

CASE STUDY REPORT //

HERIWELL – Cultural Heritage as a Source of Societal Well-being in European Regions

How heritage changes environment and
communities: Podgórze Museum in Kraków,
Poland

Annex VII // June 2022

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Executive summary

The Podgórze Museum, a branch of the Kraków Museum, was chosen as a HERWELL case study to present the SWB potential of a local museum, rooted in locality and established in 2018 thanks to lobbying and engagement of local activists and Podgórze enthusiasts, and later the ESIF financial support. The museum is analysed together with its predecessor – the House of Podgórze's History, which was founded in 2002 in the structure of Podgórze Community Centre. It is located in the Podgórze district of Kraków, on the right bank of the Vistula river. Podgórze used to be a separate urban entity from royal Kraków, the spiritual capital of Poland whose historic centre was listed on the UNESCO World Heritage List already in 1978. Podgórze was established in 1784 by the Austrian Emperor Joseph II, shortly after the first partition of Poland, clearly in competition with Kraków, laying on the other side of the border marked by the river. Podgórze grew quickly, becoming an attractive city of entrepreneurial and open spirit with a strong civil society. It was merged with Kraków in 1915. WWII left a grave mark on the district, wiping out a large portion of its population, including the liquidation of the German Nazi created ghetto for Jewish residents of Kraków. Turned into a workers' and people's district by the new Polish authorities after the war, Podgórze gradually degraded both in terms of its physical and social fabric, turning into one of the problematic districts of Kraków today. Several investments in 2000. and 2010s., however, started to turn the tide with the Old Podgórze becoming an increasingly attractive tourist, cultural and entertainment area, while Zabłocie (its industrial suburb) developing into a new post-industrial residential neighbourhood for the wealthy middle class. Today the entire urban layout of Podgórze is under protection within the area recognized as a historic monument "Krakow - Historic City Complex". Its cultural heritage uncovered and promoted by local NGOs, esp. PODGORZE.PL Association and the Museum's predecessor – the House of Podgórze's History, has started to be better recognised.

Using a broad literature review, ten individual and one group semi-structured interviews, a survey, and an observatory participation – all to support the methodological framework of the theory of change – the authors distinguished the following categories of SWB impact generated by the Museum: community engagement (individual contribution to the Museum's exhibitions, cooperation with stakeholders), sense of belonging (community awareness, individual satisfaction of being a driving force, building relationships, pride in the district), happiness and life satisfaction (museum as a meeting place and a place for debate, integration), territorial attractiveness (quality of the immediate surroundings, the Museum becoming a symbol of the district) and quality of natural environment and greenery in the nearest vicinity. The policy areas that enabled positive changes included strengthening local identity, safeguarding memory and heritage, and cultural participation, that resulted in the mere establishment of the museum in a renovated monument adapted for the museum's purposes, as well as its cultural programme; participatory programming and community engagement that gave way to co-creating exhibitions with the public, offering them possibility to create own presentations, and also acting as a platform for discussion both within public consultation schemes and triggering own debates on the future of the space under the new railway connection. The new green area – the Park under the Railway Flyover that will be established thanks to the Museum's efforts and collaboration with other district stakeholders will be a space for recreation and relaxation, linking the Museum with other important cultural institutions in the district. It is hoped to bring new visitors and new opportunities for the Museum itself.

What triggered positive changes is the fact that the Museum has been understanding of its role as a "good neighbour" providing a good quality cultural offer, a place for meeting and discussion, opportunities for collaboration and a good quality and friendly physical space. It also grows to become a symbol of the district and its heritage. It can only be possible thanks to rooting in the local community, developing relations within the district with residents, groups, associations, institutions, and being the leader of district activities. It all adds up to being "a local museum" that works effectively for the residents. Further work is needed to fully take advantage of this potential and further positively influence social well-being of the district. The major challenge seems to fulfilling the requirements of the definition of "a local museum", whilst being part of a large municipal Kraków Museum. Although there is a number of advantages of being part of such a prestigious institution, its scale, centralisation and standardisation can also hinder the specific needs of a local museum – flexibility, openness and in close relations with the residents.

Introduction

The Podgórze Museum, a branch of the municipal Kraków Museum, is one of the few local museums in Poland. Located on the other bank of the Vistula river from the UNESCO World Heritage listed Kraków's Old Town, the Museum presents the unique history, heritage and identity of the formerly separate urban unit of Podgórze, established by the Austrian empire in 1784 after the first partition of Poland and the area falling to the Habsburgs. The Museum was opened in 2018, however, its history dates back to 2002 when the House of the Podgórze's History, its predecessor, was founded as a grass-root initiative of local patriots and activists. For its seat, St. Benedict's Inn, a listed although degraded building, located at the former gateway to Podgórze and now a busy junction under a railway flyover, was chosen. Thanks to the ESIF the building was renovated and adapted for its current functions. Thanks to the Museum's cultural offer, often actively engaging residents in co-creating exhibitions and its involvement in local affairs (esp. the debate on the area under the nearby railway flyover), there is a great potential of Museum contributing to the social well-being of the district that the case study aims to analyse. The activities of the Museum are rooted in the municipal and the Kraków Museum's policies of strengthening local identity, safeguarding heritage, encouraging active participation in culture and social engagement, as well as creating cultural institutions that would listen to their audience and provide platform for dialogue and action, also linking culture and recreation.

To analyse the Museum's impact on social well-being a thorough literature review, that included academic papers and books, press releases as well as internal museum documents and local statistics, was conducted. It was followed by ten semi-structured individual and one group in-depth interviews with the Museum's staff, local activists, residents and decision makers. Moreover, there were 150 answers to a survey on the Museum, its functions and impact collected, supported by guest books analysis. The final method used was a participatory observation.

1 The context features

1.1 Territorial context

Map 1.1. “Old”¹ Podgórze district.



Source: Stowarzyszenie PODGORZE.pl 2018.

The Podgórze Museum is located in the Podgórze district of Kraków, on the right bank of the Vistula River (opposite to the historic centre of Kraków – the Old Town and the Jewish District of Kazimierz) in a historic, listed, building, commonly referred to as the St. Benedict Inn or the Manor House under St. Benedict² (pin 19 in Map 1.1). Over the years the building served many functions, including a military hospital (mid 19th century), then Austrian army barracks (second half of 19th century), a house for the Military Tabor Wagon Factory (the interwar period), a branch of St. Michael prison (WWII). It is an important place topographically, as it was a gateway to the city of Podgórze, it was where it started (or ended depending on a traveling direction), while the core of the city was its Josephine urban layout with a trapezoidal Market Square, where a neo-Gothic parish church has been located (the dominant feature of the area, pin 4 in Map 1.1). From the south, the historic centre of Podgórze is limited by the picturesque Jurassic hill of Krzemionki with a city park (pin 8 in Map 1.1) established in the area of a former quarry. It is where the icon of the today's district, its symbol – the legendary Krakus Mound (see pin 1 in Map 1.1) is located, as well as the Maximilain Bastion (erected by Austrians in 1850-1855). The western border of the old Podgórze today is the Mateczny junction with a small health resort and a spa park (see pin 18 in Map 1.1). The eastern part of the Bohaterów Getta

¹ Commonly the former city of Podgórze is called by Krakowians “the Old Podgórze,” while the whole right-bank part of the city is referred to as Podgórze. Formally, the right-bank area is divided into six districts, one of which is called Podgórze and covers “the Old Podgórze,” Płaszów, Rybitwy, and Przewóz – all neighbouring the bank of the Vistula river (administrative division of the city of 1991).

² It is not clear whether an actual inn ever functioned in the building. It was erected in 1780-98 and first plans of the city show that there was a complex of three building belonging to a merchant, Józef Haller (Muzeum Krakowa 2018).

Square (Ghetto Heroes Square) (pin 20 in Map 1.1) borders on the industrial zone of Zabłocie, which today is undergoing a dynamic change into an exclusive residential district and the campus of the private university of the Krakow Academy. Currently, Zabłocie – only a few hundred meters from the seat of the Podgórze Museum – is potentially one of the most important development areas of the city of Krakow. It is where two other important museums are located – Museum of Contemporary Art MOCAK and Oskar Schindler's Enamel Factory Museum (also a branch of Kraków Museum, pin 17 in Map 1.1) devoted to Kraków under Nazi Occupation 1939–1945, including the story of Oskar Schindler and the life stories of the Kraków Jews he saved (commemorated by Steven Spielberg's "Schindler's List" movie).

Over the years, the location on the right bank of the Vistula was cutting off right-bank districts of the city from the city centre of high historical and aesthetic value with one permanent road bridge connecting Podgórze to Kazimierz (opened in 1850)³. The main factor of Podgórze's distinctiveness and its strong local identity is, in fact, the Vistula River and the still limited number of bridges. The opening of the pedestrian and bicycle bridge in 2010 on the site of the former bridge from 1850⁴ significantly contributed to the integration of the former Jewish district of Kazimierz and Podgórze on the left bank of the Vistula, influencing the tourism. In the neighbouring Płaszów, there is also the vast area a former German Nazi German concentration camp of KL Płaszow, which is currently undergoing a remodelling process, consisting in creating a large memorial and remembrance area.

The Podgórze Museum is well connected to the other parts of the district and further on to the rest of the city. Right next to it there is a tram stop, a bus terminal, and a train station; it is easy to reach by car but there are considerable difficulties with parking. However, it is precisely this aspect of good interconnection that constitutes a crucial problem for the museum. It is a paradox that despite all the interconnection the pedestrian traffic by the museum door is rather scarce. This location is rather a transit space or a transfer station than a destination. Despite small distance to other attractions of Old Podgórze, including a number of other museums and cultural institutions there is no direct and comfortable route connecting them what makes the Podgórze Museum located on the side-lines. The location of the Museum, though emblematic and historically important, can be seen, in fact, as a factor hindering its potential. Apart from the busy intersection with trams and buses there is a large railway flyover overshadowing the area. There is a residential area only on one side of the museum (the other two are busy streets and a wasteland under the flyover). Moreover, there is a lot of noise that makes it difficult or impossible to carry out activities in the museum courtyard. Such issues were also raised during the HERIWELL interviews.

"This place is not a the centre of Podgórze and it is not a place that is automatically suitable for participating in various events that are happening in Podgórze." [P1]

1.2 Cultural heritage context

Kraków is one of the oldest and the second largest cities of Poland and its former capital. Its historic centre (medieval chartered City of Kraków, the Wawel Hill complex, and the medieval town of Kazimierz) was inscribed on the UNESCO World Heritage List already in 1978 as "an urban architectural ensemble of outstanding quality, in terms of both its townscape and its individual monuments. The historic centre of the town admirably illustrates the process of continuous urban growth from the Middle Ages to the present day." (UNESCO 2010). However, the Podgórze Museum is located on the other side of the Vistula river in an area that until 1915 was a separate urban entity, developing independently of Kraków, initially as a would-be competitor, ultimately determined by its industrial function based on the local mineral resources. Until 1772 the area of today's Podgórze district was part of the City of Kazimierz (on the other side of the river), being its agricultural base and a crossroads of trade routes. The name comes from Kazimierz's suburb of Pod Górą (meaning Under the Mountain, as it was located at the foot of the Lasota Hill). Following the first partition of Poland in 1772 the Vistula became the border between what was left of Poland and the Austrian empire. The area of today's Podgórze was annexed to the Austrian territory and a new city of Podgórze was

³ Later there was another road bridge constructed – the Krakus Bridge, opened in 1908 and later reconstructed (today the Powstańców Śląskich Bridge). In 2002 the Kotlarski Bridge connected Zabłocie with the left-bank Grzegórzki.

⁴ The old bridge was dismantled due to its bad condition and a new one was constructed 200 m up the river – the Piłsudski Bridge, opened in 1932.

established there in 1784. Soon new settlers began flow in (craftsmen, farmers, traders), attracted by the rights promised them by the Austrian Emperor Joseph II, including a permit to organize fairs or promise to be raised to the nobility for the services for the city.

The new city, clearly in competition with Polish Kraków was endowed with a symmetrical layout consisting of a trapezoidal market-place and two arterial routes extending out from its baseline in the direction of Vienna and Lviv. First 30 years marked a slow development of the city, followed by the heyday in 1860-1873 when most important Podgórze institutions and building were built. It was thanks to the Galician⁵ autonomy reforms that the inhabitants were able to establish a strong self-government and well developed education, modern electoral system and low taxes. It was a time of great civil society development and a well structured development policy that made the city one of most modern industrial centres in the region. Podgórze was developed not economically but also socially. Its inhabitants declared their Polishness (with the activity of Podgórze "Sokół" Society ["Falcon" Society] patriotic values were preserved) and progressiveness (100 years earlier than Kraków they granted an Honorary Citizenship to a woman, owner of a school for girls, Agnieszka Jałbrzykowska). They were promoting education and upbringing in the spirit of tolerance and openness. Work for the community was highly valued and a number of civic organisations were established (such as City Beautification Society, Citizen Society). In the beginning of 20th century, Kraków, at that time an overpopulated city and trapped within the so-called Kraków fortress (*Festung Krakau*) Austro-Hungarian fortifications with its ambitions related to Poland's independence, and a spiritual capital of Poland, and the well-developed industrial city of Podgórze were merged; despite the concerns of many Podgórze inhabitants about their city losing its independence and prestige (common liberation dreams of Poland regaining its independence prevailed in the end). After ten years of negotiations the final agreement was signed on June 7, 1913; a symbolic act of merger took place on July 4, 1915 on the new bridge connecting two cities on two sides of the Vistula river. It is important to mention that the above-mentioned independence came, in fact, from Podgórze. The building of today's Podgórze Museum played an important part – it is where the liberation of Kraków, and consequently the rest of Poland started. In the morning of October 31, 1918, lieutenant Antoni Stawarz and second lieutenant Franciszek Pustelnik led two, almost simultaneous, peaceful actions in the army barracks in Kalwaryjska and Wielicka streets. The soldiers laid down their weapons without a fight, took on the white and red colours of Poland and went, joined by the inhabitants to the Main Market Square (disarming military posts on their way), where they took over the guardroom in the Town Hall building and flew the Polish flag. This way Kraków became the first city of independent Poland.⁶

The importance of Podgórze's cultural heritage results not only from the distinctiveness of its characteristic townscape, formed in the 19th century when the free imperial city belonged to the Habsburg monarchy. In Podgórze there are important relics related to the prehistory of the area and the development of Slavic settlements from the 7th century onwards. The Krakus Mound – the legendary founder of Krakow, which is located on the Jurassic hill of Krzemionki, is an important reminder of the earliest time. And the living tradition associated with the mound – Rękawka festival⁷ – is still an important element of Krakow's intangible heritage.

Podgórze, where a Jewish ghetto was situated in Kraków under German Nazi occupation, was also marked by the experience of Holocaust. The ghetto was surrounded with a wall (small parts of still exist) made of units shaped like Jewish tombstones (matzevah) – to show that there was no hope for 16,000 people crammed 20 ha area of 320 houses and 3,167 rooms. The liquidation of the ghetto took place on March 13-

⁵ Following three consecutive partitions of Poland (1772, 1793, 1795) by Prussia, Russia and Austria the territory that fell to the latter was officially named Kingdom of Galicia and Lodomeria with its capital in Lviv, commonly referred to as Galicia.

⁶ The history of Podgórze district is based on the permanent exhibition in the Podgórze Museum "In the Shadow of Krak's Mound."

⁷ Rękawka festival celebrations date back to pre-Christian times and rituals related to Spring All Souls' day, falling on the spring solstice. They take place at the foot of the Krakus Mound and are connected with its legend that after the death of king Krakus (Kruk) grateful subjects built the mound by carrying soil, sand and dirt in their sleeves (pol. *rękawki*) – hence the name of the celebrations. Legend has it that it is a burial ground of the mythical founder of Kraków (king Krakus) but excavations and research have not proved it. Podgórze is also associated with another well known legend of Sir Twardowski, supposedly based in Podgórze, who made a deal with the Devil selling his soul in exchange for magical powers.

14, 1943 with 2,000 people killed; those who survived would die later in the concentration camps at Auschwitz, Gross-Rosen, Buchenwald, Mauthausen, Bergen-Belsen, or Stutthof. The history of the ghetto is presented in the Eagle Pharmacy (another branch of the Kraków Museum), run at the time by Polish "Righteous among the Nations" Tadeusz Pankiewicz. Another chapter of the Kraków Jews story involved the fate of 6,000 people who were transferred to a forced labour camp nearby in Płaszów (today a part of the Podgórze administrative district). 700 of them survived the war, in part thanks to Oscar Schindler (as mentioned a museum presenting this part of the history is located in his old factory in Zabłocie, also a part of today's Podgórze). The tragedy of Holocaust is commemorated by a memorial at the Ghetto Heroes Square (Plac Bohaterów Getta, pin 20 in Map 1.1).

