifest themselves in artistic activities and various fields of art, but it can also mean other types of activities of creative expression, social innovation and socio-cultural action.

Dominant mechanism and mode of operation	"From the top" Delivering cultural activities and services based on the needs of residents with a particular focus onthe needs of those with artistic talents	"From the bottom up" Activating potential individual, group and community residents
Direction in the development of the community centre	*DK seeks excellence in sectoral culture, tends to pursue a narrow specialisation and creates a division between artists and audiences and between amateurs and* *professionals.*	*A community centre closer to the issues that focus social activity, stir controversy and are the culture of everyday life. The nature of the activities responsive, socially engaged.*
Area-specific forms	- art education centre, (talent education), - organiser of the cultural scene (exhibitions, performances, festivals, holiday settings), - logistics centre for initiatives by others, - places to keep local traditions alive, - cinema, - library, - historical chamber, - orchestras, choirs, music/dance bands, - gallery, - studios, recording studio	- medialab, - initiative incubator, - activity centre, - third place, - community centre, - creative co-operative, - organisation community, - crowdfunding, - clubhouse, - hub, - local partnerships, - regranting for residents' activities, - interdisciplinary activities.

METHODOLOGY FOR WORKING WITH VULNERABLE GROUPS IN A COMMUNITY CENTRE

The aim of our cooperation with the Wolski Cultural Centre in the first stage was to develop an approach to working with vulnerable groups in cultural institutions. It was therefore important to define what a vulnerable group is, how a cultural centre works in the traditional paradigm and how this approach will change

VULNERABLE GROUPS

As a result of the debate, we accepted that the term means: groups of people who, due to factors usually beyond their control, do not have the same opportunities as others or whose specific characteristics or situation make them less fortunate. Examples include the unemployed, refugees and other socially excluded people. They require special treatment due to their weaker position in society, fewer resources and opportunities. They are migrants, who are often exploited; vulnerable workers young and old, people with disabilities, pregnant women, newborn babies, children and the elderly. In Europe today, one of the most vulnerable groups are children who have migrated to another country.

In Poland, this group also includes foreigners who often experience labour rights violations and labour market discrimination at work. Observations of vulnerable groups show that very often one group strongly influences the other. This can be seen with unusual acuity in the case of family problems. In this group, the status of children and young people often deteriorates dramatically due to the difficult situation of the family. Seniors, on the other hand, are further aggravated by disability and, in the case of the homeless, by lack of work, addictions and helplessness. Belonging to two vulnerable groups at the same time means that it is even more difficult for such people to find their way in society. At the same time, we pointed out that vulnerability is also part of how institutions function. It is the capacity of institutions to identify, perceive and understand signals and contexts in social interactions.

CO-PRODUCTION OF PUBLIC SERVICES

As with vulnerable groups, a reflection on the concept of co-production of public/community services was part of the work. Although it is not a commonly known and used term, it expresses an idea that is present in one form or another in almost every local authority community. For we are always talking about co-production of services when citizens individually or collectively engage in the process of providing public services (such as education, culture, health care, social assistance, etc.).

Indeed, in many cases, such participation is embedded in the very essence of service provision, where both parties are interdependent. However, the idea of co-production is not just about recognising this fact,

has multiple benefits for all parties involved: service providers, service recipients and the community at large. Engaging audiences and the environment brings better satisfaction of individual and collective needs, strengthened social bonds, social cohesion and improved democratic processes.

We highlighted four types of co-production activities:

- co-commissioning of public services, which involves residents in the selection of services;
- co-design of public services, the idea being to get ideas for creating these services;
- co-delivery of public services, i.e. joint action to deliver certain services;
- co-evaluating public services, i.e. involving residents in evaluating services and the level of satisfaction of their users.

It is important to create the right conditions for the development of co-production, in the form of incentives and opportunities for involvement and the right attitude of professional service providers. A positive social climate and the right attitudes of both service recipients and service providers are essential for the development of co-productions. An additional advantage is that events organised by local people themselves 'self-promote' as it were, and have a greater integrative value:

Important resources are **local activity spaces** which are not only meeting places for the local community, but also (and perhaps primarily) places where co-produced social services can be provided, organised and run in whole or in part by residents. Such processes are already taking place, but could be stimulated to a greater extent. It is also crucial to support local associations, especially the less formal ones, which can become involved in the co-production of services but face barriers in the form of formalities related to competition procedures. One senior citizen involved in community activities put it this way:

SETTLEMENT AS HISTORICAL INSPIRATION

The refugee support model launched by the JRC is inspired by the historical experience of American and English settlements. The stimulus for the development of the settlement movement in the UK and especially the US was mass migration and the lack of developed models for welcoming such large numbers of people. The challenge was to build an open place for visitors, neighbours, so that they were not 'different' or 'inferior' but 'their own' - diverse and interesting.

The concept of settlement can also be a source of inspiration for social educators, animators, social workers and others working with migrants on a daily basis today. In the WCK's practice, the spaces for the realisation of community work are Places of Local Activity, i.e. places *"which, in addition to their daily*

activities [...], support local ideas and social activities of the inhabitants. MALs foster the realisation of residents' ideas, the establishment of neighbourly relations and active leisure activities in the immediate surroundings."

The Polish-Ukrainian Centre "Wolska" is one of the MALs that has been oriented towards community work with refugees (and in the future more broadly with migrants).

