

Patronage builds culture

The stereotype of an artist in our culture is that of a misunderstood genius living in poverty, contending the world with empty pockets and creating masterpieces which only future generations will know to appreciate. Nothing could be less true. In fact, at least 90 percent of the world's great art would never have seen light of day without patronage. Artistic patronage can be extended by governments, churches, companies and private persons. Leonardo da Vinci, Michelangelo, Titian, El Greco and even Andy Warhol worked for money – but also thanks to the money of others.

Patrons not only support artists in their strivings, their equally important – and often unnoticed – role lies in creating the right conditions for artistic perception. Libraries, theatres and museums have patrons, thanks to which the works of Tolstoy, Beethoven or Picasso can find their way into “ordinary” people's lives. Another important aspect of patronage is education – the training of budding artists, talent-scouting, and shaping public tastes to ensure that art finds the broadest-possible reception.



Especially mentionsworthy is financial patronage over readership, a very noble form of patronage entails financial support of the salvaging, restoration and conservation of art and historical relics.

The state alone is not enough

In Poland patronage, sponsorship, financial aid and promotion comes mainly from the government, however the state's withdrawal from many of its earlier public functions and the ongoing privatization of state companies – which besides their commercial activity used to have “cultural development” obligations – are shifting the brunt of artistic patronage to the private market.

It would, however, be crassly unjust to say that cultural growth in Poland stands before a choice between state and private sector. To claim this would be to overlook a third – and perhaps most important – link: local government. Local government frequently functions like a keystone, locking together efforts by government and private sponsors, and frequently inspires patronage projects.



Ministerial awards

The jury of this year's Culture Patron competition held under the auspices of the Culture Minister has selected the winners of this year's Awards of the Culture Minister for the most successful culture patronage in Poland. The competition was first held in 2000, its awards belong to the highest distinctions granted to culture-supporting persons and institutions. The prizes, including a statuette and a Culture Patron title, are awarded in five categories:

Donor – for regular financial aid to culture institutions and/or cyclic cultural events, help in the creation of museum collections, the deposition of artwork, and providing buildings and/or terrain for culture purposes;

Sponsor – for the financing of exhibitions, performances, festivals, competitions, plein-air sessions, publications, etc.;

Founder – for the foundation of prizes, scholarships, culture funds and culture institutions, aiding the conservation of historical objects, seats of culture institutions and works of art, and financing the technological infrastructure of culture institutions.

Promoter – for the creation of artistic events, self-promotion through art, the creation of art collections by culture institutions and the purchase of artwork for institutional interiors;

Media Patron – for substantial medial support (co-organization) of culture events and/or institutions.

As in previous years, most of the 319 entries in this year's contest were in the sponsor category. From the competition's outset the largest participating group were banks, although the number of private entries is rising from year to year.

What inspires rising numbers of company proprietors and managers to subsidize art, culture institutions, culture events and artists? The simplest answer that comes to mind is: because it pays. Culture sponsors most certainly count on such patronage strengthening their image as pursuers of broader horizons and avid participants in local cultural life and not just profit-seekers. In fact, however, this is not always the case. A bank that sponsors 10 philharmonic halls in Poland is probably more an investor than a patron, also a patron's image ambitions are best served by a charge's public success, which is hard to achieve with philharmonic halls.

Business and culture

What are today's forms of business-culture partnership in Poland? A look at this year's Culture Patron laureates provides some very interest-

CULTURE PATRON 2005 LAUREATES

SPONSOR:

- Powszechny Zakład Ubezpieczeń SA (national insurer) – for significant financial aid to the Four Cultures Dialogue Festival in Łódź and long-term collaboration with the Royal Castle in Warsaw;
- Vattenfall Poland AB SA, Polish Branch – for sponsorship of diverse culture events in Poland.

DONOR:

- Ryszard Krauze Foundation – for the sustained financing of Andrzej Wajda's Master School of Film Directorship;
- Poczta Polska (Polish Post) – for a comprehensive support scheme embracing numerous culture institutions as well as nationwide and local-scale culture events;

FOUNDER:

- Electricite de France – for financing a castle illumination system in Bielsko-Biała;
- Dariusz and Krzysztof Bieńkowski – for founding the Katarzyna Kobro Award.