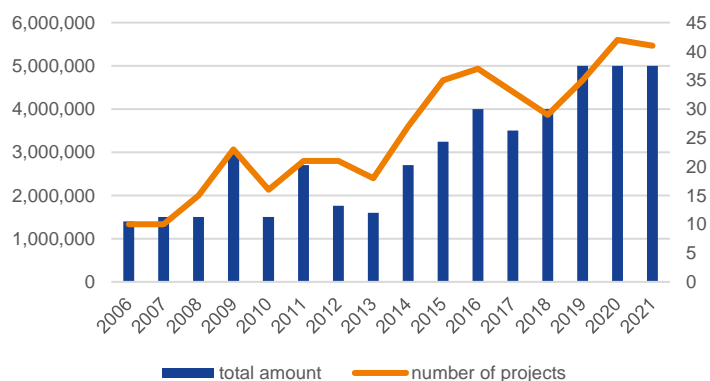
The entire urban layout of Podgórze is under protection within the area recognized as a historic monument "Krakow - Historic City Complex". Internally, the borders of the historical urban layout of Podgórze are divided into conservation zones: A - strict conservation protection, B - indirect conservation protection, archaeological supervision zone. "Old" Podgórze is also located in the "buffer zone" of the area entered in 1978 on the UNESCO World Heritage List.

Additional guidelines for heritage protection are included in the "Urban and conservation study of the district XIII, central part of Old Podgórze with Zabłocie" (Krakow, 2002) prepared by a team led by L. Danilczyk and in a study entitled "Conservation recognition and guidelines for the revitalization plan" prepared by Waldemar Komorowski (Krakow 2003). In the area covered by the Revitalization Program, Ghetto Heroes Square occupies a special place, not only because of the value of the tenement houses that surround it, but above all because of the emotional value of the space related to the martyrdom of Krakow's Jewish community.

Kraków, having a unique heritage value for the Poles, universally confirmed by the UNESCO listing, is supported by the special National Fund for the Restoration of Monuments of Krakow, established in 1978, managed by the Social Committee for the Restoration of Krakow Monuments, since 1990 operating under the patronage of the President of Poland. Since its founding, it has financed over 5,000 revalorization projects in over 600 historic buildings, including those most important for Polish culture: Wawel Royal Castle, Wawel Cathedral, St. the Benedictine monastery in Tyniec and in numerous palace and court complexes, university colleges, churches, monasteries, synagogues and historic cemeteries of various denominations. In recent years Kraków have been receiving PLN 30 million annually from the Fund.

Since 2006 Kraków Municipality offers grants for conservation, renovation and construction works on monuments with the aim to support owners of monuments in proper preservation of heritage (with a special focus on buildings' facades as they play vital part in creating Kraków's image (Miasto Kraków 2013)). The increase in the allocations for these goals is illustrated by Fig. 1.1.

Figure 1.1. Kraków Municipality support for monument protection* (in PLN)



*The support is offered for protection of listed monuments which do not belong to the Municipality.

Source: Miasto Kraków 2021a.

Kraków has also been benefiting from the EU funds for culture distributed via various central and regional operating programmes (see Tab. 1.1) since Polish accession to the EU in 2004.

Table 1.1. EU funding for projects in culture and heritage sectors in Kraków (PLN).

	2004-2006		2007-2013		2014-2020	
	Heritage	Culture	Heritage	Culture	Heritage	Culture
Total budgets of implemented projects	22,046,323.61	88,690,225.21	352,646,513.19	343,456,623.25	421,878,414.40	121,777,434.40
The EU contribution	10,921,717.40	22,154,190.14	210,352,760.25	132,593,289.86	247,743,576.82	52,222,805.10
Number of projects supported	4	1	21	33	24	16

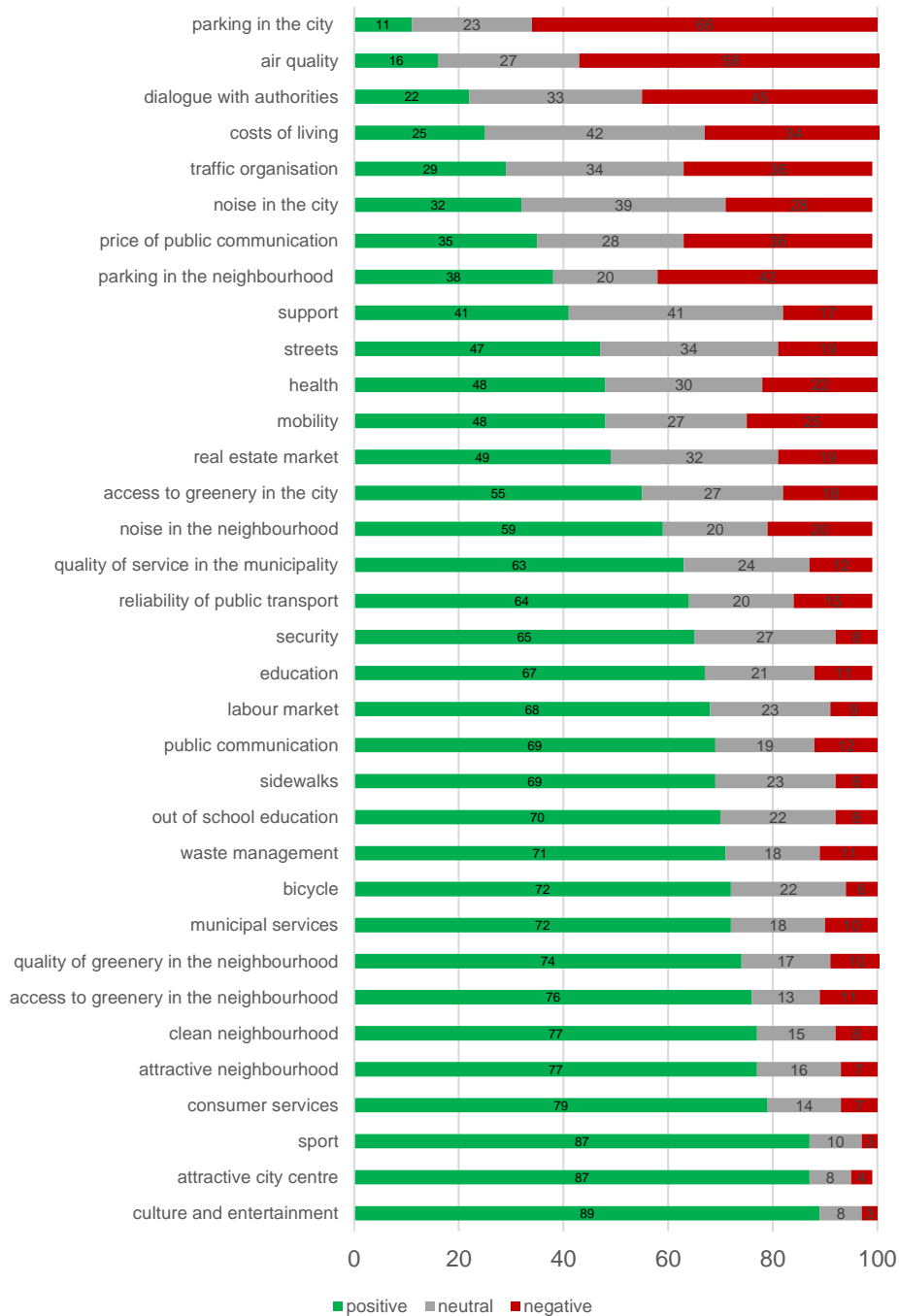
Source: Grants map EU 2021

1.3 Societal well-being context

Kraków is one of the biggest and wealthiest cities in Poland with the gross domestic product in 2018 amounting to PLN 72,143 million, which accounted for 41.8% of the GDP of the Małopolska voivodship. GDP per capita was PLN 93,753 and was higher by over 84% than the average in the voivodship and by over 69% than the average in the country. However, the amount is still lower than the average EU level (see Table xx). Kraków is the second city (after the capital city of Warsaw) generating the largest share of Poland's GDP (3.4%) (Babiarz & Rudnik 2021a, p. 16). It is also the second city in Poland regarding the size of its population with 780 800 inhabitants (Babiarz & Rudnik 2021b, p.8). Despite the COVID-19 pandemic a registered unemployment rate is still rather low – 3.0% (October 2021), and even lower when compared to average numbers for whole Poland – 5.5% (October 2021) (Grodzki Urząd Pracy w Krakowie 2021d). In terms of poverty and social exclusion measures, the scope of using social assistance in Kraków is small as compared to the Małopolska Voivodeship. The number of people in the families supported by the municipal social welfare centre in relation to the number of inhabitants of Kraków remains at a comparable level of about 4.5% (Urząd Miasta Krakowa 2021b, p. 16). Generally speaking most of the indicators for Kraków shown in Tab. 1.2 place it in the top ranks of Poland. Unfortunately, for many types of indicators no data is available on the city level. In several cases it can be assumed that Kraków's indicators should be better than the average for Małopolska Voivodeship, for example when comes to education or internet access. Additional data on the life quality in Kraków is provided in Fig. 1.2. It should be emphasized that while the air quality in Kraków leaves a lot to be desired (despite its gradual improvement in recent years thanks to large investments and support of the Municipality), Kraków' tap water is one of the best in world (according to European Benchmarking Co-operation) (Bartuś 2021).

However, the situation varies in different districts of Kraków. For this particular HERIWELL case study, it is important to take a closer look at the district where the analysed Podgórze Museum is located. The administrative district of Podgórze was hit comparatively hard by the pandemic with an 81% increase in the number of registered unemployed between December 2019 and December 2020 and 3.24% residents unemployed (the second highest rank among the districts of Kraków); the number decreased slightly over the first half of 2021 (1.1 percentage points) and further down 3.09 by September 2021 (Grodzki Urząd Pracy w Krakowie 2021a, 2021b, 2021c). The area is covered by the Municipal Revitalization Plan (see Map 1.2) based on the quantitative data and the results of public consultations. Old Podgórze together with neighbouring Zabłocie present a large scale of using municipal social assistance – while only 2% of Kraków's population live there, social assistance in the sub-area is used by 3% of registered Krakowians. The needs of the local community indicated during the public consultations back in 2016 are related to the poverty and poor living conditions of the inhabitants in Old Podgórze and Zabłocie (there were still flats with a shared bathroom in the corridor and social housing in bad condition). The needs of the local community indicated during the public consultations back in 2016 are related to the poverty and poor living conditions of the inhabitants in Old Podgórze and Zabłocie. While there still existed flats with a shared bathroom in the common corridor and social housing in bad condition, new residential area with attractive apartments has started rapidly evolved in the post-industrial Zabłocie (mainly around the Schindler's Factory and MOCAK) emphasizing the disproportions between the old and new residents of the area. The renovation of public space, most of which still meets the aesthetic and functional standards of the former industrial district of Zabłocie, has not kept up with the intensive development of residential buildings. Moreover, it is noticed that people living in the old, historic buildings are symbolically and physically separated by fences and gates of the housing estates and apartment buildings. Apart from social problems, the significant problems of Stare Podgórze concern neglect in the spatial, functional and technical area, including low standards of the buildings (Urząd Miasta Krakowa 2021a, pp.126-134).

Figure 1.2. Opinions on various aspects of living in Kraków (% , answers “I don’t know” – excluded)

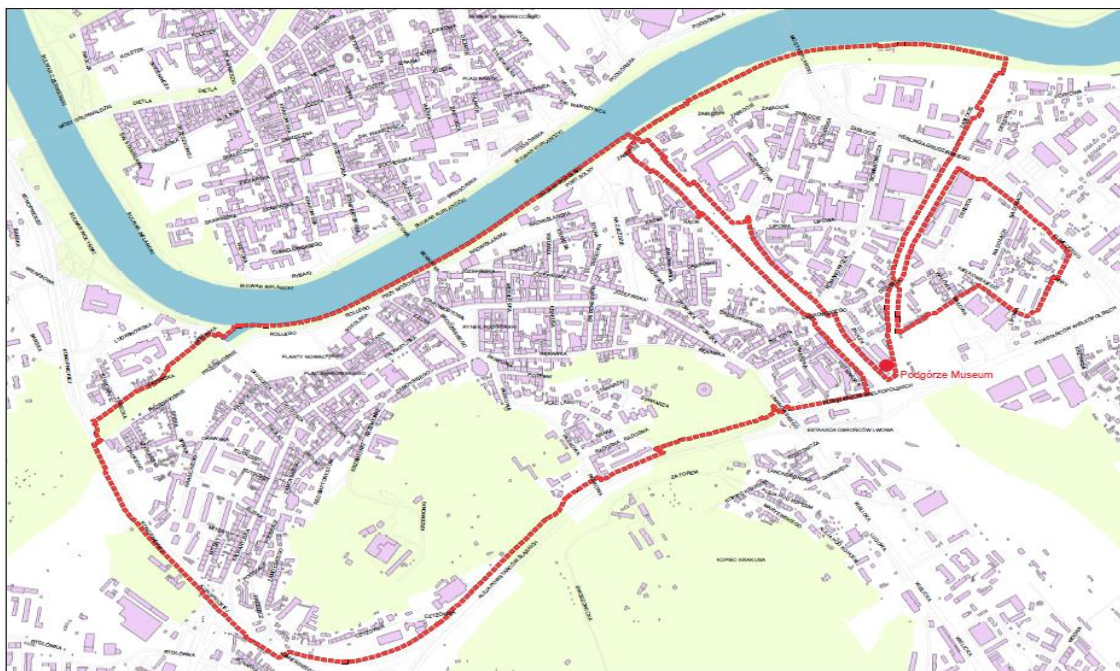


Source: Chrzanowski & Odziemczyk 2020, p. 21.

These examples illustrate Podgórze’s tendency to fare rather poorly compared to other districts of Kraków. One of the reasons behind can be linked to its after WWII history. The war significantly changed the social fabric of once vibrant, industrial city. On one hand, only few original inhabitants survived the war and returned home. On the other, the new socialist authorities did not value the heritage of the imperialistic, Austrian established district and planned to turn it into modern, worker’s and people’s quarter of the city. For new residents the history of the place was either foreign and unknown or unimportant. They did preserve or conserve old buildings, many of which were gradually demolished. The deformation of the identity on the physical level was symbolised by the devastation of the old Podgórze cemetery, destroyed to make way for a construction of a new four-lane or more thoroughfare. The cemetery was crucial of the district identity as

it was the oldest municipal necropolis and a place of burial of the most eminent citizens of Podgórze. “The city was inhabited but stray,” emphasized Melania Tutak (Dzieje.pl 2016).

Map 1.2. Revitalisation sub-areas of Old Podgórze and Zabłocie



Source: Rewitalizacja w Krakowie 2021.

However, Podgórze has been undergoing a process of radical change in recent years. Thanks to the new pedestrian bridge Bernatka Footbridge the centre of Podgórze (close to its historical market square) has been developing as an attractive meeting location and a place for restaurants, pubs, new hip boutique shops. New residential areas has been developing rapidly, especially in the area of Zabłocie, changing not only the architectural aspect of Podgórze but also affecting the social cross-section of the district. Old Podgórze and Zabłocie are the only revitalised areas of Kraków where an increase in the number of new residents, including children, young adults and people of productive age, has been noticed (Urząd Miasta Krakowa 2021b, p. 14). These positive changes bring also a threat of gentrification, due to an increase (halted obviously by the pandemic) of tourism in the area and tourist investments (hotels, hostels, aparthotels) replacing residential functions (historic Podgórze) and inflow of new real estate investments and wealthier residents to attractive, postindustrial apartments in Zabłocie. .

Regeneration of the human potential of the district has also been observed (Łyczak 2015, p. 103). It is important to mention here the broad spectrum of activities carried out by the PODGORZE.PL Association, the main organiser of the Podgórze Open Doors Days⁸, the municipal Podgórze Cultural Centre with its wide offer of cultural activities for various age groups, and the House of Podgórze’s History turned into the Podgórze Museum thanks to the engagement of local residents and Podgórze lovers. Events organised by all these organisations contribute to the increase of social awareness of the rich heritage of the district (ibid.).

Moreover, research done a couple of years ago shows Podgórze as a district where 67% of respondents declared they trusted their neighbours (only 29% trusted generally other inhabitants of the area) and the familiarity ration of neighbourly relations is slightly below Kraków’s average (60% vs. 61%). Based on the turnout in local government elections and the participation of residents in the civic budget of Kraków the willingness to influence the city’s affairs was established at 63% of Podgórze residents.

⁸ An annual two day event held on the last weekend of September that presents the heritage and culture of Podgórze and the potential of its institutions. 2021 edition included 50 events, 20 of them being thematic guided walks (PODGORZE.PL 2021).