SITE CREATION

Space plays an important role, because it is in space that 'life happens', things are decided, meanings are revealed. Both physical and relational space are important. The combination of these two aspects creates Place. It can be said that places relate to us with reciprocity. Place is to all a space that is safe and 'familiar', but at the same time diverse and full of encounters with people. Places don't just create themselves - they give us something to think about. Places shape us - we become like the content of those places.

RELATIONS WITH THE LOCAL COMMUNITY

In the Place, relationships with the local community are created gradually, in small steps. Animators help people to see that they have common issues within the local area-but not only there-and that they can benefit by working on them together and autonomously. This is an important dimension of community work because it has the effect of reducing isolation and alienation. Helping to work on these common issues, often by setting up task forces made up of members of a vulnerable community (to make a neighbourhood breakfast for example), emboldens the next steps (a series of community workshops, a joint celebration, a small festival). Problems and needs can often be addressed more effectively if they are addressed collectively than if they are addressed individually. When one community exists within another, they permeate each other in complex ways.

MOBILISING AND ORGANISING INSTITUTIONAL RESOURCES

The venue also has an important role in mobilising and coordinating institutional resources. Being part of a cultural institution that has extensive relations with many public, social and private actors, it can effectively absorb the resources of these organisations. This is because it is a proven and therefore reliable partner. It is also significant that the cultural institution is characterised by considerable flexibility and provides a creative/artistic environment for helping actions. The WCK also allows for the efficient handling of large projects and gives a high probability of success, which is also worthwhile when choosing a partner.

COMMUNITY BUILDING

In the activities constituting Place, the conscious creation of a community and inter-institutional cooperation environment seen as a method of development plays an important role. The third phase of our collaboration consisted of reflective monitoring of practical activities. Over the course of the project, key aspects of the solution-building process were identified.

WARM SOLIDARITY RELATIONS (LINKING THE SUPPORTERS AND THE SUPPORTED)

They are understood as a set of practices expressing a willingness (personal or institutional) to bear the cost of helping others. Institutional willingness is very clearly founded on the moral commitment of the representatives (usually leaders) of an organisation that is a member of a solidarity network built by a social enterprise/institution. The actor (supporter) and the recipient are bound to each other by *feelings of* belongingness and sometimes compassion. The motivation of the supporter is at least partly *altruistic*. The actor is convinced that his actions are *helping* the recipient in some kind of distressing, threatening situation. The actor perceives the threat as a *moral* problem, namely as a source of *bonds*, usually also as an injustice to the recipient. The actor believes that he or she is *personally* morally obliged to act, but is not formally obliged to do so.

CURIOSITY TO DISCOVER OTHERS

Knowing yourself and others is the basis for building close relationships. Closing oneself off to the other person causes relationships to become superficial, cold. Self-discovery offers a multitude of benefits. We activate all our intellectual and emotional resources to discover other people's motivations and strategies. *We open up to each other and gradually get closer. This process is particularly intense and interesting when people from different cultures with different forms of identity meet.*

BUSINESS - OPPORTUNITY TO BENEFIT FROM SERVICES

Independent of values and mutual curiosity, the bond is the common and personal interest of community members. By being in the Place they can have jobs, education, entertainment and material support of various kinds. And all this in one place without the need for additional efforts and competition.

STEPPING INTO THE ROLE OF CO-CREATOR, NOT JUST RECEIVER

From the outset, it was assumed that representatives of vulnerable groups are not passive recipients of aid. Whenever possible, they would be involved and engaged in activities for themselves, others and the local community. This type of approach was intended to counteract passivity and apathy and, above all, to strengthen the empowerment and agency of people deprived of their homes and homelands.

INTERMINGLING OF SERVICES/GROUPS (MIXING OF GROUP PARTICIPANTS)

Those involved emphasise that they find it inspiring that it is not a homogenous community. For example, in Mosaic, besides refugees from Ukraine they meet other migrants (from other countries), there are artists, workers, volunteers, people from other organisations. The same is true in other Places.

THE PEOPLE/ENTITIES INVOLVED SHARE VALUES IN THEIR DAILY LIVES (PRACTISING SHARED VALUES)

As indicated above, an important bond of the actions taken is that each should express similar values, even if the way they are expressed is sometimes very different.

SAFE SPACE (REDUCTION OF UNCERTAINTY)

A place, it is meant to be a safe and familiar space. In this place we are not threatened by anything, we can always gain help and understanding. We can also try something different without being afraid that failure will expose us to ridicule or deprive us of support. It is both social (dedicated and important for a specific group/community) and public accessible to others.

SHARED PASSION AND CARING FOR EACH OTHER

At Places, there is a strong focus on opportunities to do things that involve passion. It is as much about discovering new passions as it is about using existing ones. Of course, there are special opportunities for artistic passions. Taking care of each other is not an unwritten rule listed in the catalogue of values, but it is an important and respected one.