PROMOTER:

- Janusz Palikot – for initiating and co-organizing events related to the Witold Gombrowicz Year;
- Integer Group – for the reconstruction of Kliczków Castle and sponsorship of culture events on its premises;

MEDIA PATRON:

- Polskie Radio Pomorza i Kujaw SA (Pomorze and Kujawy Radio) – for sustained promotion of the Pomeranian Philharmonic and organization of the Studio 42 Bydgoszcz Music Festival.

ing examples. There are companies which incorporate culture into their commercial activity, thus creating a material base for culture to the best advantage of both sides. One such enterprise is the Integer Capital Group comprising Integer SA, Integer Hotel Tumski and Integer Zamek Kliczków Centrum Konferencyjno-Wypoczynkowe, a conference and leisure complex located in picturesque Kliczków Castle. Integer CEO Magdalena Piasecka-Ludwin received a Culture Patron award for reconstructing Kliczków Castle and launching numerous culture projects on its premises.

"Our goal was clear from the start – bring Kliczków Castle back to life. This cost a lot of effort – the reconstruction of this 12,000 sqm object and its adaptation to conference purposes was no easy job", she recounts.

"Integer's big asset are sixteen years of experience in revitalizing historical objects – the company has worked on over a hundred such contracts. This know-how helped us bring the castle's best features to the surface, and allowed us to finish the job in a record 18 months.

“However, we were planning on more than just turning the object into a conference and leisure centre. The castle’s function over ages was a commitment to do more, hence our plans to revive elements of medieval life on the premises: we have tournaments, court dancing, a medieval skansen is set up in our park over the long weekend in May, and the The Pawel Syrokomla Knights residing in the castle transport visitors back to the long gone days of romantic knightly chivalry. However, we don’t only concentrate on the Middle Ages. Festivals and concerts in the castle present the culture of the Renaissance, Baroque, Classical and Romantic periods – and their high niveau and popularity fill us with well-deserved pride. All this is supplemented by artwork – paintings and artistic furniture from the National Museum in Wroclaw, which have found a good place for themselves here and add a touch of history to the atmosphere. It is thanks to the cultural activity here that we can really speak about Kliczków Castle’s rebirth. Thanks to promotion through the Integer group Kliczków Castle is gaining on popularity as a musical, artistic and theatrical centre with each year.

“Following the best traditions of cultural and artistic patronage Kliczków castle today is a leading promoter of Lower Silesian culture in Poland and abroad. The rich ceramic tradition of the Bolesławiec area is continued here in the form of exhibitions and plein-air sessions. Exhibitions of paintings, sculptures, graphics and photography are held inside the castle regularly and music-lovers have a wide choice of concerts to choose from: the Silesian Music Festival in June, the Three Baroques Festival in July, the Bratislava Cantans International Festival in September, the year-round Ancient Music – Personal Playing festival, and concerts by students from the Bolesławiec Music School. Also on the programme are performances by the Nysa Euroregion International Orchestra and the Siegburg Orchestra”.



We can add that Kliczków castle is an ideal venue for bank holidays, weekend trips and vacationing. Located in a beautifully-wooded part of the Lower Silesian Forest, it offers an indoor pool, a sauna, a Jacuzzi, a gym, tennis courts, beach volleyball, billiards, table tennis and a childrens’ playground. Visitors can lease bikes, take horseback rides along well-marked routes, or hike through the surrounding countryside. There are also canoe and pontoon trips for water-lovers.

Kliczków is also an ideal starting point for sightseeing trips through Lower Silesia, with specially-prepared routes to nearer and more distant beauty spots. The castle stables offer mounts for beginners and the more experienced, and anglers will find an abundance of fish in the clear waters of the nearby River Kwisa.

Kliczków Castle is a model example of business-culture partnership, combining a profit-bringing, attractive offer for body and spirit with a well-weighted mixture of tradition and modernity.

Classical patronage

Integer Group and Kliczków Castle appear to be an excellent example to follow (compare Mr. and Mrs. Kulczyk’s Old Brewery), nonetheless classical patronage – the personal sponsorship of artists – is still most widespread in Poland. Here is our intyerview with Piotr Kędzierski, communication head at Vattenfall Poland AB:

Q: before we move on to music, please tell us something about the Swedish Vattenfall corporation.



Rest and get away from it all

Kliczków Castle is again humming with life but in a different role than that of years long past. It has become a place where many important scientific symposiums and company conferences are held. Incentive events, too, are enjoying increasing popularity due to the castle's attractive features and the beauty of the ecologically pure and afforested land surrounding it.

The castle is fully capable to accept even the most demanding guests. Its infrastructure and immediate surroundings offer interesting, diversified and active recreation and also tourism.