Table 1.2. Societal well-being indicators (table filled in by the HERIWELL coordination team)

	Local (if available)		Regional		National		EU - 28	
	2021	Δ% 2014	2020	Δ% 2014	2020	Δ% 2014	2020	Δ% 2014
Total Population (number)	780 800	3,4	3 371 956	1,7	37 958 138	-0,2	513 093 556	1,2
Population over 65 (number)	154 923	19,3	577 297	18,8	6 916 746	22,2	102 655 668	9,2
Upper-secondary educational enrolment (number of students)	40 214	31,3	119 279	-10,4	1 266 398	-15,1	19 425 829	-11,6
Early leavers from education and training (%)	n.a.	n.a.	2,9	-0,4	5,4	0,0	10,3	-0,7
Tertiary educational enrolment (number of students)	130 428	-25	165 261	-20,7	1 430 981	-18,8	18 438 720	n.a.
Adult (25-64) participation rate in education and training (%)	n.a.	n.a.	4,8	0,6	3,7	-0,3	11,3	0,5
Net migration rate (per 1 000 persons)	9,7	6,3	2,2	1,1	0,5	0,8	3,2	1,1
Gross domestic product (GDP) at current market prices	22 000	28,7	12 700	33,7	13 900	31,1	31200 (EU27)	17,3
Working age population (number)	504 168	-3,3	2 246 456	-2,5	25 179 321	-5,5	330 714 969	-1,0
Employment rate (%)	46,80%	n.a.	68,6	7,7	68,7	7,0	69,2	4,4
Unemployment rate (%)	3,0% (X.2021)	-42	4,6 % (X.2021)	-6,6	5,5 (X.2021)	-52	6,4	-4,0
Young people neither in employment nor in education and training (age 15-29) - NEET rate (%)	n.a.	n.a.	11,4	-3,2	12,9	-2,6	12,5	-2,9
Gender employment gap (M-F)	0 (2020)	n.a.	15,7	3,3	14,4	1,4	10,3	-0,2
People at risk of poverty or social exclusion (%)	n.a.	n.a.	15,5	n.a.	17,3	-7,4	21,4	-3,0
Severely materially deprived people (%)	n.a.	n.a.	2,1	n.a.	2,6	-7,8	5,5	-3,4
Life expectancy at birth (years)	80	n.a.	79,2	+0.1y	76,6	-1.2y	81,0	+0.1y
Subjective health status (good + very good)	n.a.	n.a.	61,9	n.a.	61,6	1,6	69,3	1,8
Volunteering	n.a.	n.a.	45,7	n.a.	52,1	n.a.	34,1 (EU27)	n.a.
Satisfaction with water quality	n.a.	n.a.	0,85	n.a.	0,84	n.a.	0,8 (EU27)	n.a.
Burdensome cost of housing	n.a.	n.a.	62,0	n.a.	53,1	-10,6	28,2	-8,5
Overcrowding	n.a.	n.a.	41,8	n.a.	36,9	-7,3	15,6	-1,1
Crime level	n.a.	n.a.	3,6	n.a.	4,4	-2,0	12,5	-1,5
Internet at home	n.a.	n.a.	n.a.	na	90	15	90	9
Internet access	n.a.	n.a.	n.a.	n.a.	0,77	n.a.	0.86 (EU27)	n.a.
Broadband at home (% of households)	n.a.	n.a.	n.a.	n.a.	90	19	89	11
Online interaction with public authorities (% of individuals)	n.a.	n.a.	n.a.	n.a.	42	15	55	8
Trust in the national government	n.a.	n.a.	n.a.	n.a.	0,47	n.a.	0.43 (EU27)	n.a.
Institution quality index	n.a.	n.a.	-0,27	n.a.	-0,37	n.a.	-0.01 (EU27)	n.a.
Freedom over life choices	n.a.	n.a.	n.a.	n.a.	0,83	n.a.	0.82 (EU27)	n.a.
Tolerance towards immigrants, minorities, homosexuals	n.a.	n.a.	n.a.	n.a.	0,39	n.a.	0.61 (EU27)	n.a.

	Last available data: 2019
	Last available data: 2018
	Last available data: 2015
	Last available data: 2017

Source: HERIWELL Consortium

2 The analysed case: characteristics and policy features

2.1 Characteristics and history of the analysed case

The Podgórze Museum is a branch of the Museum of Krakow, which is one of the major museums in Krakow (consists of 19 branches). It was opened in 2018, however, its history dates back to 2002 when the House of Podgórze's History, its predecessor, was founded within the structure of the Podgórze Cultural Centre. The charismatic leadership of Melania Tutak turned this little organisation – consisting of two rooms in a townhouse – into a vibrant centre of culture of the district. The House of Podgórze's History was created at the initiative of district authorities without a clear vision on its aims and format. Tutak employed as a curator was independent in creating the programme. She saw it as a focal point of district's culture – she organised exhibitions and rich programme of meetings and shows, based on cooperation with local artists, activists and people working in the field of culture. Residents of the district considered the House of Podgórze's History as 'their' place and started to bring and donate artefacts related to the district.

The involvement of the community of local residents and activists in the programme activities, participation in building knowledge about the district and a fully grassroots initiative to create a collection of the district had shown that it was necessary to transform this small initiative into a formal institution that would look after the collection in the appropriate way and develop programme activities.

From the very beginning, the House had support of a group of experts and enthusiasts of the district assembled around the Podgorze.pl website, and then members and supporters of the Podgorze.pl Association established on this basis. According to one of the members of the association, "Creation of the museum was one of our goals (...) the museum grew into our child with time" [Z1].

In 2005 the scale of the collection gave impetus to create a museum. After a number of years of lobbying at the city authorities the museum was eventually established as a branch of the Kraków Museum – it is the municipal museum presenting the history of Krakow and its contemporary contexts. Today the number of branches has reached 19 and it is constantly growing. Although there were ideas of establishing the Podgórze Museum as an independent institution, eventually for organisational and financial reasons, it was decided to include it in a greater structure of the Kraków Museum. First, in 2015 there was a new unit in the museum structure, the Workshop of Podgórze Museum and on April 26, 2018 the museum branch opened in an adapted historic building of the St Benedict Inn. The building had been dilapidated for decades and as a new museum it was brought back to the city and the local residents. It is located at the intersection of busy roads, by a tram stop and overground railway station on the one side, and adjacent to some wasteland below the railway flyover which brutally disfigured the area in 2015–2017. In its proximity there is the Krakus Mound, considered to be one of the Podgórze district symbols, and the Old Podgórze Cemetery.

The aim of the Podgórze Museum is to tell the story of the district (including its history, its tangible heritage) and its uniqueness stemming from its rich history of an independent city located on the other bank of the Vistula river from Krakow. According to Tutak "the district deserves to be told about its history, about history going back beyond the Second World War. So it is not just a place where there was the ghetto and KL Plaszow camp, because this is how Podgórze was perceived for a long time. Both domestic and foreign tourists came here to see the traces of the Holocaust. Actually, that was all there was to it, no one looked further."

The philosophy of the museum was based on the participation of the local community. It is best told when the voice is given to its initiator. Tutak recalls: "I remember that I imagined the Podgórze Museum as just a slightly larger place, with more opportunities, but of the same character as the House of the Podgórze History was. That it would always be accessible, where you enter somewhat unannounced, that anything would be possible, you could do anything with everyone, and actually everyone would welcomed and everyone's story would be important. If it was of little interest to one person, it would be important to someone else. And that these small artefacts coming here would have their power, that this would not be a museum for the world, although it also could, but this would be a museum for us here, and at the same time, you could tell the world about something. And it seems to me that it has not changed much. We act in exactly this spirit, or at least we try (...)"

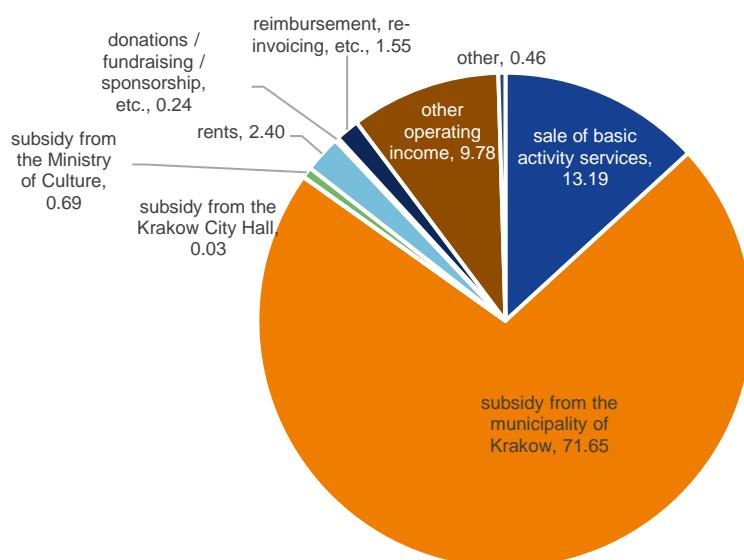
The Kraków Museum is a municipal institution, which means that the local government created it (with an act of creation and with giving it its statute) and provides funds necessary to conduct cultural activities and to maintain the facility where such activities are carried out. Being entered in the registry of the municipal institutions, the museum has legal personality and conducts its own financial management. Table 2.1 below provides basic data on its functioning in the relevant years, while Fig. 2.1 show a structure of the Kraków Museum revenues (dominated by the subsidy from the Museum's organiser – the Municipality, supported by the sale of services (such as tickets, publications, conservation works, guided tours, etc.)

Table 2.1. Basic statistical data on the Kraków Museum

	2017	2018	2019	2020
Permanent exhibitions	11	13	16	16
Temporary exhibitions	22	14	21	13
Number of visitors	1,342,199	1,322,572	1,335,743	347,159
Earmarked subsidies from the municipal of Kraków budget for operational activities (PLN)	18,760,300 ⁹	21,212,715	23,452,044	26,609,137
Total costs (PLN)		41,250,116	46,084,609	38,177,557

Source: Miasto Kraków 2018, 2019, 2020, 2021b; Muzeum Historyczne Miasta Krakowa 2019, 2020, 2021.

Figure 2.1. Structure of the Kraków Museum revenues in 2020 (%).



Source: Muzeum Historyczne Miasta Krakowa 2021.

The Kraków Museum has also received three EU grants, including the one for Podgórze Museum, in the amount of PLN 46,410,588.44 for three projects of total worth of PLN 87,192,974.47.

As branches of the museum are not financially autonomous, meaning that their expenditure is part of the general budget of the museum, it is not possible to provide the data only for the Podgórze Museum. Even if some activities, esp. exhibitions are certainly budget separately, the majority of expenditure (e.g. accounting and legal services, promotion and communication) are centralised. Similarly, there are five employees directly delegated to work in the Podgórze Museum – 3 women and 2 men (with 315 employees (2020) in

⁹ In 2017 Kraków Museum received an investment subsidy for "Podgórze Museum – adaptation of the property at ul. Powstańców Wielkopolskich, construction works and preparing a permanent exhibition" from the municipality of Kraków in the amount of PLN 4,778,410 (Miasto Kraków 2018, p. 149).

the whole Kraków Museum) but certain tasks are performed the central team and some are outsourced (such as cleaning services).

2.2 Policy features: policy strategies under analysis (3 pages)

The Museum was formally established in 2018 as a branch of the Kraków Museum, one of the municipal institutions in the city. As such it was part of the broader municipal *Programme for Culture Development in Kraków till 2030* (in force since 2017). The vision, presented in this strategy, included statements about cultural infrastructure in Kraków, often protected as monuments, being given new and modern functions, a second life, that makes the whole infrastructure unique both in Poland and in Europe. Creating the museum is directly mentioned in the priority II.4.1 *Developing a strategic map of the optimum distribution of cultural institutions for planning the development of cultural infrastructure in Kraków*. What needs emphasizing already here is that the municipality not only wanted to adapt St. Benedict's Inn for a new museum but also wanted to develop "the concept of the permanent exhibition with the participation of the local community." A foreseen result of the priority II.4.1 was not only the improvement of the cultural infrastructure and the functionality of cultural facilities but also improving local residents perception of cultural institutions as places to spend their free time.

To be able to implement this part of the strategy Kraków Municipality applied for co-financing of its project entitled "Podgórze Museum – a branch of the Historical Museum of the City of Kraków – adaptation of the property at ul. Powstańców Wielkopolskich 1" within the Regional Operation Programme of the Małopolska Region 2014-2020 (Action 6.1 Development of Cultural and Natural Heritage). The project that was valued at 7,786,273.20 PLN with the co-financing from the EU amounting to 3,965,074.66 PLN (ERDF). The project conducted between July 17 2015 and June 30 2018, consisted in conservation, restoration, anti-destruction and construction works in the historic building of Saint Benedict's Inn, as well as works aimed at revalorization of the building and its surroundings (small infrastructure, lighting) and preparation of the permanent exhibition arrangement (i.a. the purchase of exhibition equipment related to the launch of cultural activities).

An analysis of other priorities of the municipal cultural strategy proves that the museum contributes to implementing other priorities, especially I.1 and III.4. The priority I.1. *Activation and supporting the creativity of the local community* is relevant here, especially when it comes to "creating a space for reporting the cultural needs of residents" and "promoting public cultural institutions as meeting places, spaces open to grassroots initiatives, building relationships and integrating the local community around culture." One of the foreseen results is "improving the quality of life of an individual: a sense of fulfilment due to participation in cultural life, an increase in the sense of belonging to a community (a community of cultural institutions, a community of a club / a group with common interests)." The Priority III.4. *Krakow institutions as a place for meetings – a place for integration of the local community* deals with integrating local communities around municipal cultural institutions, opening the institutions to cooperation with social movements and NGOs, strengthening the participation of the local community in designing the institution's activities. Although the Podgórze museum *per se* is not mentioned here, given its special status of a local museum, it seems to be perfectly fitting within these actions.

Box 2.1. Memory of the district

As identity is also associated with the need to preserve the memory of the history of the district, the Podgórze Museum was indicated to be the most appropriate place to take care of this memory – artefacts and oral histories.

"Documenting things that are lost. The inhabitants of Podgórze are leaving, they have their old photos, they have exhibits, and there was no place where they could end up, just to be purely physically stored, digitized or stored as they are. So preserving this heritage was important" [Z1].

An example of such an action is the history of saving the 'Księgarnia' [bookshop] neon, which for several decades was placed on the facade of one of the tenement houses at Kalwaryjska street (the centre of Old Podgórze). Activities in this matter were carried out by the association, while in 2019 the neon was unlawfully dismantled and taken to Warsaw, the negotiations on the return were conducted by the Museum. Finally, the returned and restored neon sign was hung in the Museum

"It would be best of course, if it was installed on a facade and shine, but if there is no such place for it, I think the museum is the best location" [P9]

Source: the author

The first official document regarding the establishment of the Podgórze Museum is *Resolution No. XLIV / 546/08 of the Krakow City Council of May 28, 2008 on establishing the directions for actions of the Mayor of the City of Krakow regarding the creation of the "Museum of the History of Podgórze"*. This document obliges the mayor to take steps to create such a museum as a cultural and museum institution that will operate independently or as a branch of one of the municipal institutions. The *Preliminary Concept of the Museum of the History of Podgórze* sets the goal of the museum as conducting research and educational activities in the field of the history of Podgórze (a widely understood right-bank part of Krakow, and in particular the so-called "old Podgórze"). In addition to the tasks of the museum defined as "collecting, developing and preserving collections on this subject theme, as well as their dissemination and popularization" (compare with Box 2.6), the last item on the list is "activities related to integrating the community of the inhabitants of the right-bank part of Krakow and aimed at educating the young generation of Podgórze residents in a spirit of respect, pride in the history of their small homeland, its traditions and cultural heritage". Among the assumptions adopted for the future museum, there was a "museum formula focused on broadly understood communication with the public and education", and in addition to the traditional functions of the museum (the care of the collections), it was written that the museum "should also act as a centre where young people, students, tourists, the inhabitants of Podgórze and Kraków spend their time". To sum up, the document foresaw the museum as a place 1) of learning, 2) creative entertainment and 3) a meeting place for the residents, as well as a place which people visit multiply times thanks to its varied cultural offer. The target groups mentioned in this document are, in order: school youth and students, tourists, children and - finally - the inhabitants of Podgórze and Kraków. It needs to be highlighted here that when the process of conceptualizing and creating the Podgórze Museum started within the Kraków Museum, there was a new unit established in the organisational structure of the museum, the Podgórze Museum Working Group (2015), whose goal was to prepare the project of launching the Podgórze Museum. One of its tasks was to cooperate with the residents and civil society of Podgórze acting for the district.

The Preliminary Concept document is one of the few that deal with the Podgórze Museum in detail and on its own. When the House of Podgórze's History was finally transformed into one of the Kraków Museum branches, its activities became a part of one general strategy adopted for the whole museum, without distinguishing specificities of its branches. This is why the final list of policies related with SWB adopted by the Podgórze Museum and used in this case study stems not only from the general Kraków Museum strategies and the municipal Programme for Culture Development but also from information collected during the interviews conducted for the HERIWELL project.