Places are multidimensional spaces for the creation and delivery of social services. We can divide them into:

a. "Co-created services" (created or co-created)

    2.1.1. Playing, singing together

    2.1.2. Caring for the Place

    2.1.3. Joint outings

    2.1.4. Activities

Resource discovery methodology as a basis for commissioning this type of service (patience, attentiveness, daring)

b. Donated services (not when they can later become co-created)

The starting point is needs. There is a division between those who give and those who take/get. In this way, it is realised:

- Information and guidance
- Methodology for needs assessment and personalisation of services
- Education

c. Mixed services

- Community breakfasts (top-down initiative, but programme prepared by the community)
- Animation - as a basic methodological approach

Mosaic is being created - a new form of organisation and programme

Investment was made in strengthening the function of the community activity venue by merging with the pre-existing Family MAL. This has strengthened the PUCW staff, rationalised costs and strengthened the capacity to run permanent activities. The change from hostel functions to resident places is slowly taking place. It is envisaged that these will be artists and animators from the migrant community from all over Europe. In this way, there will be a broadening of the programme formula from support for Ukrainian refugeesto activities of a multicultural nature. This also requires changes in the symbolic sphere, including the giving

of a new name. The redefinition process is taking place slowly with the active participation of all members of the community.

COMMUNITY CENTRE MODEL

MAIN RECIPIENTS OF THE MODEL:

- Directors, Managers of cultural institutions

- it is worth creating a supplement to the model aimed at organisers (local authorities). Promoting the model at this level could result in e.g. including the social model of the community centre in competitions for managers.

THE VALUES BEHIND THE COMMUNITY CULTURAL CENTRE MODEL:

- openness

- diversity

- trust

- inclusiveness

- transparency

ACTION "FROM ABOVE"

PROGRAMME BOARD

One of the participatory tools that are used in cultural institutions is the appointment of a Programme Council. This is a body made up of representatives of the local community (residents, representatives of local institutions, representatives of local NGOs) who advise the managers of the Community Cultural Centre. They can be consulted by the management on the activity model "from below" and "from above". On the other hand, the Programme Council can itself give its opinion on the institution's programme and offer and propose changes. However, the initiative function is limited, as this body does not usually have its own fund for activities or the possibility of directly influencing the activities of the Community Cultural Centre. Their comments may or may not be taken into account by the institution's managers. The Programme Council is a term body. Its members are appointed by the Director or elected in an open call for a fixed term. Meetings of the council are convened regularly, although the frequency is not usually high.

An advantage of the Programme Council - compared to the other participation tools described in this section - is its long-term nature. The staff of cultural institutions have a permanent body that they can ask for their opinion when they need it. There is no problem of outreach, which can be faced during a needs survey or public consultation. The members of the council also tend to have experience and knowledge of cultural and social activities, so the quality of their advice is high and their proposals relevant. However, the elitism of this group can also be a disadvantage. A community centre that only uses this participation tool may be accused by other residents of listening to the needs of a narrow community. Members of the council are also often representatives of specific interest groups (a representative of a selected area of the locality, a member of an NGO working for one social group, a representative of a selected artistic community), and use their presence to lobby for their environment. The downside of the functioning of the Programme Council is the limited possibility to influence the activities of cultural institutions - which I wrote about above. Some residents are not aware of this. They come with concrete ideas and quickly discover that being on the Programme Council does not give them the opportunity to implement them. Discouragement then sets in and they slowly begin to withdraw from activity.

Difficulties with the functioning of the Programme Council should not, however, discourage the manager of the Community Cultural Centre from appointing it. There is no top-down imposed model for the functioning of this body. The shape of the Programme Council depends on the regulation adopted by the Director. The managers of the institution should answer the question of which areas of the Social Cultural Centre's activities they want to give more influence to the members of the council. Focusing on giving an opinion on all activities (without the possibility of greater influence) is unrealistic (in terms of time, competence, function) and uninvolving for the residents. The initiative function of the Programme Council can also be enhanced by giving it a budget, which it can allocate to authoritative activities carried out together with the Community Cultural Centre. We think it is worth trying to reshape this participation tool, so we encourage you to experiment.

GATHERING RESIDENTS' NEEDS AND INCORPORATING THEM INTO THE DAY-TO-DAY ACTIVITIES OF THE COMMUNITY CENTRE

A community centre should not only create the conditions for grassroots social activities. It is equally important to regularly survey the needs of the residents. The information collected is used by the Community Cultural Centre to develop both "bottom-up" (social) and "top-down" (artistic and educational) activities. The surveys allow for ongoing modification of activities, entering new areas or better adapting the institution's infrastructure to the needs of the residents. It would be useful to have a person with a sociological background or experience on the Community Cultural Centre team, but this is not essential. There are a number of qualitative research methods that can be successfully planned and carried out by first-time diagnosticians. Based on the experience of researching the needs of residents carried out by the Wolskie Centrum Kultury, a guide to planning and carrying out a local diagnosis has been produced.

ORGANISATION OF A SURVEY OF RESIDENTS' NEEDS

The activities of the Community Centre foster an understanding of residents' needs. Open Places shorten the distance between the institution's staff and neighbours. Closer, collegial relationships are established, so that residents feel less resistance to communicating their needs. The opportunity to put their ideas into practice reinforces the image of the Community Centre as an institution sensitive to the needs of its residents. Neighbourhood initiatives themselves are an important manifestation of residents' interests, which can inspire staff to enter new areas of activity. The staff of the Community Cultural Centre should also try to collect the

needs of residents in a more structured way using dedicated research tools. This approach has numerous advantages:

- The survey allows us to gather a large amount of knowledge in a short period of time. By focusing only on the process of getting to know the needs of the residents, we do not miss any relevant information. This is a comfort we do not have during our daily work. Gathering a large amount of knowledge and getting to know the perspectives of different groups of residents will help us adapt the institution's operating model to the needs of the community

- During the day-to-day activities of the Community Cultural Centre, we are only able to find out about the needs of residents who are already using our offer. By organising a survey, we can also reach out to those who are not connected to the institution. Finding out about their interests and needs can help us build a new offer that will attract new audiences.