Though it has lost nothing of its original specific nature, the castle is today a modern Conference and Recreation Centre in which recreation can assume many forms, from horseback, cycling, angling and canoe excursions to hunting and sports training. The restaurant chef recommends exquisite Polish-cuisine meals including a host of wild-game dishes. The castle can accept more than 200 guests at one time, organise receptions and dance balls, open-air personnel integration events and also sports competitions.

The former indoor manege now holds a swimming pool with counter-current and a massage, sauna and Jacuzzi system. There is also a fitness room on the spot, with equipped gymnasium. Due to the quite fantastic natural



conditions, the firm has inaugurated a whole tourism program consistent with the latest and most fashionable tourism trend: SPA and Wellness. The offer to stay in the renaissance Kliczków Castle with its health building program and also to visit the attractive surroundings is surely quite exceptional.

There are tennis and volleyball courts and an archery field. Those who prefer more extreme entertainment can practice jumping from the castle tower, participate in mock war games, paintball contests or rubber-dinghy rafting.

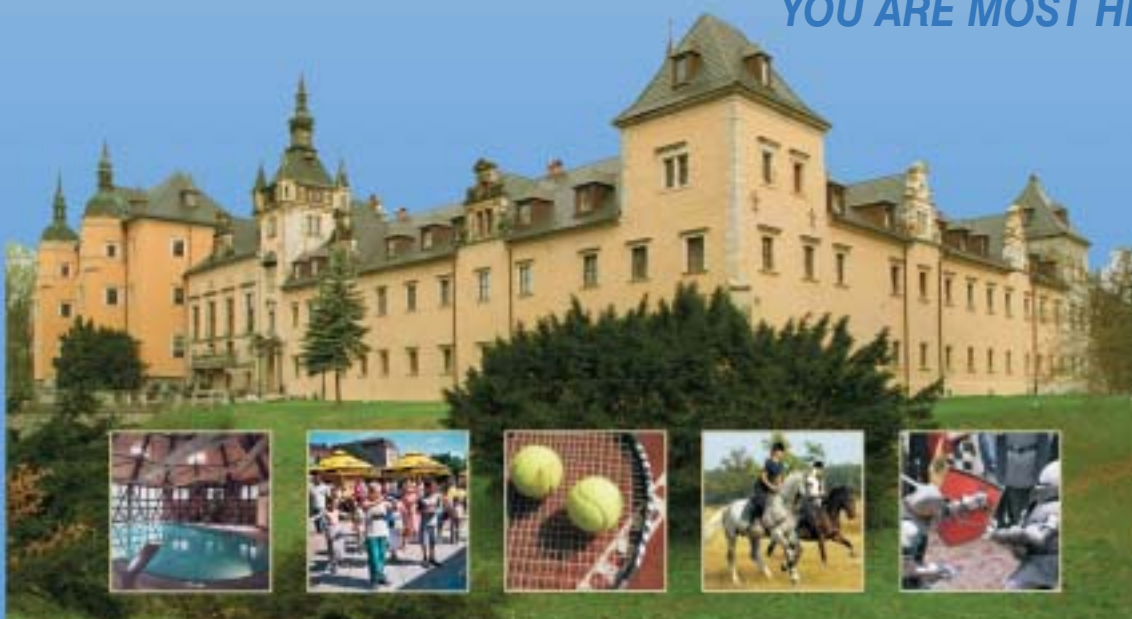
A horse-riding centre operates in the old farm abutting on the castle where both children and adults can learn to ride on horseback. Horseback excursions over various routes in the delightful Kwisa River valley and landscape park are also available. Tourists

have access to a huge recreation and sporting possibilities in open, unrestricted land. The numerous demarcated routes for horseback riding, jogging, hiking and bicycling excursions offer unusual attractions of various degrees of physical challenge.

A place like Kliczków cannot exist without culture and art, in which the magnificent interiors and, primarily, the conditions connected with art collecting and care for artists are the guiding factors. Art galleries and exhibitions in various fields of art are held here throughout almost the entire year. The castle is becoming a place for numerous concerts, Wratislavia Cantans Festival musicians to perform in Kliczków Castle this year.

For more information about our facilities and offers, please turn to our websites: www.kliczkow.com.pl

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A: Vattenfall originates from Sweden but today we are present in many countries in Europe. We are the continent's 5th largest electricity producer and the biggest producer of heating power. We generate electricity by means of wind, we are also involved in nuclear and hydro-energy. On the Polish market we are the biggest investor in our branch, with almost a billion euros spent on thermal plants and power networks countrywide.