As mentioned above, the first strategy adopted by the Kraków Museum, relevant for the Podgórze Museum, is a document that deals with the whole institution, with no particular mentions of its branches. We assume, then, that the new branch needed to fit into the already existing structure and processes. The Strategy of the Historical Museum of the City of Krakow for 2017–2021 focuses on building strong relationship with the museum's surroundings and the phenomena taking place in it. There are references to such notions as "an open museum" and "a participatory museum" and claims that the institution "departs from the museum as a passive storyteller in favour of an active participant in the ongoing history, and thus – increasing the Museum's presence in the public space of metropolitan Krakow, Małopolska Region, Poland and Europe " (p. 3). It is well illustrated in the museum's mission of becoming "a place of meetings and dialogue about the history and the present day" and its mission "We describe, document and tell Krakow. We listen to the city...".

Box 2.2. Exhibitions created with the audience cooperation

- **“Podgórzanin”** [Native of Podgórze] (June 12–22, 2019). Employees of corporations located in Krakow, including in Podgórze, were asked to give interviews and contribute by taking photographs documenting their place of work (office) and recreation (home).
- **“Wojciech Weiss’ Podgórze”** (October 8, 2020 – May 30, 2021). Wojciech Weiss (1875-1950) was a renowned painter and graphic designer representing the Young Poland style. As a young man he lived in Podgórze and his early art documented streets of the district. Later he moved to Krakow, where he reached position of a professor and a dean in the Academy of Fine Arts. The painter’s family was involved in the creation of the exhibition, and its individual elements were consulted with children from the school for blind students.
- **“Coexistence”** (1 July 2021 – 22 April 2022). There was no restriction on the participants’ relationship with Podgórze; the inhabitants of Krakow were invited to a painting project – as part of the workshop, large-format paintings (comments on the current pandemic situation) were created, which were used in the arrangement of the exhibition.
- The currently prepared exhibition **“Manors of the right bank of Krakow”** (opening in June 2022). This is the first exhibition that is based on cooperation with local communities, and it is cooperation with further districts, not Stare Podgórze, whose history is presented at the permanent exhibition, but further districts of the so-called right-bank of Krakow, which historically belonged to Podgórze. Inhabitants of these areas, local activists and specialists in the field of local heritage were invited to co-create or consult the exhibition scenario, implement thematic walks and write texts for the catalogue.

Source: the author

The Podgórze Museum, defined as a local museum, started building the connections with its surroundings long before the actual institution was established. It was, in fact, the basis of the activity of its predecessor the House of Podgórze’s History. The grassroot process of creating the collection from the residents’ donations incubated the idea to establish a proper museum.

Figure 2.2. A meeting of donors in the Podgórze Museum at the occasion of the museum’s first anniversary, 2019



Source: Photo by Katarzyna Jagodzińska

The museum continues this course of activity in numerous ways. First of all, the main permanent exhibition was created with the participation of the residents of Podgórze who donated artifacts from their own homes

and collections. Second, residents are also invited to collaborate in creation of temporary exhibitions (see Box 2.2). Moreover, they are offered an opportunity to prepare their own mini-exhibitions within the Deposit of Memory initiative (see Box 2.3).

Box 2.3. The Deposit of Memory

It is a glass showcase located in the entrance hall of the museum, to which anyone can submit their own presentation. The only condition is its connection to the district – the presentation itself must relate to Podgórze, or be prepared by a person associated with Podgórze, who then becomes a curator of such a mini-exhibition, and the museum staff is there only to assist. So far, there have been 8 such exhibitions.

Source: the author

The Podgórze Museum has been also taking active part in debates important for the residents. Its space has been used by the municipality for organising public consultations on the development of various areas and facilities in Podgórze: public consultations regarding the commemoration of the forced labour camp KL Plaszow (KL Plaszow Memorial Museum) and future development of the nearby area of St Benedict Fort. These actions were initiated by the municipality, while the debate on the future of the degraded area under the new railway flyover was entirely the initiative of the Podgórze museum staff.

The Podgórze Museum is the driving force behind the efforts to create this so-called Park under the Railway Flyover (see Box 2.4), that would start right next to the museum courtyard, opening it to the green area with a pedestrian and bicycle paths, and run under the railway tracks towards the Vistula river, passing two other important cultural institutions in the district – Schindler's Factory and the MOCAK Contemporary Art Museum, over the river and finally almost to the main railway station.

In the process of lobbying for the Park, the Podgórze Museum first met with associations present in the district to get to know each other. It turned out that the development of the area under the railway is in everyone's interest. The Museum, the Podgórze.pl Association, the SOS Zabłocie group and the Czas Wolny Foundation formed, then, an informal called Group under the Railway Flyover and the issue started to gain a momentum.

Box 2.4. Park under the Railway Flyover

The idea of creating a park in Podgórze was born in 2016, even before the opening of the museum.

"I thought that maybe there would be a park here one day, it would be beautiful. Once that it could be somehow remembered, these post-industrial areas could be interpreted, because a lot of former industrial plants were demolished, and besides, it would be a fantastic place in the vicinity of the museum which would change the whole appearance of this part of Podgórze" [P2]

The driving force behind the new investment is the modernization of the E30 railway line on the Kraków Główny Towarowy – Rudzice route, which includes a construction of flyovers, new bridges and railway stations. Investors were focused on transport, forgetting that the railway line passing through the city should also fit into this city. The idea of creating a park and improving the unfriendly space under the tracks was submitted by the local residents.

The Railway Park (working name) will consist of two parts: two parts of the city – Grzegórzki and Podgórze – will be connected by a pedestrian and bicycle bridge, located between two railway bridges on the Vistula River. In Grzegórzki, the works are already more advanced, because the negotiations with the owner of the land began earlier and a lease contract was signed. Based on consultations with residents a function for the area was developed. In Podgórze the situation was opposite – there was no land, but there was an idea. The owner of the land, i.e. the railway company, has not yet signed the lease document that would enable a commencement of the works. However, the fact that there is an ongoing construction of a footbridge over the Vistula, which must be continued on the other bank of the river, suggests that the works on the Podgórze side are seriously planned.

Source: the author

Figure 2.3. View towards Podgórze Museum from under the railway flyover

Source: Photo by Katarzyna Jagodzińska

After the declaration of taking joint actions, public consultations were organised, during which the sense and possible nature of actions in this area were discussed.

“The director was a little concerned that we would be considered an institution that made a promise that it could not keep, that it started working towards something that it had no right to, with no mandate to the area. (...) We thought what we could do in this matter: Let’s ask the residents if we really think correctly. Then, the idea of the consultations arose, but we wanted them to be serious right away, that the museum would be a leader, but to clearly indicate that it would be the leader of the idea and recommendations, not the implementation” [P2]

“The director of the Kraków Museum, also a powerful stakeholder, bought the idea and understood that opening the Podgórze Museum to the green area that would be created there was important, good and would show the Kraków Museum as a player in the city and an institution that cared about the museum’s surroundings, and not only about some old artefacts” [Z1].

The consultations were expected by the inhabitants of this part of the city, and their result gave the museum and the city the mandate for further actions.

“When this nightmarish railway connection was created, which nobody believed could be so ugly and so close to the windows, so aggressive and even if functional, simply terrifying, we heard voices from people living in the neighbourhood that they had gotten something like that and that they would like greenery underneath it in return. They expected some compensation for the ugliness in the landscape. And for the museum it is the immediate surroundings, i.e. the possibility of doing outdoor activities” [Z1]

“There were 60 people, the room was full. And they all had such a common, unanimous opinion that we had been taken away from our peace and we had been put in something like that, so we wanted greenery in return. And in fact, one person at the back of the room said that she would like a parking lot there, but it was one lonely voice” [Z1].

Public consultations gathered all interested parties – there were residents, representatives of the railway, the City Greenery Board, the Municipal Infrastructure and Transport Board, the vice-president of the city responsible for city infrastructure, city and district councillors present (60 participants, Muzeum Podgórze 2021b). Everyone said in one voice that this space must be regained for the city. The park was to have

various functions: a promenade and a bicycle path, greenery with other types of zones, a playground, a social garden. The idea of the Culture Axis was also born – the park would connect cultural institutions located in Old Podgórze and Zabłocie, starting from the Podgórze Museum, through the Oskar Schindler's Enamel Factory and the MOCAK Museum of Contemporary Art in Krakow, to the planned Planet Lem Literature and Language Centre, as well as the Cricoteka Centre for Documentation of the Art of Tadeusz Kantor located nearby.

Institutions and organisations participated in this lobbying together and spoke with one voice, but the burden and the role of a leader were assumed by the Podgórze Museum.

“We started to operate, so the museum took on the role of such an organiser of all meetings. It had greater firepower and greater confidence, i.e. when we made an appointment with a spatial planning office, the museum made an appointment and it was known that there would be someone else too. When a meeting with the mayor was arranged, it was handled by Mr. Jacek Bednarz, because he had a greater firepower as a city councillor and he was accompanied by a representative of the Group under the Railway Flyover and a representative of the Museum as a reinforcement” [P2].

“Mr. Jacek Bednarz helped us block a parking lot in this part of the future park. People started to use it as a parking space, so he talked to someone from the city, someone from the construction site, who wouldn't talk to anyone at the Museum that we were just putting up concrete barriers there. It was his task, he accomplished it in no time. (...) Jacek Mrowczyk made a poster immediately. We asked Żywa Pracownia, which only recently had joined the work under the railway flyover, for help in weaving wreaths under the flyover. All our actions have brought this place to life. They joined it immediately” [P2].

“At all meetings where the Group under the Railway Flyover' was present, there were always representatives of all these groups” [P2].

Three social campaigns were organised near the railway flyover, the aim of which was to make the problem more visible and to assemble the local community. One of the actions was to clean up the area near the Museum and to plant sunflowers. Thirty people answered the call for participants of the activity (Muzeum Podgórze 2021b).

“The residents became very involved in this matter, from Dekerta Street, from Wałowa Street. They brought sunflower seedlings. (...) All actions such as cleaning under the flyover, planting flowers are just embellishments; the point is to constantly show the owner of this area that it has the potential that we are talking about, that the residents are eager to develop this area and that we are not doing any harm to the railway infrastructure” [P2].

“We plant sunflowers, we clean it, there were thirty people, three of which from the association, and the rest were people from outside who have contact with this area, or pass that way or live close, and who appreciate the value of such a huge shortcut” [Z1].

Figure 2.4. “Let’s talk about the area under the Zabłocie-Podgórze railway flyover” and “Let’s clean the area under the Zabłocie-Podgórze railway flyover” posters.



Source: Facebook Muzeum Krakowa 2018, Kraków.pl 2019.

Among other goals listed in the Museum strategy, there are some that are particularly relevant to how the Podgórze Museum operates in the context of the SWB analysed in this case study. On one hand there is one of the goals which refers to the museum as a key place for shaping the identity of the citizens of Kraków and the Kraków agglomeration (W2) (with conducting educational, informational, popularising and integrating activities). In order to achieve this goal, the Kraków Museum foresees taking measures to build and develop a deep and strong sense of identity and connection with the place and the local community (of Kraków and its agglomeration) and its problems. Activities carried out under this goal should build a sense of responsibility for the city and its affairs, teach activities for the city and create various opportunities for developing civic activity for Kraków and its agglomeration (metropolis) and have a participatory (partnership) dimension. All scholarly and educational activities conducted by the Museum align with these goals – permanent and temporary exhibitions (e.g. Box 2.2), temporary presentations in the Deposit of Memory (Box 2.3), lectures (Box 2.7), conferences, educational programme for schools (Box 2.6), as well as participatory activities encompassing lobbying for the Park under the Railway Flyover (Box 2.4) (for the diversity of the activities offered see Fig. 2.5).

Box 2.5. Lectures in the Podgórze Museum. Examples

System of Bloom – a series of lectures and meetings on architecture, people and other angles and perspectives of Podgórze’s history

- 16.04.2019 *Brick or wooden?* – Dr. Robert Gawęł on how Podgórze was built (was the order of the emperor to build brick houses fully respected?)
- 11.06.2019 *Unfulfilled urban and architectural dreams of the former city of Podgórze* – Dr. Robert Gawęł on architectural plans (such as creating a residential area in Krzemionki) never implemented
- 10.09.2019 *Roads, lanes, paths, passages that is where the royal rout led in Podgórze* - Dr. Robert Gawęł on communication routes in the district
- 19.02.2020 *Beauty not seen - Art Nouveau in Podgórze* - Jakub Jastrzębski presents the beauty of plant motifs on Podgórze buildings, balconies and staircases, and looks for the Art Nouveau genius loci of the district.
- 19.08.2020 *Vienna in Podgórze – geometry in the Art Nouveau architecture of the city* – Jakub Jastrzębski discovers selected buildings, their builders and the architecture they alluded to.

Source: the author

Box 2.6. Museum lessons in the Podgórze Museum. Examples

- Operation CITY – museum lessons for pre-schoolers, primary school grades I-III, IV-VIII (90 min)

Designing a city from scratch is an operation worthy of the best specialists. What factors determined the founding of the Free Royal City of Podgórze? Who was responsible for setting out its plans and overseeing the proper course of the construction process? Who was the ruler of the city? The workshops is an attempt to answer these and many other questions. In the practical part, students play the role of architects and builders – designing and building their own city.

- In the factory in Podgórze – museum exhibitions for primary school grades I-III, IV-VIII (90 min)

Apart from trade, industrial activity was one of the sources behind the success of the nineteenth-century Podgórze. The development of the city was favoured by the presence of natural resources useful in the production of building and chemical materials. During the classes, children learn about the most important factories in Podgórze, about which the permanent exhibition tells about and the general history of industry in Krakow. Then, the participants make tiles as an example of a traditional product from Podgórze, as well as design vignettes for former factories in Podgórze or companies they have invented.

- Heritage, or an idea for the future – museum lessons for primary school grades IV-VIII and high schools (60 min)

Everyone has their "little homeland" in their heart. For many Cracovians, Podgórze is such a place. During the classes, students learn when and under what circumstances this city was founded on the right bank of the Vistula, how it functioned and why it merged with Krakow. Using the example of its colourful history, together with the students, teachers try to determine what cultural heritage exists in the district and how to cultivate the richness of traditions and customs in order to pass them on to the next generations in the future.

- We build bridges – museum lessons for primary school grades IV-VIII and high schools (90 min)

Created in 1784, Podgórze quickly became a place of common life of various nationalities, a place where many cultures and religions intertwined. With the joint work and commitment of people settling in it, a unique city was created – the so-called Little America. This diversity has long been a great strength of Podgórze, which over time became a part of Krakow, and without which Krakow would not be the same today. During a special cultural quiz, together with students, the role and influence of immigrants on the development of Podgórze is investigated and participants consider whether a similar relationship would be possible today.

- From Podgórze to Niepodległość – museum lessons for high school students (60 min)

On October 31, 1918, Polish soldiers under the command of Lieutenant Antoni Stawarz disarmed Austrian troops in Podgórze, and then marched towards the Main Market Square in Krakow, bringing the residents the longed-for independence. The city, decorated with white and red flags on this occasion, was the first in Poland to regain freedom. During the classes, participants reflect on the meaning and topicality in today's world of such concepts as: freedom, homeland, patriotism, national colours, ancestral language, border.

Muzeum Krakowa 2021

Source: the author

On the other hand, the strategy highlights the idea of the museum being a favourite and nice place to meet and spend time (K1) with a diverse, complete, accessible offer addressed to various groups of recipients (including opening hours, availability of information on the Internet, for people with disabilities, publishing houses). The diversity of the cultural offer that illustrates this point is shown in Fig. 2.5. The Museum's exhibitions can be visited Thursday-Sunday between 10 a.m. and 5 p.m. (with the entry free of charge on Thursday). As in the whole Kraków Museum, the branch in Podgórze accepts the Large Family Card (a nationwide programme for large families that offers system of various discounts) and the Kraków Card (an element of promotional and social policy of Krakow, aimed at its development, increasing the accessibility to public transport and cultural goods). The Podgórze Museum does not manage its own website; instead, all the information relevant is published on the Kraków Museum portal, which is fully compliant with the act on digital accessibility of websites and mobile applications of public entities. However, the Museum is in charge of its Facebook funpage that facilitates its direct communication with the audience.

The Museum becomes a place or a centre for the debate and reflection about Krakow, its problems, development, meeting place and platform for deliberation for Krakow residents; not only when visiting the Museum, but also spontaneously, on the initiative of the residents themselves and their groups – formalized or not. The most visible example is a long-standing engagement of the Museum in the process of creation of the Park under the Railway Flyover, as well as public consultations organised by the city regarding key issues of Podgórze district (series of workshops regarding KL Plaszow camp and the need to commemorate its history in the form of a new museum, workshops regarding future function and tenants of the St Benedict Fort).

A complementary objective (K2) focuses on the residents of Krakow, who are convinced that the museum is the only or one of the most important places where one can tell one's story about Krakow, that it is the most appropriate place to conduct a debate about the city, its history, and the future. This goal refers to the

strong sense of civic identity of the inhabitants of Krakow (consistent with W2 - the Museum as a key place for shaping the identity of the citizens of Krakow and the Krakow agglomeration).