- Organising a needs survey will be another measure to strengthen the image of the Community Cultural Centre. In doing so, we demonstrate to audiences and the wider community our openness to collaboration. The effects of the survey may resonate long after its completion. When an idea for an activity is born in the minds of residents, they can come to the Community Cultural Centre with it in the first place.

- The Community Cultural Centre constantly needs to look for additional sources of funding to enable it to better respond to the needs of its residents. Citing the results of a needs diagnosis can significantly increase the chances of obtaining funding from a grant competition or engaging a business partner.

ORGANISATION OF PUBLIC CONSULTATIONS

The Community Cultural Centre should organise a public consultation every time it plans:

- modify your operating model (or part of it) "from below" or "from above"

- give new functions or change the operating model of one of the existing facilities, which involves modernising the space or purchasing new equipment

- opening a new facility - especially if it will be organising "bottom-up" activities

At the outset, it is worth outlining the difference between a needs survey and a public consultation. A needs survey is usually carried out without any preconceptions on the part of the Community Centre. We go out to the residents with a so-called 'white sheet' and collect their needs in selected areas, e.g. culture, neighbourhood activities, the quality of the public space in which they live. At the level of needs research, the institution itself does not propose specific solutions. In the case of public consultation, it is different. We already give our diagnosis some concrete frameworks. This may be less outlined (e.g. we define the general function of our new facility) or more concrete (e.g. a finished design for a new SITE dedicated to 'bottom-up' activities). Conducting a public consultation is also a greater commitment to the residents, as we are communicating a desire to make a concrete change that we are inviting the community to work on. The Community Cultural Centre should, within a certain time frame, implement its plan taking into account the needs of the residents with it. This commitment is also conditioned by law in specific local government

ordinances. The needs survey does not propose specific changes and taking into account the conclusions of the diagnosis is spread over time. The participants in the study will also expect their voices to be taken into account, but during the process the staff of the Community Centre communicate that this will not happen immediately.

Public consultation - as well as needs research - is an activity that builds the image of the Community Centre as an institution open to the needs of the community. This form of involving residents in co-decision-making is more engaging, because it gives them a specific perspective on how their needs can be realised. When creating a new place or modernising/changing the functions of an existing one, consultations can significantly increase its chances of success. Firstly, consultation is great publicity. A large part of the community will learn about the new initiative. Secondly, the process of involving residents in co-determination can build a community leaven around the Open Place - the first active residents who will be the first to organise their ideas for activities in it. Building an offer 'from below' is usually a long process, as this model of cultural institutions is still not widely present in the minds of residents. Public consultation can significantly accelerate the stage of building a community that will be willing to implement their ideas in a community centre. Another advantage of such a research process is the adaptation of the equipment, offer or operating model to the needs of local residents. This will enable the community centre to make better use of its financial resources (e.g. to buy the right equipment) or to increase the number of residents enjoying workshops and events. Public consultation increases the effectiveness of an institution on many levels. A final advantage of consultation is the opportunity to obtain expert knowledge. A feature of the Community Cultural Centre is a broad understanding of culture and entering into new areas of activity that have not previously been implemented in cultural institutions. The staff follow new trends in social activities and incorporate them into the institution's offerings to respond to the needs of residents. Unfortunately, they may lack the practical and expert knowledge to help them plan well a new format of cooperation with the community, e.g. creating an Eatery or launching a free shop. Community consultations provide a structured way to gain knowledge about a new trend from people who work in the area on a daily basis. In this way, the Community Centre is able to guard against mistakes that might occur when launching a new format of activity.

Public consultation on the creation of new Open Places - Neighbourhood Clubhouse, Co-op, Neighbourhood House on Obozowa Street

EVALUATION OF "BOTTOM-UP" AND "TOP-DOWN" ACTIVITIES CARRIED OUT BY THE COMMUNITY CENTRE

A community centre should not only ask residents for their opinion when looking for new ideas for activities or when creating a new place dedicated to the community. It is also worth keeping an eye on the broader offer of the institution - both the one organised "from below" and the one organised "from above". Evaluation - which is what we are talking about here - can be carried out using a variety of tools - questionnaires, online surveys or group interviews. Their selection will depend on the nature of the activity, its size and the time the audience is able to devote to expressing their opinion, e.g. during a large concert, for example, tear-out questionnaires will work best. The activity model of the Community Cultural Centre means that there are two groups of residents who should be invited to evaluate the activities. In the classic style of cultural institutions, the consumers of the cultural offer - the audience who came to the performance or the participants in the workshops - will participate in the survey. In SDK, a new group is emerging - active residents who create and

organise events for others themselves. Noting its distinctiveness is important for two reasons. Firstly, these are people who, because of their involvement, will be prepared to devote more time to us. We can invite them to participate in a group interview, which will allow us to collect a large amount of in-depth information (qualitative data). Secondly, active residents are more knowledgeable about the activities of the Community Cultural Centre than the average consumer of arts events. They can both talk about their activities and other activities "from below" that they observe and refer to the work structure in the institution, e.g. cooperation with the Promotion Department, support from the animator(s). Knowing the Community Centre "from the inside" can make the proposals for change from active residents more concrete and feasible.