At the moment there is a new strategy (till 2030) being conceptualised (probably to be approved in the first half of 2022) that emphasizes its vision, i.a. the idea of "an open museum – place of cooperation and dialogue of the community of Kraków metropolitan area. A mission, similar to the statements from the current strategy, declares "We listen to Kraków, we document and we tell the city #IamKrakow ". Consequently, the vision includes active participation in the life of the Krakow metropolis and its local communities.

To sum up in the terminology used in the HERIWELL project, the following policies, that are related to SWB, have been identified as most relevant for the Podgórze Museum case study:

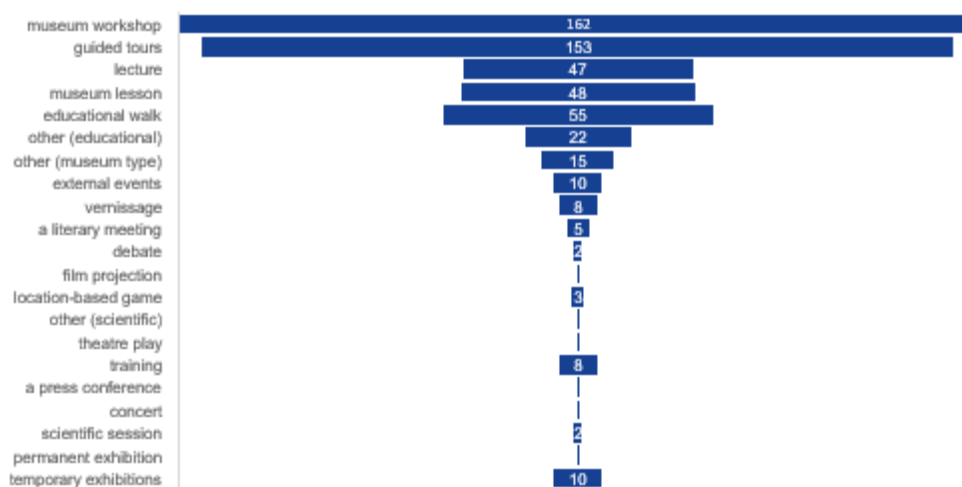
- Strengthening local identity / safeguarding memory and heritage (protomuseum history of the House of Podgórze's History when a group of local residents gathered around the museum to safeguard heritage and history of the district; the museum continues initial goals in the exhibitions – permanent and temporary, the Deposit of Memory, educational programmes)
- Cultural participation (co-creation of the museum collection, external curators of the Deposit of Memory, participatory elements of temporary exhibitions)
- Community engagement (generating energy around Podgórze by the House of Podgórze's History, donating artefacts for the future museum, exhibitions in the Deposit of Memory)
- Museum as a meeting place (especially visible in the protomuseum phase, joint lobbying for the Park under the Railway Flyover)
- Platform for dialogue (public consultations taking place in the museum, lobbying for the park)
- Integration of leisure and cultural policies (the potential of the future park)

Unfortunately, there is no information available on the target groups and budget allocations to each of the policies listed. The Kraków Museum (nor its branch – the Podgórze Museum) does not structure its budget (nor its strategy) based on the policies.

2.3 Results of the analysed case: the contribution to societal well-being

From the broad perspective of the Kraków Municipality the main output of its strategic goal of strengthening local identity and safeguarding memory and heritage, relevant here, is the mere establishment of the Podgórze Museum itself and, then, its further activities. It is important that St. Benedict's Inn, as an important place on Podgórze's map was renovated and given new life. Since its opening in June 2018 the museum has been offering a diverse, though – due to its size – a relatively small in numbers, range of activities for its visitors/participants (see Fig. 2.5).

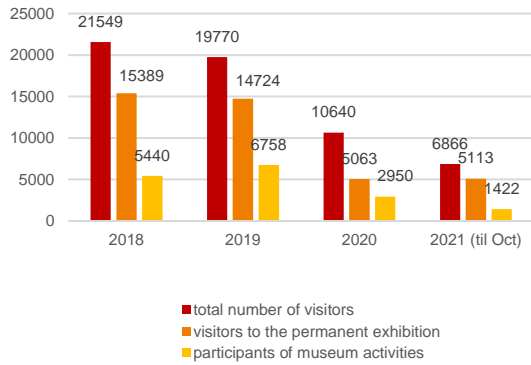
Figure 2.5. Types of events and activities undertaken by the Podgórze Museum (2018-2021*)



Source: Own elaboration, based on Muzeum Podgórze (2021b). *Data for 2021 are provided for Jan-Oct.

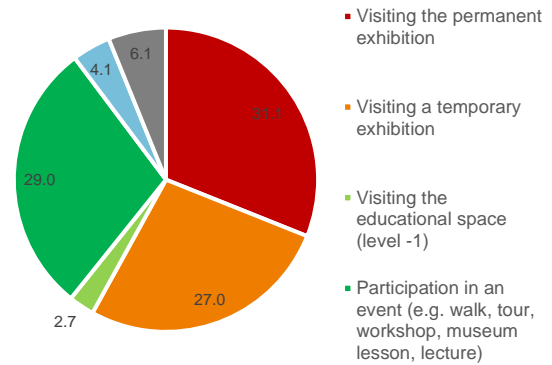
As everywhere else the break-out of the COVID-19 brought a rapid halt to the new budding branch of the Kraków Museum. While in the first year of its functioning there were 164 activities organized, and the following year saw 238 events, in 2020 there was only 57 of them. And in 2021 (till October) the Museum organised 86 events (see Fig. 2.6 for the number of participants to these events).

Figure 2.6. Total number of visitors to the Podgórze Museum



Source: Own creation, based on Muzeum Podgórze 2021a, 2021b.

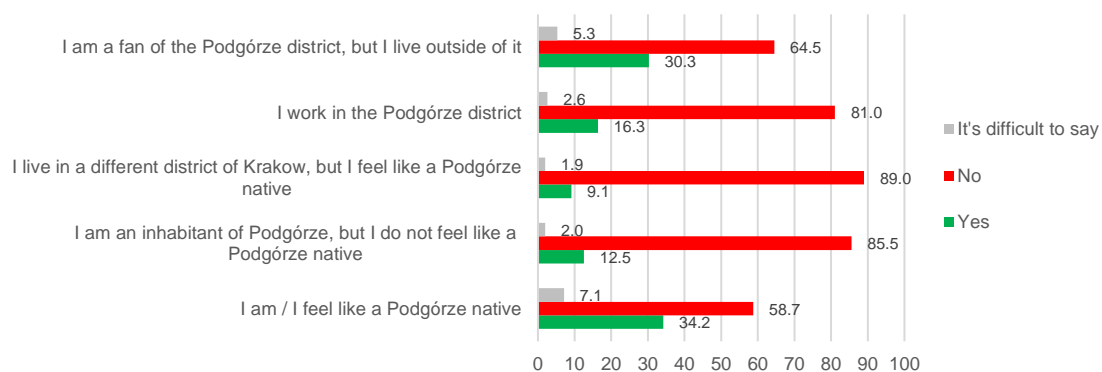
Figure 2.7. What are your reasons for visiting the Museum? (%)



Source: Own creation, based on the results of the survey.

A small number of visitors to the exhibitions¹⁰ come from abroad: 2018 – 301 people, 2019 – 522, 2020 – 348, 2021 – 358 (Muzeum Podgórze 2021a). The Museum does not collect data on Polish visitors, therefore, it is not possible to determine the structure of the Polish audience (residents of Podgórze, residents of other Kraków districts, visitors from outside of Kraków¹¹). The inaugural year of 2018 attracted the greatest number of visitors so far. Many residents of the district as well as Krakowians visited the new cultural attraction of the city. The numbers in the following years dropped, because people had already satisfied their curiosity with the new building and the permanent exhibition. In the opening year the Museum put an emphasis on the new permanent exhibition, while in the following year the offer of accompanying events was developed (e.g. educational programme) which led to the increase of the participants in the Museum activities.

Figure 2.8. How are you connected to the Podgórze district? (%)



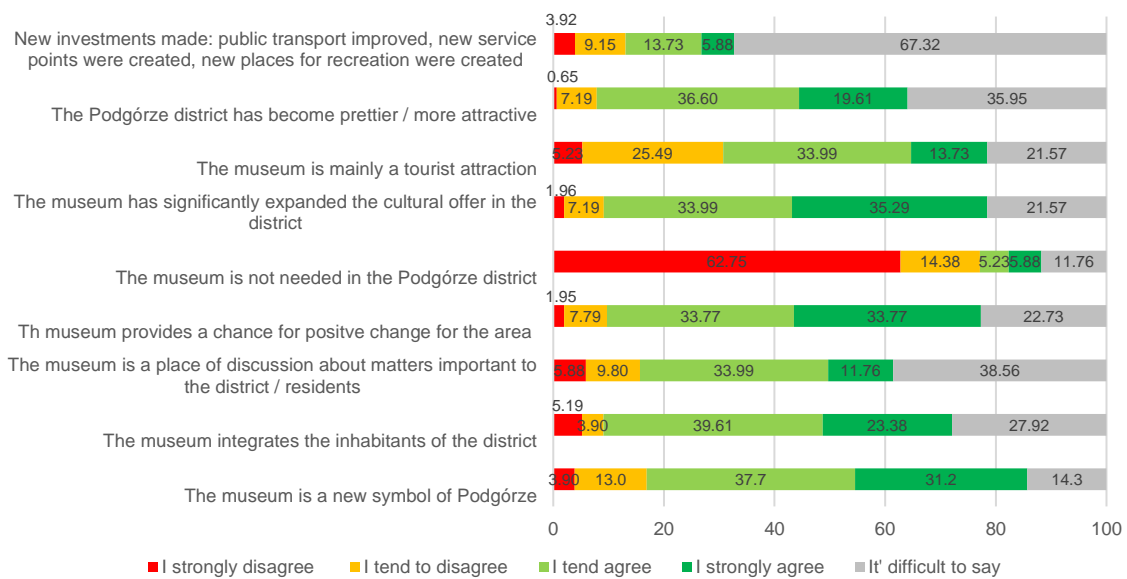
Source: Own elaboration, based on the results of the survey.

¹⁰ Exhibitions presented at the Museum are bilingual (Polish and English) which makes it possible to invite foreign visitors, while all other activities are most conducted in Polish.

¹¹ Based only on the entries in the visitors' book (left for visitors to sign in at the end of their stay in the Museum) there seem to be a number of people outside of Kraków visiting the Museum.

Visiting exhibitions and participation in the events/activities constitute, obviously, the main reasons for visiting the museum (Fig. 2.7). Among other reasons for visiting the museum respondents listed, i. a. participation in the Museum Night and the Days of Podgórze (both of which are external events that the museum takes part in). Although over 45% of survey respondents declared that they have visited the Museum, some of them multiple times (over 20% more than 3), we have to take into account that the survey was conducted during the Days of Podgórze, among its participants who are not a representative group for the inhabitants of Kraków. If we compare the number of people who live in Kraków with the number of visitors to the museum, we will see that there is much to do as regards attracting residents of the city to visit the Podgórze Museum. Another aspect to be considered here is also a relatively low level of residents' identification with Podgórze. Even participants of the Podgórze Days of Open Doors do not necessarily identify themselves with the district (see Fig. 2.8).

Figure 2.9. Do you agree with the following statements? (%)



Source: Own elaboration, based on the results of the survey.

Over a half of the survey¹² participants claimed that it was either their first visit to the museum (34,62%), they had never visited the museum (17,31%) or they don't remember (1,92%). Still, there is an overwhelming disagreement when asked about whether the museum is not in fact unneeded in the district (see Fig. 2.9). It could (after additional research) be an illustration of a thesis that SWB can derive not only from actual participation in the activities offered by the museum. A separate category of subjective well-being can be drawn from non-use values presented by the museum and its offer (e.g. existence value, bequest value, option value¹³).

As presented in section 2.2 of the report (esp. boxes), the Museum activity is multifaced. There are exhibitions prepared with the participation of the residents and there is a place for them to prepare their entirely own mini presentations (Deposit of Memory). The Museum offers a variety of other activities of educational and entertainment nature as well as opportunities for engagement in the life of museum (already mentioned here co-creation of exhibitions) and the city (debates, public consultations, the Park under the Railway Flyover Group). SWB can be traced to being a visitor or a participant of museum events, but also

¹² The survey was conducted during a large district event called Podgórze Days of Open Doors, in two locations: in the seat of the Museum and at the Cracow Mineral Springs.

¹³ The existence value is assigned by people / communities who do not use a given cultural good or service, but derive satisfaction from the very fact that a given good exists (a value in itself). It is related to the option value where people derive value from the very fact that they potentially have the opportunity to use cultural goods and services in an undefined future, even if they do not intend to do so at the moment. In the case of bequest value, it is primarily about the sense of obligation to protect the property concerned for future generations (Frey 1997, p. 233).

to being actively involved in creative processes, debates and actions related to the district as well as other collaboration with the museum. The following sections discuss various sub-dimensions of SWB derive from the Podgórze Museum.

2.4 Community engagement

2.4.1 Individual contribution – participation in shaping the museum and its programme

Residents and Podgórze enthusiasts have been involved in the Podgórze Museum from its very beginning. Chronologically speaking, first a group of experts and lovers of Podgórze district focused around the Podgorze.pl website, and then members and supporters of the PODGORZE.pl Association established on its basis, were partners of the House of Podgórze's History. Although both entities had their own identities and operated in different areas, during the entire formation period of the Podgórze Museum, they undertook a number of joint activities.

The members of the Association treated the House as a base for their activities [Z1] and supported the curator who carried out all the House's activities (regarding programme and organization of work) on a one-person basis: "there were exhibitions when the members of the association stayed there until the night and hung these exhibitions. (...) there was a group of people who dropped everything, came and helped "[Z1]. Members supported the programme activities of the House, and then the Podgórze Museum, and participated in their activities:

"Even before the pandemic, we did a lot of things: from [giving] the second life of a curtain, sewing bags, to the [100th anniversary of Poland regaining its] independence events. People from our association also prepared deposits in a showcase in the museum [Deposit of Memory] and this cooperation was so closer and deeper" [Z1]

Second, residents' contribution to the co-creation of the Museum was manifested by gifts for the museum collection. The donators believed that the Museum is the most appropriate address for their family souvenirs related to Podgórze as well as it should be a place that must be supported with purchases made specifically for its collection:

"I agreed to hand it [the glass photo – diapositive] over, because it is difficult for me to exhibit everything at home (...). I decided that it would be better to make it available to the public at the Podgórze Museum. It will be my contribution, it turned out to be quite considerable, because it is one of the most valuable exhibits so far." [Z7]

Moreover, the residents were asked by the Kraków Museum for their opinions at the stage of creating the Podgórze Museum's philosophy and inventing its territorial scope:

"We organised public consultations, during which we presented the next stages of our work, from the very general ones when we asked the residents what the museum was supposed to be, because we, museum employees, did not want to decide about it ourselves" [P3].

At such public meetings the organisation of the Museum was discussed: on the ground floor there would be a permanent exhibition devoted to the historical Podgórze, while the same-sized space on the first floor would be used for temporary exhibitions, devoted inter alia to housing estates included in the broadly understood Podgórze area. There were four meetings at various stages of the Museum's creating process, attended by several to a dozen of people, mainly related to the PODGORZE.pl Association:

"These meetings were always two-part. First, we showed our work progress, i.e. first the ideas, then the elements of the scenario that was created, ideas for the functioning of the branch and later we could always ask questions or add any suggestions. So the formula was very open." [P3]

Finally now, the Museum has been cooperating with residents in the field of programming. The project Deposit of Memory (Box 2.3) was initiated specially to involve the inhabitants of Podgórze in shaping the exhibition narrative. Residents are also invited into creation of temporary exhibitions (Box 2.2).

"I like the fact that the museum addresses the inhabitants. The exhibition *Manors of the right bank of Krakow* is also co-created by residents from Bieżanów and Prokocim. They are interested in or researching the history of these places. I liked the series of walks and the cooperation of the Museum with the PODGORZE.pl association. Yes, it is an open museum." [Z5]

“I am very happy that people whose interests revolve around local heritage are invited to create a serious exhibition [*Manors of the right bank of Krakow*].” [Z5].

“My postulate was also to introduce information about the activities of the museum and high art into the space of housing estates. (...) so that the museum would exist in this place in the form of an open-air exhibition.” [Z5].

However, the level of involvement of residents – according to both the museum staff and the residents of the district – is insufficient. The residents would like to have a greater contribution to the museum’s activities (“it seems to me that these residents should be better used by this museum” [P8]), however, they point to the reluctance or insufficient will on the part of the Museum for such a cooperation:

“I am a bit concerned that the Podgórze Museum is starting to show more and more all-Krakow exhibitions, which somehow depart from such local narrative. I think this is due to the fact that it is the headquarters of the Kraków Museum where decisions are made, a little bit lack ideas on how to talk about Podgórze apart from this permanent exhibition. And here it is probably our role, residents or activists, to propose this type of narrative, but the role of the museum would be to bounce the ball and actually accept such proposals” [Z6],

or the distrust of the inhabitants’ knowledge.

“It would be best if [it concerns the *Wokół...* [Aroud... publishing series] the Museum’s staff wrote. So there is a problem with outsiders getting into this publishing line. (...) And this *Wokół...* series is, in my opinion, ideal for developing in a public-private partnership, that people come and say that they live here and there and they would like to have an edition about their nearest streets. Then the museum could assign a content consultant and it could actually be done, because someone has the memory, the knowledge, the museum would only verify and release new books.” [Z6]

The criticism is also articulated about not using the knowledge of the inhabitants of the district – experts in the field of its history, whose knowledge – as the interviewees point out – often exceeds the knowledge of employees (“I have the impression that the museum could do more” [Z8]).

The museum does not exclude the possibility of submitting the themes of the exhibitions by the public, but emphasizes that their implementation – if approved by the management of the Kraków Museum – will be very distant in time. It is related to the long process of planning events in such a large museum with almost 20 branches

“We are trying to make our activities oscillate also around these neighbouring districts. This is, of course, very difficult, because with us, for example, making a temporary exhibition is a four-year process. This is often hardly understood by people who come to us with some interesting ideas, e.g. an anniversary is approaching, because such situations also happen. And for example, they want to open an exhibition in a museum next month. In such a huge institution it is simply impossible, because we must have a plan, if not for these 4 years, then at least 2 years ahead (...), we should react more spontaneously to what is happening” [P3]

What is more, the Museum always sees itself as the curator of the exhibition, i.e. in the role of an expert, which at the same time questions the competence of people who submit ideas

“Such a reverse path is very difficult. That is, the inhabitants come up with an idea for the exhibition and we make the space available to them. We have been trying to do this for a long time, but we have not yet found a method to succeed, because creating an exhibition is a machine of many dependencies. It is not only a matter of good will and interesting materials that someone has in their resources, but the entire graphic design, hanging these pictures, preparing signatures, translating into English. (...) Because all our graphic and legal departments, as well as translators, simply have specific tasks, they work for 20 departments” [P3]

“At the Podgórze Museum, there should be thematic exhibitions that touch Podgórze from various sides. And I proposed to Kasia and Melania [Katarzyna Bury – head of the branch, and Melania Tutak – curator] such an exhibition devoted to the artists currently living and working in Podgórze. (...) so far there was no green light for this type of exhibition in the museum, and I would like it very much. As an artist and curator, I would like to take care of it” [Z6].

2.4.1.1 Potential for cooperation

Apart from involving residents in the workings of the Museum, there is a great potential in the Podgórze Museum to cooperate with institutions, organisations and other entities. As it was mentioned, to an extent the Museum does cooperate with other entities to organise, for example, the Podgórze Days of Open Doors and it takes part in municipal events such as the Museum Night. However, many think that though the cooperation potential is enormous, it has not yet been used.

“It would be great to be able to have a place where if an association needs to make an exhibition the next day, we are doing it together [the museum and the residents] (...). The fact that the town hall immediately thought that public consultations on St. Benedict Fort should take place in the Podgórze Museum is a signal for us that we are treated this way. If, for example, the PODGORZE.PL Association wants to do something, they know that first they come to us and discuss with us (...) when looking for lessons, they always come to us first, it is also some local signal for us.” [P2]

Of course, the natural partner of the museum is the PODGORZE.PL Association, which, after achieving the goal of creating the museum, found itself on the side of the Museum’s interests. There was no formal partnership (not even talks about it). The HERIWELL interlocutors indicated that the Association should have its seat on the premises of the museum

“I am very surprised why the Kraków Museum, when building this museum, did not secure space for the association. I believe it should be based in this museum. (...) I understand that this museum is now part of the structure and so some supervision needs to be emphasised, but it would not be a problem, if there was the Association’s seat there. (...) Planet Lem is being built, also in Podgórze, in the Salt Store building, of course these are declarations, I do not know how it will end. But the declarations are that all groups that work for Planet Lem will find a space there. (...) It is not even a matter of costs, it is a matter of the image-related connection of the environment that led to the creation of the Museum with the Museum.” [Z6]

“There were, for example, suggestions that the Museum should be a place where various associations, foundations or individuals would have a place where they could meet, store some of their archives, belongings collected by a given organisation. This ultimately failed because, contrary to appearances, we have very little space. (...) Actually, the only such convenient space is the conference room on the ground floor and it is independent of the exhibitions. And indeed, if someone needs it for a meeting, we try to offer it, but we do not do it so regularly. (...) the venue is primarily used by the Museum. We must be free to conduct our activities there.” [P3]

As said above, the museum declares openness to offering its space to various entities associated with the district, but any regularity is excluded in this respect. Moreover, the HERIWELL interviewees are convinced that this openness is rather declarative

“At the moment, it is just the case that if we want to have a meeting there, of course the door of the museum is open. But we know it is just an informal promise”. [Z9]

There is also a conviction among the HERIWELL interviewees that the Museum has not created a network of partnerships and cooperation with institutions and organisations operating in the district. The recognition and understanding of the district could be demonstrated by entering into the schedule of events of other entities, rather than getting in their way

“There should definitely be some agreements (...), it seems to me, that we should meet with all such local players and only then decide, whether we are cooperating or not. But it should not be the result of acting unconsciously, which would show what is worth and what is not worth it. (...) The museum should, in my opinion, meet individually with the management of cultural institutions, establish joint activities and cooperate. Send children to the KTO Theatre on Sunday, not do anything for the children on Sunday, because The KTO does it” [Z1].

Nevertheless, the museum is involved in district initiatives, in particular in the Podgórze Open Doors Days organized by the PODGORZE.PL Association – “We [the museum] always distribute all kinds of tickets. We have a kind of an information centre in the museum” [P2]. However, the scope of this involvement was also criticised: “It seems to me that the Museum is not involved in activities in the district, except for selected activities of the association” [Z1].

2.4.2 Enhanced sense of belonging

The establishment of a museum should be combined with an awakened local identity, pride, identification with the place, and a sense of bond that can be cultivated by participating in the process of creating an institution talking about the identity of the district – first the House of the History of Podgórze, and then the museum. This process was first animated by the activities carried out by the PODGORZE.pl Association and the House. Although these were two independent initiatives, they were intertwined on many points, just as they operated in the same environment. The members of the Association, in fact, treated the House as ‘their’ place.

“In the House of the History of Podgórze it was also our base, some of our belongings were stored there and many initiatives were conceptualised there. So it was treated as our place” [Z1].

Consequently, the Museum – continuator of the House – rises similar feelings of a sense of identification with a place and a sense of belonging

“This is our place, our history” [P7]

“This is my place (...) There are people who clearly find themselves there. (...). Those who enter this museum become part of this museum” [P1]

“The Podgórze Museum gives you the opportunity to understand the place where you live” [P2]

“The exhibition is structured in such a way that it first and foremost tells people about themselves” [P2].

It is worth to emphasize here that the museum was founded on the basis of the needs of the local community and their sense of belonging to the district that required an adequate place to be developed and flourish.

“The reason for the creation of this museum was different from that of other branches of our institution. That is, it was definitely the result of a conscious, mature, as mature as it could be at that time, will of the inhabitants.” [P1]

“This museum was created because there was a group of residents who were mature enough to talk about Podgórze (...) it is the first local museum in Krakow. Someone will say that the Museum of Nowa Huta was established earlier. Well, the Museum of Nowa Huta was more of an initiative of a group of city councillors. (...) it becomes a place where we work locally and where the inhabitants seem to mature to it, but it was a slightly opposite direction” [P1]

“First, a local initiative was created, i.e. social energy, and it, in a way, created a museum” [P1]

“We make this community aware, we work on this community, we search for those things that are important for this community and we combine what was once and still is important for this community” [P1].

2.4.2.1 Awakening community awareness

Awakening and fostering awareness of connections with the district was an important element constituting the existence of the House of Podgórze’s History – the awareness was based on donations that began to build the Podgórze collection in an organic way

“It is mainly a collection of what they brought or bought especially for the House of Podgórze’s History. They would come, they would bring these things, someone found something at the auction. There was in general so little about Podgórze that everything was a rarity. I did not fully understand why they did it, why they came and brought these beautiful things that they could have left at home for themselves, while they were just building an exhibition, a collection, having such an unbelievable self-awareness that this is part of their fate. (...) people from Podgórze, who in this way donated a part of themselves as a brick for the future museum.” [P2]

The House also contributed to raising awareness of Podgórze among residents of other parts of Krakow – in a sense, together with the PODGORZE.PL Association – it introduced Podgórze to the map of Krakow and contributed to the change of the so far negative perceptions of the district.

“Those were the times when Podgórze did not exist at all in the minds of the city authorities, in the minds of its inhabitants, and in the minds of tourists. Anyway, when we started the website, we had three goals: to reach tourists and attract them to come to us, to the residents of Krakow to show

them that there is something on the other side of the Vistula, and to convince Podgórze [residents] to Podgórze – that they actually has something [important] and that they could be proud of what there was. Now we [the association] have given up on tourists completely, but at the beginning we thoroughly explained the gems of Podgórze, [presented] a compendium of attractions. (...) showing the city authorities that there was something here. For example, we invited city councillors for a walk around Podgórze as part of the activities that were to lead to the opening of the museum.” [Z1]

The task of the museum is to awaken awareness, strengthen local identity and build social bonds. However, it is problematic to define the locality of a museum itself – whether it is just Stare Podgórze or Podgórze in the sense of right-bank Krakow. Ties with the inhabitants of distant housing estates are only now being formed, during the preparations for the exhibition “Manors of the right bank of Krakow”, which is planned to open in mid-2022 (the opening was supposed to take place in 2020, but the plans were thwarted by the COVID-19 pandemic).

“Research walks accompanying the exhibition that will be here in June [2022], they are for me such a discovery of what these people need. The first walk in Piaski Wielkie or in Wola Duchacka was received with such a gratitude and with such a joy that something is done especially for the inhabitants of that area; we have not really managed their free time yet (...). This is absolutely in its infancy. I think they know that there is the Podgórze Museum, but they do not feel any special connection with this place, because we did not take care of it. It seems to me that we should take care of it.” [P2]

During both HERIWELL survey and the interviews people were asked what they gained from the Podgórze Museum. Interviewees claim that thanks to the Museum they are “better rooted in Podgórze” [T6] and that understand their identity

“Discovery of some elements of my identity and that my family has a connection with Podgórze and I discover this connection through the presence of the Podgórze Museum.” [Z8]

“This is a place where you can include yourself in a wider perspective of Podgórze. This is a starting point. (...) it is the most resilient, best-known or the most easily identifiable institution where you can sell yourself in some way, somehow come to life on your own, thanks to the connection with this institution. Because there are many people who have a story of theirs that they would like to tell. (...) It is such a place of contact, such a centre, a specific place where you can go blind in some way, if you want to give something to Podgórze from yourself or take something from this place, ask for questions, get to know something new, maybe get some inspiration here. It is also a place that attracts and should attract” [P7].

Similar feelings were reported during the survey. Contact with the district history and broadening one's knowledge were indicated by the participants of the survey (89,3% and 82,7% answers respectively) (Fig. 2.8).

Local identity is also associated with the awakened willingness to participate in building a narrative of Podgórze. The Deposit of Memory (Box 2.3) answers the need. It is where everyone can submit their own proposal and in their own way – fully autonomous – tell their story

“A place where someone wants to tell their own story.” [P2]

“In my Deposit of Memory there were photos, puppets, there was my mother's Krakowian [folk] jerkin. And doing all of this, arranging this visit, made me see that it really was my story. (...) my mother and I are happy that such a piece of our family history has already appeared twice in the Podgórze Museum.” [Z8]

The willingness to support building Podgórze's narrative is also seen also in statements of the members of the PODGORZE.PL association: “we talked in the Association about how we can support this emerging museum” [Z9].

For many people, the Museum is an important place in the district, an expert place on the cultural heritage of this part of the city. On the one hand it is a contact and information point, and on the other hand, a kind of a broker and/or a representative – undertaking activities for the district

“We really have such interventions several times a week, that someone comes to us and says that they would like us to do something. (...) someone comes to us and says: ladies and gentlemen, I am currently destroying a stove at Limanowskiego or another street, do you want it? We want it,

leave it for three months for us. And indeed, someone keeps it for three months and, indeed, we have managed to bring these things [to the Museum], sometimes in private cars, sometimes something is carried on a bicycle. This activity is still half institutional and half private. It cannot be otherwise. It seems to me that it must look like this, so that such an institution can react so quickly, and it is cool that someone approaches us, it means that we are important to people” [P2].

2.4.2.2 Individual satisfaction that one’s contribution means something/is appreciated

People draw satisfaction from the fact their tales are heard and their opinions and contributions matter to a public institution. While creating the permanent collection there was a strong need observed that residents wanted to tell one’s own story. Their informal visits and conversations resulted in donations which, in fact, initiated the Podgórze collection. For example, older inhabitants of Podgórze

“... came to talk, and at the same time to share what they have, tell their stories and bring their things, or to show them and leave them, or just to show them and say that we have something like this and someday they can share it (...). The inhabitants of Podgórze, who embody the identity of being here for generations, they were happy about such a place and wanted to contribute something to its operation” [Z1].

The opportunity to bring something own to the museum, to co-decide about the shape of the museum, was found to be a source of personal satisfaction:

“I participated in building these assumptions, because at a meeting with director Niezabitowski years ago, I asked to expand the activity of the Podgórze Museum to the housing estates in attached areas (...) I am pleased that the museum extends its scope of interests not only to the city of the end of the 18th century, its history, but also those areas of broadly understood Podgórze.” [Z5]

2.4.2.3 Building a relationship

Relations are the key word for an institution that has the ambition of being an open place, cooperating with the public, and locally rooted in it. The entire philosophy of the House of Podgórze’s History was built on relations, and then it was hoped that they would be transferred to the Podgórze Museum. This happened in part, but the limitations of a large, bureaucratic, standardised institution such as the Museum of Krakow, of which all branches are part, mean that there is definitely too little time to work with the local community in relation to the needs.

“In the House of the History of Podgórze it was so that virtually everyone could come, I had time at any time when the House was open. However, in the museum there is a completely different system of work. In the orbit of the Museum of Krakow, we have many more responsibilities, which result from the fact that we are such a large institution (...) There at the House it was only focused on relations, on showing history also, but absolutely most of all on relations (...) Here, too, we are focused on relations, on a story, but we don’t have that much time for it, so that is why these people have disappeared a bit.” [P2]

“I have the impression that we have easier access to employees. (...) on a daily basis, you can come to the museum almost unannounced and call one of us from the office for a while (...) We try to work not to be cut off from our visitors, but try to be there, contribute as much time as possible to them. Which of course is very difficult in everyday life, in multitasking, when we usually participate in a dozen or so projects (...) it is very difficult and I feel so unsatisfied” [P3].

The involvement of residents in building the programme translates into building long-lasting relationships. The less formal nature of the House allowed for greater freedom of action, while – as the museum employees emphasize – such a model of working in a museum is no longer possible. The format of the museum’s operation, as a rule, does not allow for spontaneity, and the division into employees and the audience is strictly defined in terms of powers. Below there is an example of an activity from the House:

“It was often the case that in the House of the History of Podgórze these people came just to help to build an exhibition. We cannot do it here, there are various restrictions due to museum regulations, and we cannot let anyone in. While there, it just happened, we assembled exhibitions together all nights. All hands on deck. Whoever could come and help, did. You had to putty the wall,

someone would come and do it. That's just how it was, that's how it happened and that's why it was so relational" [P2].

We can also talk about relations with specific groups, e.g. the inhabitants of housing estates and the associations operating there, as is the case during the already mentioned exhibition about manors. "All the associations that I asked for help in the exhibition about manors also answered 'yes'" [P2], which may indicate their need for such cooperation. One of the residents of the estate, involved in the preparations for this exhibition, indicated (in the context of a research walk organised for residents):

"I am moved by the fact that Mrs. Melania [the curator of the Podgórze Museum] was with us during these research walks with students. The participants perceive such a walk completely differently when there is a person representing the city's cultural institution. The presence of the museum in space is extremely important, not being closed within the walls of the building" [Z5].

The cooperation was established with the Dr Józef Babiński Clinical Psychiatric Hospital. The hospital approached the museum with an idea of creating an exhibition about doctor Stryjeński, which would be prepared by the former and current patients. "And we agreed to it. We decided that we would find a place for it, no matter what, and we would try to do it even in the corridor" [P2]. Work on the show (weekly meetings) was interrupted by the pandemics due to the inability to hold on-site meetings. The museum also acted as a participant in the project "Toys Showcase" carried out by the Toy Museum in Krakow. The project was based on the idea that a group of people from the public took the role of curators and built an exhibition from a collection of historical toys gathered by collectors from Podgórze (from a further district of Bieżanów). The exhibition was presented in the display windows in the entrance hall and it referred to Podgórze. The "Deposit of Memory" prepared by collectors as a counterweight to the exhibition curated by the public was an integral part of this project.