Evaluation should be an ongoing process, which is a major challenge for cultural institutions. Often there is not enough time and resources (human, financial) to conduct surveys periodically. Even if data can be collected, there may not be enough time to analyse it or implement changes. We do not want to discourage implementation here, but to point out the systemic constraints that may make it difficult for a Community Cultural Centre to carry it out. An idea for a way out of this situation is to select a fragment of the institution's activities to be studied at a given time. For example, in a given year, one of the Open Places or one of the activity formats, e.g. an outdoor concert series, could be evaluated. This increases the chances of wrapping up the entire research process - from conducting, to analysing, to implementing changes. In subsequent years, the institution can choose other evaluation areas.

The advantages of conducting evaluations are manifold. The use of quantitative techniques (e.g. a tear-out questionnaire distributed to participants of large cultural events) helps to collect statistical data (audience profile), which is useful for writing reports. Knowing the social structure of the audience, on the other hand, can help to plan new formats of activities to target social groups that make less use of the Community Centre's offer. Evaluation - especially when carried out using qualitative tools - makes it possible to discover phenomena that hinder the activities of the institution at different levels and to develop solutions to improve them. The staff of the institution have a wealth of knowledge that allows them to make decisions about the direction of change - both expertly and practically. The results of evaluation help them to increase the accuracy of their choices, as they can also take into account the perspective of residents. Like any research activity, it contributes to building the image of an institution that is broadly open to the needs of the community. Incorporating evaluation tools into the activities of the Community Cultural Centre makes it possible to maintain constant contact with residents and to check from time to time whether the direction of the institution is in line with their expectations.

ACTION "FROM BELOW"

CREATING SPACES FOR RESIDENTS TO REALISE THEIR NEEDS

This participatory tool takes many forms. It is easiest to describe it on a spectrum stretching between SITE and THEME. A community centre can create a PLACE that is open to a variety of activities by its residents - regardless of the topic (history, handicrafts, cooking) and format (workshop, lecture, community meeting). On the other side of the spectrum is creating a space for residents to act around one chosen THEME, e.g. history in the case of creating an exhibition or carpentry in the case of running a neighbourhood workshop.

Somewhere in between these two approaches are places that are more closely related to one theme (e.g. history) - because of what is important to the residents or because of the space/equipment (e.g. an exhibition system) - where activities with a different theme are also carried out.

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PLACE THEME

Examples of creating spaces for residents to realise their needs at the Wolski Cultural Centre:

Sąsiedzka Klubokawiarnia (**SITE**)

Open Colony (SITE)

Otwarta Kolonia is located on the site of the oldest housing estate in Warsaw, built 120 years ago to a design by Edward Goldberg. Its founder was Hipolit Wawelberg - banker and philanthropist.

WCK's intention is for the Open Colony to be a place of creative activities and meetings for residents, young people and NGOs. It is a place for active, open and independent people. It is a space for the realisation of ideas by residents and other groups willing to share their activities and interests. Exhibitions (including about the history of the place and its founders), lectures, workshops and small cultural and social events are held here.

https://wck-wola.pl/nasze-miejsca/otwarta-kolonia-wspoldzialanie/

Wolska Mosaic (SITE WITH A THEME)

The Wolska Mozaika "sprouted" from the Polish-Ukrainian Wolska Centre, which is described in another part of the paper. Mozaika is a place full of diversity, with activities aimed at all age groups and enthusiasts. Above all, it provides an opportunity to integrate people representing different countries and cultures. Cyclical meetings are organised, attended by local people who are looking for a community away from their homelands. They found themselves in Poland for different reasons and motivations (some because of the war, others found better jobs here, run businesses or live in Warsaw for the duration of a contract), but the need to share their history, culture and establish bonds is common to all. There was also a street picnic, to which all residents of the neighbourhood were invited, but it was enhanced by cuisine from many parts of the world prepared by nearby bars and the migrants themselves, presenting the culture of other countries.

Co-op (THEME)

The Co-op is a unique Place of Local Activity in Warsaw, where you can exchange things without money and make small repairs for free and take part in zero waste workshops.

Co-operative is a unique place located in one of the largest shopping centres in Warsaw. Here, instead of money, the currency is reciprocity. At Co-op, we can not only exchange things, but also take part in educational activities, make small repairs and create something ourselves from seemingly unnecessary things.

Co-op is a place whose aim is to activate the local community around the themes of recycling, ecology and climate. These are values close to Ingka Centres, which is why we are very pleased that it has found its home in Wola Park. For the past two years, Współdzielnik has been constantly improving its activities and changing to better meet the needs of the community gathered around it. Współdzielnik is the only Place of Local Activity in Warsaw that deals with recycling, ecology and climate on such a scale, and one of the first of its kind in Poland.

The Co-operative project was initiated by the Wolski Cultural Centre and has been running in collaboration with the Wola Park Shopping Centre in Warsaw since 2021.