In the statements of the audience, there was criticism of loosening relations with certain groups or individuals, and of the fact that the museum did not attempt to formalise these relations. However, the conviction was expressed that it is not too late to follow the path originally designated by the House

"These vectors could be still inverted and all persons or institutions that today feel left out or somehow insufficiently appreciated, be included to a greater extent." [Z6]

2.4.2.4 Pride

The appearance of the Podgórze Museum is a source of pride for people from Podgórze and those associated with the district. On the one hand, it restores the memory of this place, and on the other, it significantly contributes to changing the image of the district.

"I think that the Podgórze Museum creates a kind of pride in the inhabitants of Podgórze. We have noticed this since the opening of the Podgórze Museum that many people are proud that they come from Podgórze. I have lived in Krakow since I was born and I remember Podgórze as a neglected district during my high school days. You didn't even take the tram there after dark. It was just dangerous and unpleasant there. There was no mention of any monuments of Podgórze. (...) And in the minds of many Podgórze residents it is still like that. Such a little nondescript, a bit indefinite (...) and the Podgórze Museum, which showed history largely forgotten, showed the value of these places. So even if someone was born in a today shabby tenement house, one is often proud that one was born in an old city that had such an interesting history" [P3]

"I am proud that our district has its own museum. (...) the museum is the icing on the cake of everything we do for Podgórze or as the association, or in general as residents, if we want to get involved, it is such a feeling that it is a place where everything can end up at the end, others they can see it" [Z9].

Similar feelings were expressed also in the Visitors' Book.

2.4.3 Happiness and life satisfaction

People derive life satisfaction and a sense of happiness from many aspects of their actions. Certainly, one of them is the feeling of time well spent or gaining knowledge. This is precisely the case of the visitors of the Podgórze Museum with survey results showing that the most answers (45,6%) indicate the importance of broadening one's knowledge (16.1% - acquiring new skills) as well as the feeling of time well-spent (41,0%). HERIWELL interviewees indicated also the importance of the museum as meeting and debate place and its

integrational role (see below). What is connected to these notions, meeting new people and spending time other people/ social relations when visiting the Museum received 15,6 and 25.4 % answers of the survey. These could contribute to the increase of social capital.

2.4.3.1 The museum as a meeting place

For many people a visit to the museum is a chance to spend time with people, meet new ones and relax (Fig. 2.8). We can safely assume that it started already with the House of Podgórze’s History which became a meeting place for the inhabitants of the district – informal talks, often unannounced, for gossip, and to sit there.

“My daughter had (...) dancing classes in the afternoon that lasted an hour and a half, and in order not to hang around in Podgórze, I used to go to the House of Podgórze’s History, to Melania, who was sitting there and we were having chats. (...) We talked about how third parties like me can help when it comes to information, memories, artifacts, etc.” [Z7]

This formula of the meeting place was later transferred to the Museum.

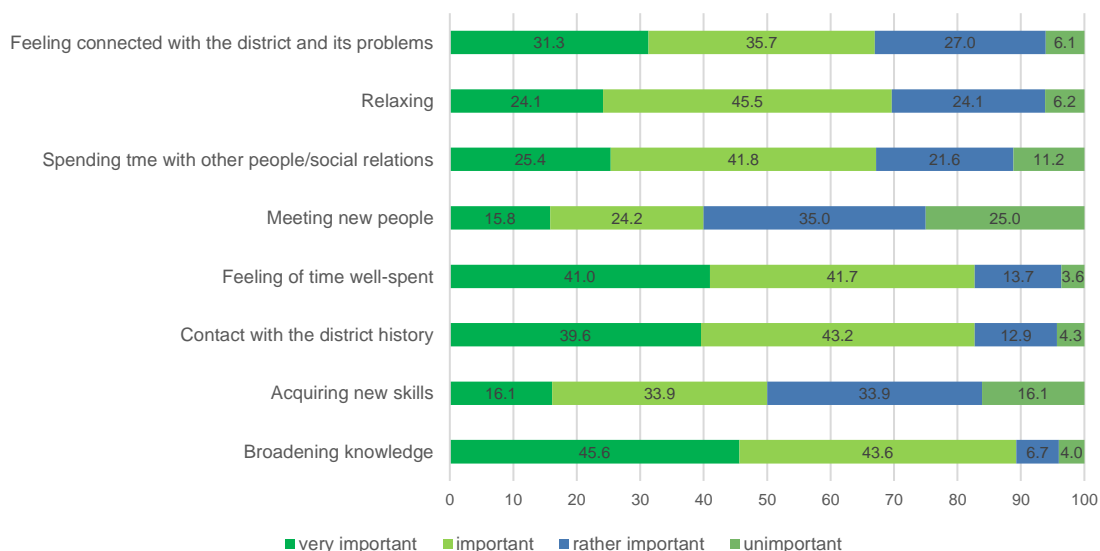
“A friendly place, also an intimate place where you can sit with friends, see an exhibition, but also stop for a conversation” [Z5]

“My visits to the museum are quite sporadic. I am not a regular guest there, but I often drop by, even informally, to meet the employees, I know all of them. I visit exhibitions regularly, I have been to all temporary exhibitions. I often show my friends around the main exhibition if I’m there” [Z7].

The museum is considered a nice place where people feel good, i.e. a visit to the museum is a positive experience

“People come to us and say that they feel good here, that it is nice here, that it is a welcoming space, that they are looked after and that our team of people who look after the exhibitions, front of the house staff, they are praised for being nice, that people feel cared for, informed and so pampered here” [P2].

Figure 2.10. What is important for you when visiting the museum? (%)



Source: Own elaboration, based on the results of the survey.

2.4.3.2 The museum as a place of debate

What is also important for people is feeling connected with the district and its problems (Fig. 2.10). In a way the Museum is be a platform for dialogue on issues related with the district, a safe space to exchange views and act together. 45.75% people surveyed for HERIWELL claimed that they perceived the Museum as such a place (Fig. 2.9, “I strongly agree”, “I tend to agree”).

Meetings of local groups are held here, although they are rather ad hoc, not regular. An example of such a relationship resulting from the need of the moment was the contact with the inhabitants of one of the neighbourhoods in the district – offering them a place for meetings was later extended by a walk organised by the museum and actions aimed at saving elements of the material heritage of this area

“They came to us from a housing estate under construction at Wielicka street. They were organising themselves into such a community of neighbours and had nowhere to meet, because the blocks were under construction, so they asked if they could meet at our place. They met for several months, and finally, when they moved in, they organized a neighbour’s day to which we were invited. We prepared a walk for them. (...) there are lime kilns and the developer wanted to demolish them. And I just somehow called this developer to ask if the limestones could stay, that we can prepare a description that it is a very good place for residents, that they can hook on such an identity with the place. They left these limestones and later told the most active inhabitants that someone from the Podgórze Museum persuaded them to save them” [P2].

The museum space is also used as a meeting place by the municipality [P3], in particular for organising public consultations on the development of facilities and areas in Podgórze – the area under the railway flyover adjacent to the museum (see below), the German Nazi Concentration Camp in Krakow-Plaszow (KL Plaszow) and St. Benedict Fort. While the museum seems to be a right place for the debate, there could be a problem when heated debates let negative emotions of the participants of the public consultations to be automatically transferred to the place of the consultations – the museum – even though it has not be the direct organiser of the meeting. As it happened in the case of KL Plaszow.

“It should be a place of debate, it should be a place of conversation. A museum as a meeting place, yes, but a museum, in certain disputes, cannot take the opposite side to the city, because it is, after all, a municipal institution. (...) These consultations on KL Plaszow were very stormy and I do not know where they should take place and what form they should be. They should definitely have a better facilitator, because it had a terrible one” [Z1]

“A museum that engages in local affairs is also a museum that takes some risks. Which risks being considered by the residents at some point to be some kind of tool in city policy, or it may be considered a non-neutral ground, because there were such opinions during consultations around the camp” [P6].

2.4.3.3 Integration

Feeling integrated with the local community can also foster happiness and life satisfaction. From the beginning, the assumption was that the museum would be “an integrator of the local community” [P1]. Survey results show that over 60% of respondents thought that the Museum integrated the residents of the district (Fig. 2.7). However, HERIWELL interviewees, both employees and the audience, were more cautious in making judgments that the museum had already become such an integrator. There was, however, an agreement about such a potential in the future

“The very creation of the Podgórze Museum is the greatest success. I would like to be able to say that the gathering of a community that supports and actively works for the Podgórze Museum, but such success is still ahead of the museum.” [Z1]

In the context of activities for the future, the Museum of Krakow is developing the ‘Museum in the neighbourhood’ programme, whose task will be to establish relations with the inhabitants of more distant areas. The project is coordinated by the curator of the Podgórze Museum, but it is of a general museum nature

“The idea is to cooperate with the inhabitants of the city, mainly Podgórze, but based far away. That is, not strictly somewhere in the vicinity of the Podgórze Museum, but, for example, with the inhabitants of Wola Duchacka, Prokocim [large housing estates from the 1970. and 1980.], to involve them in creating something, it may be an exhibition, it may be some kind of picnic, it may be some activity for the immediate neighbourhood.” [P3]

It can be added here that due to its operating philosophy, the Podgórze Museum is also perceived as the branch that has changed the perception of the entire Kraków Museum

“It certainly contributed to a more positive perception of museums or of the Museum of Krakow that the museum is close to the inhabitants. (...) The museum can be just an additional advantage that can integrate these residents around the coolness of the district.” [Z3]

2.4.4 Territorial attractiveness

2.4.4.1 Quality of the museum immediate surroundings

The museum was established in a listed monument building, historically important, but in a poor condition. Adaptation to the new function was a salvation for this building, it also caused the image ennoblement of this part of the city.

“It is such an iconic location for Podgórze, St Benedict Inn. The city toll-gate, the gate leading to Podgórze and the gate from Podgórze. Thanks to the fact that it was implemented, it must be very clearly said that the image of the entry to Krakow has changed in general, because this entry to Krakow at the time when it was there, it was a living nightmare. This is fantastic.” [P1]

“The creation of the Podgórze Museum saved an important architectural sign of this part of the city. Because thanks to this, the St Benedict Inn, which at one point was already in a very bad technical condition. And this additional element of saving the Podgórze heritage thanks to the Podgórze Museum has appeared.” [P4].

To support this opinions we can turn to the survey results where 67,5% of respondents think that the museum provides a chance for positive change for the area and 56% of them agrees that thanks to the museum the district become prettier and more attractive.

“The museum reveals the beauty of the district to its inhabitants, and this is how I see the idea of walks. For me it was such a discovery” [Z8]

However, a walk around the immediate area where the Museum is located shows that much of it is still rather degraded, with tenement houses in bad need of renovation and muddy wasteland under the railway flyover. The sense of rush, even chaos, is intensified by the location at a busy crossing with a tram, a bus terminal, under a railway viaduct, and the fact that at the back of the museum there are not particularly aesthetic areas with warehouses, wholesalers and car services. At the moment the Museum seems still to be an aesthetic island there. This, however, will change when the Park under the Railway Flyover comes into being. This project was initiated and led by the Museum.

“Certainly, the impulse to meet and organise events came from the museum. It is certain. And creating a group on Facebook is also definitely the museum’s initiative. But ideas and conversations have been going around for a while, so I can’t tell who it came from. Maybe my memory is failing me. (...) the main impulse was the museum. But such a desire to do something there was automatic and natural for all of us” [Z3]

“Melania [Tutak – authors] organised everything. (...) running and supplying content to the website is all Melania, i.e. a museum, but Melania is also in the Podgórze.pl Association” [Z3].

Therefore, it can be argued that the Park will be the first wide-scale impact of the Museum on its surroundings (see Map 2.1). The investment has not yet started, its implementation is up the municipality and other stakeholders (especially the railway company), but the very triggering action on the important matter for the district, gathering social actors around the problem and obtaining residents mandate to lobby for the project is a success when it comes not only to improving its surroundings but social engagement and dialogue. The contribution of the Museum to this action for the refurbishment of the neighbourhood is widely acknowledged and seen as particularly relevant by the HERIWELL interviewees who argue that although this process would have started anyhow but if it were not for the museum, the scale and the impact would not be the same. Creating the park will also be beneficial for the functioning of the museum itself facilitating its activities targeted at the district.

“The museum is necessarily historically inscribed in space. (...) But it would fit into the space even better if this park were created there and indeed people would open up to the other side of the site as well. It would be much more beneficial for the museum if it had this beautifully landscaped open space in which it could show itself even more, participate in local life with the inhabitants” [Z3]

And there was a great need from the local community to make some changes, to take charge of the situation.

“When this nightmarish railway connection was created, which nobody believed could be so ugly and so close to the windows, so aggressive and even if functional, simply terrifying, we heard voices from people living in the neighbourhood that they had gotten something like that and that they would like greenery underneath it in return. They expect some compensation for the ugliness in the landscape. And for the museum it is the immediate surroundings, i.e. the possibility of doing outdoor activities” [Z1]

2.4.4.2 Museum as a symbol (branding)

In fact, as many as 68,8% people surveyed claim that the museum can be a new symbol of Podgórze (Fig. 2.7). Interviewees did not necessarily share the last opinion – for some the museum was one of the symbols, for others, the ranking of the existing symbols remained unchanged.

“When we were working on the website about four years ago, we added Podgórze Museum to our vignette at the top, where we had the gate to the Old Cemetery, the Mound, St. Joseph Church and chairs from the Ghetto Heroes Square [memorial to the victims of the Kraków Ghetto]. There was probably a bridge and a footbridge there as well. So I think that the Podgórze Museum has grown up to be one of the symbols” [Z1]

“It would be great on postcards, which probably no one produces anymore, but if someone started to produce them it would be the Mound, the church and the museum (...) It is definitely an important point in visiting the district” [P2]

“I would like the Podgórze Museum to be directed inwards, towards the district to a large extent. Also to tourists, but mainly to the district and its inhabitants. And if it were to become a symbol of something, then the social life of the district and its centre.” [Z6].

Also important for the perception of the district is the type of institution, i.e. a museum that deals with the history of the place

“The very fact of the presence of a cultural institution, a branch of the Museum of Krakow, already ennobles the space and indicates that this area-related subject matter is important for the whole of Krakow” [Z5]

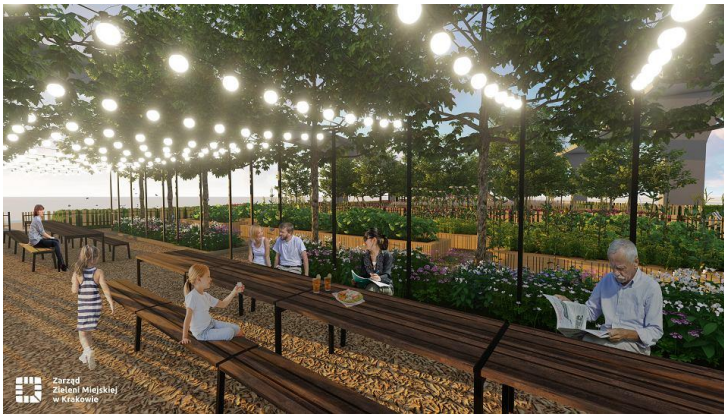
The mere fact of showing history, showing new materials that have not been available so far, also increases the value of a place, because it shows that it was a separate city that was very proud of itself, with many residents who did many wonderful things in that city. So I think so much so. We are such an element of building this good image of Podgórze” [P3]

“It is certainly such a showcase of the district, because it shows the district, its history not only for those who live there, but it is also a showcase, an identifying element outside” [P3]

It should be reminded here that Podgórze hosts other important cultural institutions – in the close vicinity of the Podgórze Museum there is the Schindler’s Factory and MOCAK, not that far away we have Kantor Museum, to name the biggest. There is branding potential of a cultural district yet to be used there.