Museum of Glass Houses (TEMAT)

The Museum of Glass Houses in the Wolski Cultural Centre, in the building at 85 Obozowa Street, is a participatory exhibition about the TOR and BGK modernist housing estates on Koło, as well as the Helena and Szymon Syrkusow housing estate built just after the war. The exhibition is housed in the historic building of the Cultural Centre of the TOR (Towarzystwo Osiedli Robotniczych) housing estate colony from 1935, the only cultural centre in Warsaw to have been located and operating without interruption since the 1930s.

The exhibition shows the Koło district from the perspective of both the idea and practice of social housing estates, designed for residents of lower material status (especially workers), intended to give them equal access to culture, education, kindergartens, clinics, greenery and plenty of light (hence the name glass houses), and therefore to decent living conditions. The history of pre-war housing estates is part of the idea of a modern independent Poland, so the exhibition created is a place to reflect on dreams of modernity, a well-designed house, estate and city. The exhibition includes recorded and transcribed statements of residents about life on the Circle before the war, during the occupation and just after the war. You can also see photographs and plans depicting dreams of a modern social housing estate - a counterbalance to the pre-war, often Warsaw tenement houses that condemned people to difficult living conditions, including lack of access to sufficient daylight.

https://wck-wola.pl/projekt/muzeum-szklanych-domow/

Men's Shed (TEMAT)

Our Men's Shed is inspired by the Men's Shed network that originated and operates in Australia. This type of workshop also operates successfully in other countries such as the UK and the Netherlands. In them, DIY enthusiasts from the immediate area can use tools for free and carry out joint projects. Don't let the name of this space fool you. Men's Shed is a space for everyone - gender and age don't matter. Any resident can use the specialised carpentry equipment and make whatever they dream up on site. You can build something from scratch, repair or rework finished equipment to suit your needs. Every user can also get support from the male and female volunteers who are on duty at the Men's Shed. Our female and male experts will advise and help with the tools available.

The Men's Shed is more than just a space for carpentry work. Residents can forge new relationships and integrate when visiting the workshop. Working together encourages the exchange of skills and experiences, which can result in the realisation of joint ideas that positively influence the quality of life of the local community. The Men's Shed also acts as a platform for restoring the memory of the working history of Wola and the heritage of the multi-generational craft workshops that still operate in our district.

An important aim of Men's Shed is to activate men who have retired. Senior Citizen's Clubs and the University of the Third Age are highly feminised environments, as their offerings better meet the needs of women. In cooperation with senior citizens' organisations in Wola, men 60+ are invited to use the Men's Shed and share their technical skills with other residents.

Although the idea of the Men's Shed was conceived for older men, it is interesting to note that there is a strong representation of women among the volunteers on duty. The place attracts residents who need small repairs, enjoy DIY or are close to the idea of zero waste and feel the need to give new life to old equipment.

There is also the possibility of lending the Men's Shed space free of charge for social activities for organised groups who provide their own carpentry expert.

The strategic partner of the Men's Shed project is the Swedish supermarket chain Jula.

Community garden (TEMAT)

The community garden is located at the back of the Community Centre at 6 Działdowska Street and used to be a courtyard where cars were parked.

It is a place where it is the residents of the neighbourhood who grow organic fruit and vegetables and beautify the garden with flowers. The garden includes a greenhouse, vegetable and fruit beds, a flower section and a composting area. A pizza oven, built by the residents and for the residents, is also an unusual attraction. In the summer, a huge swimming pool is set up, which is popular with the little ones. In addition, there is an Eatery and a pink box. Thanks to these projects, the WCK prevents food waste or menstrual poverty.

The venue is very popular, with organised meetings, performances and informal conversations between residents over coffee taking place during the summer months.

Youth club

Above all, the Youth Club provides teenagers with a good space to meet, develop passions, have fun and relax. Here, in a safe and supportive environment, young people can discover their potential and also find refuge and peace when things go wrong in their immediate environment.

Each of these spaces provides different opportunities for residents to fulfil their needs on different levels:

- **private needs** - especially characteristic of SITES. Residents can simply come to them, sit down and individually pursue their needs - to relax, work or read a book. SITES also provide an opportunity to meet with friends or meet with colleagues.

- **social needs** - residents have a conducive environment in these spaces to establish relationships with new people. A pretext can be to hang out together in one place or participate in a neighbourhood event. Places with a focus on one topic give the opportunity to meet people with similar interests e.g. in the Men's Shed people can meet other carpentry enthusiasts

- **The need for development/sharing** - residents can realise their ideas for activities here. The cultural institution dedicates its material, financial and personal resources (animator, venue coordinator) to grassroots initiatives. The motivations of the resident himself can vary here, from a desire to develop in a particular field/acquire new skills to a purely altruistic desire to share his knowledge/skills with others. The important thing is that the person gets the opportunity to act (with extensive support from cultural institutions) and the community gets the chance to take part in a free neighbourhood event.

By using the space in different ways, we are lowering the threshold for entry into cultural institutions. The fulfilment of private needs is a safe way for the resident to get used to the place, to get to know the rules of the place and the community. It requires the lowest level of social or cultural competence. From this level, residents can test themselves with other types of activities, from participating in neighbourhood events to realising their own ideas for grassroots activities.

Separate (not related to a specific space) are micro-grant competitions to support grassroots activities of residents, e.g. as part of the Dom Kultury + Inicjatywy Lokalne programme. At the Wolski Cultural Centre we implemented it under the name Mobile Neighbourhood House.