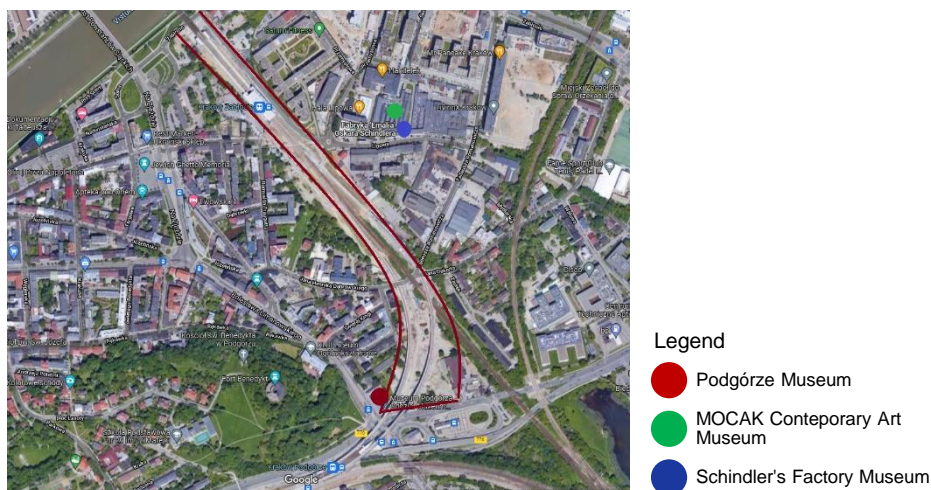
2.4.5 Quality of environment

There is also one more aspect to the Park under the Railway Flyover. Not only can it contribute to the general attractiveness of the district or benefit its branding, but what is even more important directly for the residents is the quality of the district environment. It can be read literally, as a new green area with 90 trees to be planted, 10.5 thousand shrubs and approx. 1160 square meters of flower meadows (section from Dekerta to Limanowskiego Streets). The whole park that is to extend almost to the main railway station, connecting both sides of the Vistula river with a foot and bicycle bridge is to be covered in 30% in greenery, the rest will be recreational and leisure facilities (including playgrounds, gyms, community gardens or a skate park). The main difficulty here is to comply with the need of the area’s owner, the national railway company, to have permanent access to the infrastructure (the flyover). In the future park the City Greenery Board plans, among others, to use rainwater flowing from the trestle bridges and the slip road to irrigate the plants planted under them (Gurgul 2020).

Figure 2.11. Planned area under the Railway Flyover in Podgórze.

Source: The City Greenery Board cited in Gurgul 2020.

Fig. 2.11 illustrates not only the natural environment aspect of the quality of environment under the flyover, that the Museum has contributed to. It also shows the social environment potential of the area. It will be unique recreational area for local residents, where people can meet, rest, practice sports and play. Opening the Museum to this green area presents a great potential to the Museum itself as well – on one hand it will be a place where some outdoor museum activities can take place, on the other such it will constitute a pleasant and attractive gateway to the museum.

Map 2.1. Localisation of the planned Park under the Railway Flyover.

Legend

- Podgórze Museum
- MOCAK Contemporary Art Museum
- Schindler's Factory Museum

Source: Own creation using Google Maps.

2.4.6 Mechanisms favouring and hampering the success of the interventions

The impact of Podgórze Museum on the SWB is summarized in Fig. 2.12. It can be grouped under five broad working categories: community engagement, sense of belonging, happiness and life satisfaction, territorial attractiveness and quality of environment. What triggered this positive change is the fact that the museum provides a good quality cultural offer, a place for meeting and discussion, opportunities for collaboration and a good quality and friendly physical space. It also grows to become a symbol of the district and its heritage. Its activities ring positive associations with the Krakowians. People come to the museum to see exhibitions, participate in various activities but also to co-create and contribute to what the museum has to offer. The museum is a place for discussion on matters important to the public, not only via public consultations organised by the municipality but also initiated by the museum itself, as it was in the case of the Railway Park (that also resulted in creating an informal advocacy group with a mandate from local residents). Residents can take pride in the fact that a monument important for the district has been renovated and now provides good quality physical space. Moreover, thanks to the above-mentioned Railway Park initiative, there is also hope (and plan) that the immediate surroundings of the museum will be improved and the museum will be better connected both its public and other cultural institutions in Podgórze. The new green

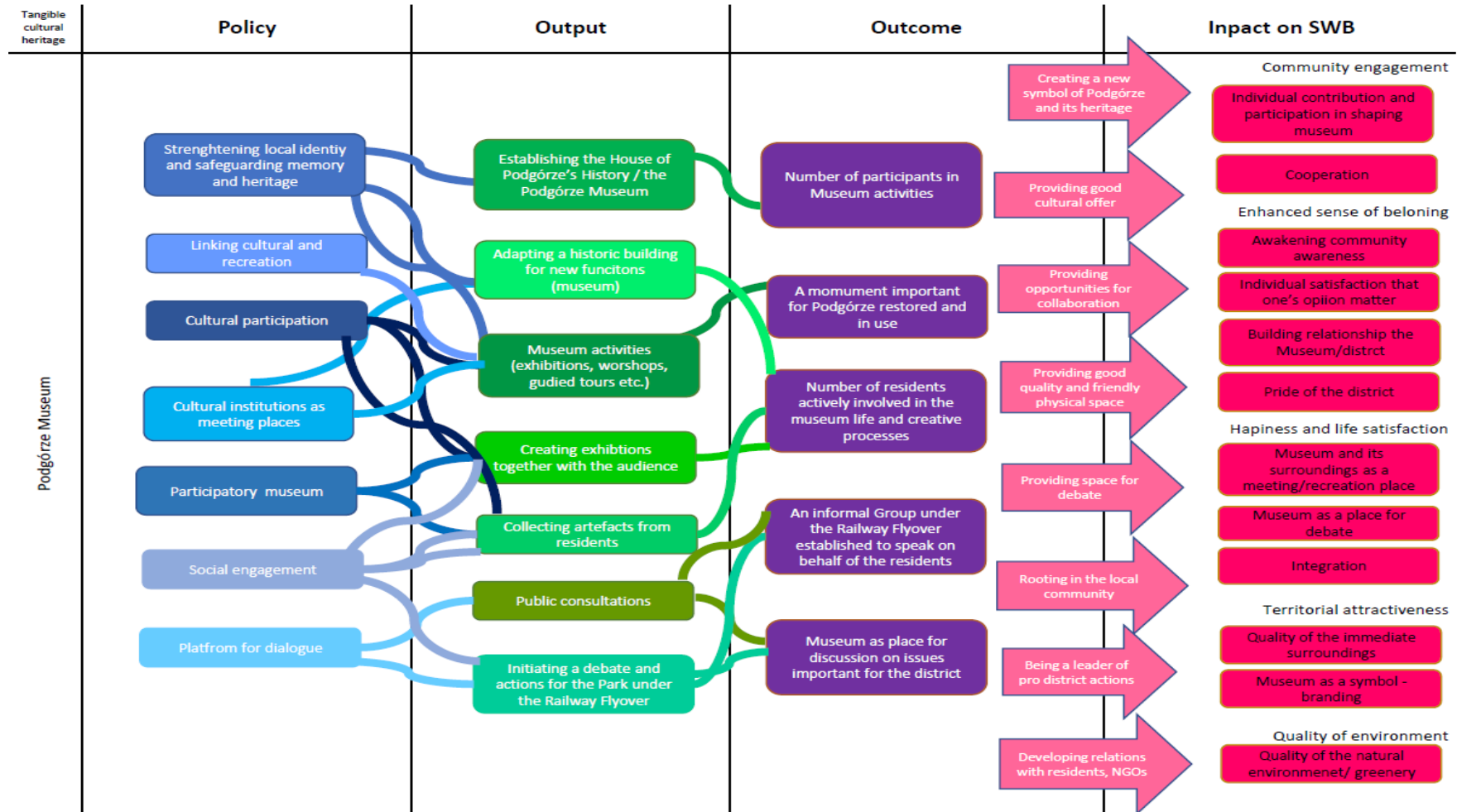
area in the vicinity of the Museum, a direct result of their efforts to act for the district, its attractiveness and well-being of its residents, will provide opportunity for people to meet and relax, as well as to pass by the museum (and hopefully enter it and use). The policy areas that enabled these changes include strengthening local identity, safeguarding memory and heritage, and cultural participation, that resulted in the mere establishment of the museum in a renovated monument adapted for the museum's purposes, as well as its cultural programme; participatory design and community engagement that gave way to co-creating exhibitions with the public, offering them possibility to create own presentations (within Memory Deposit initiative), and also acting as a platform for discussion both within public consultation schemes and triggering own debates on the future of the space under the new railway connection.

The Museum potential to influence SWB derives, to a large extent, to its formula of “a local museum.” It is, in fact, one of the few museums in Krakow working in a participatory model and one of the few in Poland whose philosophy derives from such a formula and activities are undertaken for its development. This, however, does not mean full success on this ground. HERIWELL interlocutors indicated a number of elements that should be changed or improved in order to even better act for social inclusion, building relationships, developing local identity and creating pride in the place. Although the Museum is analysed from a broad perspective here, taking into account its founding stage, i.e. the activity of the House of the Podgórze's History, it should be emphasised that the Podgórze Museum as such has been operating only since April 2018, i.e. just over three years, of which the last years (March 2020 till now) were marked by the COVID-19 pandemic. During the pandemic the Museum had to be closed for a significant portion of time, and even when it could resume its on-site activities, it was just part-time due to sanitary restrictions (e.g. in terms of the number of people allowed to stay indoors). Social distancing, masks, and avoiding crowds are not conducive to building and developing relationships.

In addition to the pandemic constraints, it is necessary to point out the constraints resulting from the activities of an institution such as the Kraków Museum – security issues, a standardised system of work that is shared by all branches and the scale of operation. On one hand, being part of the prestigious Kraków Museum contributes to the Podgórze Museum visibility and quick start of operation (drawing from the experience and resource of the mother institution). However, on the other, it creates some challenges, especially as regarding fulfilling its role as “a local museum” due to lengthy procedures, centralisation of communication and promotion activities, standardisation of work (which probably should differ in a local museum based on participatory approach and, for example, the tourists-targeted Rynek Underground (“Following the traces of European identity of Kraków” tourist route below the Main Market Square).

Achieving further success of positively impacting SWB by the Podgórze Museum, which we consider rooting in the local community, development of relations within the district with residents, groups, associations, institutions, being the leader of district activities, and thus awakening local identity, social ties, a sense of pride, belonging and development of capital related to the district, depends on the change of the management model of this particular branch and at the same time developing a model for other district branches. The staff of the branch is rooted in the local area, so the effectiveness of communication and promotional activities carried out from the headquarters position will never be high. The staff has to spend more time getting to know its surroundings and working out projects together with the local environment. The work of a branch cannot be only work for the residents, but most of all with the residents – the staff, therefore, needs tools to undertake such activities (e.g. external curators recruited from among residents, openness to the ideas brought by the residents). In a much broader sense, it should also be decisive when it comes to such actions – participation is happening here and now, such actions cannot wait queued for a decision to be made, otherwise the enthusiasm for an action on the part of the originators decreases. Sharing the space with local communities happens today *ad hoc*, and it should be the rule. These communities should form the Museum and their presence (energy, ideas) should be a resource for the Museum.

Figure 2.12. Theory of change of the Podgórze Museum and its activities.



Source: The author

3 Conclusions and lessons learnt

The Podgórze Museum which we analyse together with its predecessor House of Podgórze's History is a brilliant example of awakening local identity and generating energy towards a joint action – creation of the museum. Empirical research proved the existence of the following areas of impact on SWB: community engagement, sense of belonging, happiness and life satisfaction, territorial attractiveness and quality of environment. Research developed in the HERIWELL framework proved multifaceted impact of heritage of Podgórze embodied by the museum on societal wellbeing and allowed to formulate conclusive arguments. Although Podgórze Museum is unanimously an example of positive impact, interviewees in the research project outlined areas that should be further developed or redefined in order to achieve better results – a larger scope and depth.

The House of Podgórze's History was operating on a micro scale – one employee, cramped space, no limitations of the museum as a formal institution – what made individual contacts and relations with visitors much easier. An initial attempt to transplant this way of functioning into the municipal museum branch needed to be altered. It appeared that the museum has numerous limitations which resulted from bureaucracy, complex structure and formal management. It turned out that participatory way of functioning largely contradicted the formality of museums. This way the Podgórze Museum exemplifies, then, not only the success of impact on SWB, but also the challenges and limitations that can be summarised as follows:

- Procedures: problematic is the extended waiting time for decisions or services, which is the result of centralisation, a large number of cases directed to units that work for all branches, and on the other hand, an extensive hierarchy
- The absence of the Podgórze collection in the branch, which is symbolic for the donors who brought their objects to the museum; very long waiting time for a decision whether an object can be accepted into the museum's inventory; no space for the educational collection (it is not included in the museum inventory)
- Museum-wide activities: the scale of these activities contradicts the idea of the museum, which is supposed to be close to the community in which and for which it is to operate. It is related to the standardisation of the museum and the management model that tries to treat all the components of the museum (19 branches) in a similar way.
- Building exhibitions with the public: a postulate that it should be elaborated. The museum team, even the most professional, does not have expert knowledge in every topic. Often doing something together or creating the possibility for the programme to be created by an outsider will bring better results – both in terms of content and societal gain. Admitting a lack of knowledge or skills to some extent and reaching for external support is by no means an expression of weakness, on the contrary – maturity and understanding of the social role of a museum. Such activities take place in the museum on a point-by-point basis, and should be a daily practice.
- Far from residents: loose ties with residents resulting from being overburdened with non-branch responsibilities.

All respondents in individual and group interviews pointed out that creation of the Museum had so far been the biggest success of the Museum. Bottom-up history of this place proves that it is rooted in locality and now within a new structure of a formal institution – a branch of the biggest museum in the city; therefore, relations with local communities need to be strengthened or established anew. The staff has a good understanding of mechanism of participatory work, however, the Podgórze Museum is an integral part of a bigger story that is being told by the Krakow Museum, and thus only part of the attention of the branch can be focused on relations building and engaging in local district affairs, which proved to have positive impact on SWB.

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ANNEXES

Description of the case study methodology

The case study theoretical framework relies on the one hand on the HERIWELL theory of change, which reconstructs the inputs, outputs and outcomes of the analysed cultural heritage strategy/policy and the linkages between them, and, on the other hand, on **the extrapolative case study methodology** that focuses on the specific mechanisms that favour/hamper the achievement of outcomes (in particular in terms of societal well-being) of the analysed cultural heritage strategy/policy. In detail, the methodology of the Podgórze Museum case study consists of six particular methods:

- Analysis of literature and existing data – including data and documents regarding the Podgórze Museum (only partial) and the Krakow Museum (most data and information is available only as part of the whole museum, materials regarding the district and city policies)
- Individual and group interviews – 14 people were interviewed in the project (10 individual semi-structured interviews and one group discussion). According to the methodology, interviewees were assured that their answers are confidential and if cited, they will be anonymous. See the table below for the coding of the interviews conducted.
- Survey – 150 questionnaires were filled out during annual event Podgórze Open Doors Days on 25th and 26th of September– a major cultural and heritage event organised by the PODGORZE.PL Association with the Podgórze Museum its a partner institution
- Opinion analysis based on the guestbooks and opinion box – between 26 September and 30 October a questionnaire with one question “What do you associate the Podgórze Museum with?” as available to visitors, it was filled by 25 people; guestbooks area available to visitors at the end of the permanent exhibition, entries in three guest books were analysed
- Participant observation – performed by Katarzyna Jagodzińska throughout September and October 2021 in conjunction with a participatory project “Toy Showcase” organised by the Toy Museum in Krakow in partnership with the Podgórze Museum
- Workshop with the stakeholders – it took place on the 6th of December in the Podgórze Museum. Its aim was to consult the results of the case study with the people involved previously in the research (interviewees, providers of the data) (see the list of participants below). Due to the pandemic restrictions only a limited number of people could attend the meeting.

The case study was selected based on research conducted earlier by Katarzyna Jagodzińska regarding participatory philosophy and actions taken by this museum, as well as its activistic inclinations demonstrated in the lobbying for the Park under the Railway Flyover.

Interviewees/participants in focus groups

Interview code	Description of the interviewee	Date of the interview
P1	staff member of the Kraków Museum/Podgórze Museum	20.09.2021
P2	staff member of the Kraków Museum/Podgórze Museum	06.10.2021
P3	staff member of the Kraków Museum/Podgórze Museum	01.10.2021
P4	staff member of the Kraków Museum/Podgórze Museum	30.09.2021
P5	staff member of the Kraków Museum/Podgórze Museum	29.09.2021
Z1	Activist/Local patriot/Resident of the district	05.10.2021
Z2	Activist/Local patriot/Resident of the district	08.10.2021
Z3	Activist/Local patriot/Resident of the district	15.10.2021
Z4	Activist/Local patriot/Resident of the district	26.10.2021
Z5	Activist/Local patriot/Resident of the district	15.10.2021
Z6	Activist/Local patriot/Resident of the district	22.10.2021
Z7	Activist/Local patriot/Resident of the district	22.10.2021
Z8	Activist/Local patriot/Resident of the district	22.10.2021
Z9	Activist/Local patriot/Resident of the district	22.10.2021

Participants in the workshop

- Jacek Bednarz: councilor of the city and the District Council of XIII Podgórze
- Katarzyna Bury: manager of the Podgórze Museum
- Ewa Gaj: local patriot
- Paweł Kubisztal: president of the PODGORZE.PL Association
- Michał Niezabitowski: director of the Krakow Museum
- Dariusz Rywczak: local patriot, collector
- Melania Tutak: curator of the Podgórze Museum
- Artur Wabik: local patriot
- Agnieszka Wanicka local patriot



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