SUPPORTING RESIDENTS TO CHANGE THE REALITY OUTSIDE THE COMMUNITY CENTRE

SUPPORTING RESIDENTS IN USING THE CITY'S PARTICIPATORY TOOLS

The Wolskie Centrum Kultury is an institution open to dialogue with residents.

In June 2018, the neighbourhood board adopted the strategic document Cultural Development Programme for the neighbourhood until 2020, a document that was developed in a participatory manner with the participation of key cultural stakeholders. The work on the document was preceded by an in-depth diagnosis and public consultations.

The Wola PRK defines the district's priorities in the area of culture in this way:
- the development of unrestricted creativity and the expansion of the cultural offer, which takes into account all aspects of the neighbourhood's social complexity and the accompanying development of cultural infrastructure (including existing or newly created cultural venues),
- increasing and deepening cultural participation of all residents of the neighbourhood, developing cultural education and fostering social activity and the use of new approaches,

- building   the   image   of   a   Wola   basing   its   modern   identity   on   its   historical roots.

The district also has a Civic Budget and a Local Initiative.

The WCK is actively involved in partnerships in the district.

The "Przepis na Muranów" partnership

Przepis na Muranów is a neighbourhood initiative that integrates residents of Muranów as well as local organisations and institutions. Various activities are organised for the local community, according to ideas and initiatives submitted . Among them are:

- Dragon Parade. It was organised for the first time in 2023 and was attended by 300 people. The idea of the parade refers to the name of the Dragon Street located in Muranów. and is at the same time unimaginably joyful and colourful. Participants in the parade dressed up in costumes, masks and decorations alluding to the characters of dragons and marched down Smocza Street to the sound of an orchestra.
- Neighbours' Day. In the courtyard at 22 Miła Street, neighbours gather every year for whom the Przepis na Muranów Partnership prepares many attractions. In 2023, children had the opportunity to meet a clown, there were integration games and fun.
- Backyard painters. For the first time, members of the Partnership sprang into action in 2018, when racist and neo-Nazi slogans appeared on the walls of Warsaw's Muranów district. Then, on the very same day, they joined together, grabbed their paintbrushes and painted over the scandalous inscriptions. Under the layer of paint were Celtic crosses with the numbers 14 and 88, symbolising the slogan of the neo-Nazis, and the slogans 'White Power' and 'A good neighbour is a racist'. However, the problem was not limited to the scale of one yard, and such slogans were also found on other rubbish bins in the area. A group of active residents came to the conclusion that in order to tackle the problem, they needed to act more broadly and include others in the campaign to paint over the hate slogans. This is how the "Backyard Painters" were founded, who, under the slogan "Stop scribbling", organise social happenings every year aimed at combating pseudo-graffiti and the devastation of public space. The action was awarded the S3KTOR prize and won the title of best Warsaw NGO initiative in 2019 in the activation category. A group of male and female residents is gathered around the local partnership Przepis na Muranów. They also involve schoolchildren in their aesthetic activities, as they are keen to educate the younger generation on the issue.
- Christmas in Muranów. The main aim of the "Christmas in Muranów" project is to organise an integration meeting for residents of Muranów, which will include decorating a Christmas tree with ornaments made during previous workshops, singing Christmas carols accompanied by an accordion (residents received special song books with lyrics of the carols performed) and a hot Christmas meal. https://www.przepisnamuranow.pl/

Ulrychów Residents' Local Partnership

The Ulrychów Residents' Local Partnership is a group of NGOs, institutions, educational establishments, companies, and residents working together for the benefit of Ulrychow, one of the 8 districts of Wola.

The Ulrychow Partnership was established in May 2019 on the initiative of the Wola District Office and the BORIS Association.

Its aim is to build bonds between residents, bringing the local community together. It organises Neighbour's Days, neighbourhood help, Christmas and St Andrew's meetings, joint planting of plants or guided walks around the neighbourhood. An important initiative of the partnership is the creation of the Ulrychow Social Archive to save the mementos and memories of current and former residents.

https://um.warszawa.pl/waw/sasiedzka/partnerstwa

SUPPORT FOR ACTIVIST ACTIVITIES

An example of this is the support for the collection of signatures for a petition to include a section of the estate in the register of historic buildings.

OPENING UP TO VULNERABLE GROUPS

Various sensitive groups find their space at the Wolski Cultural Centre. Among other things, there is ongoing cooperation with the Wolski Centre for Mental Health. In response to reported needs, mothers of the youngest children up to the age of three, who need a support group and a meeting place, have also been given their space.

A youth club is also run, enabling people to develop their passions and learn new skills. Attracting young people as a group with a particular need to feel safe and at the same time free is a major achievement.

PEOPLE IN CRISIS OF HOMELESSNESS

People in crisis of homelessness are benefiting from the Co-op and the Eatery on Działdowska Street.

PERSONS WITH DISABILITIES

An example of opening up to people with disabilities is the way in which the exhibition 'Light Sensitive Modernism' is organised, where PJM translations of events are provided and walks and guided tours of the exhibition are also available assisted for people with mobility impairments as well as for the blind and deaf. The Men's Shed, on the other hand, provides activities for people with intellectual disabilities.

HIGHLY SENSITIVE PEOPLE

For highly sensitive people, soundproofing headphones are provided, which can be borrowed free of charge at reception.

SUPPORTING REFUGEES/WOMEN FROM UKRAINE

The outbreak of war in Ukraine resulted in an almost immediate influx of refugees into Warsaw. The local government of Warsaw mobilised the resources of the various districts. As part of this first wave, the Wolski Cultural Centre was entrusted with the organisation of an Information Point for Residents and Refugees. This was to be a place that would provide first aid to Ukrainian refugees and also a contact for residents who wanted to get involved in various forms of assistance. A separate building in the district's housing stock was donated for this purpose. The premises were spacious, but unusable. It needed immediate renovation and adaptation to meet the needs of the moment. The necessary adaptation work was carried out rapidly. The WCK's contacts with businesses came in handy in this process. Building materials and more were financed by the Wola Park shopping mall. IKEA provided the furnishings. In addition to big business, smaller entrepreneurs also helped. A company selling lamps designed and financed the lighting. The Association of Floor Makers carried out a thorough renovation of the floors. Volunteers, in turn, were the contractors for most of the renovation work.

Thanks to this mobilisation, the point was up and running in no time in the first refurbished premises. At that time, it was a place where people could rest, change their clothes, eat and receive information on what to do next., From there, refugees were sent to various locations in Warsaw. They also started to organise more and more serious support on the spot. For` example, volunteers who were psychology students provided the first psychological support. And it was very much needed, because in the first refugee wave people arrived completely confused. A large part of them were abroad for the first time and did not know the language. They came from Sumy and Kharkiv and had experienced the trauma of the bombings. There were cases of elderly people who arrived with decomposed clothing, even without shoes. It was necessary. to react immediately and extremely flexibly.

The refugees (as they were mainly women) spoke realistically about their needs - there were three aspects that clearly came to the fore: learning the Polish language, finding a job and food. Perceptions of the directions of support where it is crucial (learning the Polish language, finding a job) coincided with the expectations of the refugees. When asked to identify the three most important needs, refugees almost unanimously agreed that support in finding a job was necessary. When comparing the Polish and Ukrainian perspectives, it was apparent that refugees underestimated their desire to become independent, in the shortest possible time, for which finding a job and at least a basic knowledge of the Polish language is essential.

Therefore, the need for employment was tried to be taken into account from the beginning. Initially, the creation of a social economy entity (café) was considered as a social and economic activity. However, it proved unfeasible to create such an entity in the short term. The solution came from another direction. The Wolskie Cultural Centre takes part in the 'Cash for Work' intervention employment programme for refugees from Ukraine. The Polish Centre for International Aid (PCPM) has employed seven people at the WCK for animation and economic work. The aim of the programme is to provide the employed refugees with a source of income, reduce their dependence on humanitarian aid and enable them to rent housing on their own. The Foundation implements the programme on the basis of UN guidelines, in particular

the United Nations Development Programme - UNDP. The Cash for Work project is implemented by the Polish Centre for International Aid Foundation (PCPM) in cooperation with the American organisation International Rescue Committee (IRC), which is fully funding the project. In addition to this, the Wolskie Centrum Kultury, in cooperation with its partners, supports other activities for: the employment of refugees and the change/upgrading of skills among refugees.

As part of the Polish-Ukrainian Wola Centre, a number of initiatives were held to support the Ukrainian community. These included animation and creative workshops with children and whole families; e.g. workshops and an action on the occasion of Ukrainian Independence Day, during which Wola residents wrote wishes for Ukrainian residents. Creative and artistic activities for children and adults were organised in cooperation with the Association for the Encouragement of Fine Arts "Elephant in Wola", ceramics workshops, a neighbourhood breakfast "Ukrainian feast of tastes and sensations", Polish language classes and many others.

MAKING THE RESOURCES OF COMMUNITY CENTRES AVAILABLE TO ORGANISED GROUPS OF RESIDENTS

The Neighbourhood Clubhouse is a place where residents can TOGETHER have a nice and creative time and be with each other. At the Neighbourhood Klubokawiarnia, you can make an appointment with your neighbour and enjoy the available coffees and teas brought by other residents, take part in cooking workshops. The place has been professionally decorated with attention to decor details, it is warm, full of plants, board games and books are available. All of this makes one feel at home.

The WCK also runs board game classes (in the Wolska Mozaika), which arose from the grassroots needs of residents. The initiative was favourably received by WCK, giving the boat people access to space and games.

EXPERT SUPPORT OF OTHER INSTITUTIONS IN PLANNING/IMPLEMENTING ACTIVITIES "FROM BELOW" SPECIFIC TO THE COMMUNITY CULTURAL CENTRE

The Wolskie Cultural Centre, among other things through its participation in the "Open communies" project, co-creates the foundations of the Social Cultural Centre and actively participates in promoting and disseminating this idea among other institutions and cultural centres. The WCK carries out wide-ranging activities both by running a rich offer of educational and artistic classes, activities and cultural events, and by meeting the grassroots needs and expectations of its inhabitants, including those outside the area of so-called high culture. As a result, it is becoming a model and inspiration for many communities and cultural animators.

3.10 A variety of tools for sharing experience:

- Receiving study visits from home and abroad

- Participation in national conferences

  - Direct support to cultural institutions/authorities in the implementation of new participatory tools