Q: *But it's still unusual for a big power company like yours to involve itself in culture sponsorship. Why?*

A: I'm often asked this. Vattenfall's communication strategy is untypical for the power branch, at least here in Poland. We want culture to be a part of our corporate image. A positive image is very important for a power company, energy users pay more and more attention to matters like environment, supply safety and reliability. This is why it is worthwhile to communicate with – and win the trust of – the customer market, which in two years' time will be standing before the choice of an energy provider. In 2007 our offer will reach millions of users. Even on more mature markets only about 15-20 per cent decide to change their power supplier right away, but in the early phase we will rather aim for more select target groups – in other words, the social elite. And where can the elite be easier found than at concerts, concerts of

really high-class music? This is why we decided to sponsor musical events.

Q: *Do you recall your first music project?*

A: Of course – and I hope I'm not the only one. I'll only say two words: Nigel Kennedy. An incredible artist, a unique link between classical music, rock and blues. A punk rocker performing Vivaldi! His whole image fits in excellently with our goals – a master, but by no means distant and aloof. We had the pleasure of sponsoring a number of his concerts in Warsaw, Poznań, Gdańsk and Silesia.

Kennedy is like a natural element. His recordings are superb, but seeing him live is an unforgettable experience. We hope some of the lime-light will also fall on us as the organizers. Also through Nigel Kennedy we got in touch with the Sinfonia Varsovia.

Q: *What are your conclusions from this partnership with the British violin virtuoso?*

A: Personalities like Nigel Kennedy are very rare. Even today I still remember his first performance in Warsaw's Tygmont jazz club. He spent the whole night jamming with the best Polish musicians and the atmosphere was unrepeatably. Such situations lead to very close and emotional ties which are unthinkable in normal business relations.



We also have a plan to make Warsaw one of Europe's music centres. We intend to help bring international music stars to the city – we're not afraid of the task as we have developed our own organization methods which work quite well. We want to invite artists who are perhaps slightly controversial – but top-notch. Another project is promoting Polish music abroad. We have real masterpieces, which, unfortunately, are hardly known outside Poland.



Q: What will you surprise Polish music lovers with in the coming weeks and months?

A: We have several interesting projects brewing, especially one we've been working on for some time – Placido Domingo. I sincerely hope we manage to invite this outstanding artist and great personality to Poland.

National for private money

Polish culture found itself in a precarious position in the period of political and economic change in the country. Culture everywhere usually divides into that which is commercially acceptable, able to sustain itself and frequently evolves into a profitable business, and that for whom a clash with market rules means certain death and which must therefore be financed from outside sources. After 1990 this division in Poland needed radical change.

Also, the scope of public aid to culture and art has diminished considerably. Poland's GDP stands at a mere 40 percent of the EU average, which means that even if considerable culture funding were assigned in the budget, the amounts would still be at least twice as small as in the EU. And considering that EU prices are more or less the same everywhere, culture funding from the budget must perforce be very small.

In this situation selections of aid beneficiaries are necessarily very competitive. In practice this means public aid is granted mainly to institutions considered crucial for the national heritage – and the amounts suffice for hardly more than bare survival. All other activity – e.g. expanding art collections or launching R&D programmes – must be financed from other sources.

Such sources are usually found, the word "national" in an institution's name functioning like a quality certificate and drawing private sponsorship. It is much easier to find patronage for National Museums, National Theatres, National Galleries, National Philharmonic Halls, etc. And this is how it should be – provided such support really serves the priorities of national culture. This in turn requires adequate effort by the authorities of such institutions to maintain them on a level deserving of the term "national".

Compiled by ANDRZEJ K. KAZIMIERSKI, MACIEK PROLIŃSKI, JACEK ŚWIDZIŃSKI

MICHELANGELO

30 July - 3 October 2005
The Czartoryski Museum in Cracow
ul. Pijarska 8
www.muzeum.krakow.pl



The overriding objective of the exhibition is to acquaint the general public with the work of one of the greatest artists of all times. The display will include several original drawings by Michelangelo lent from Casa Buonarroti in Florence and will give visitors an idea of the artist's performance in sculpture, architecture and painting, the three fields of the arts he was most involved in.

The exhibition in Cracow will also highlight Michelangelo's impact on Polish arts, starting as of the 16th century, and notably his clear influence in the late 19th century on Polish prominent poet and painter Stanisław Wyspiański, reflected most visibly in the latter's masterpiece, the stained glass-window in the Franciscan church in Cracow, featuring God the Father, a travesty of the figure of Christ in "The Last Judgement" decorating the Sistine Chapel.

For decorative purposes, the scenery in one section of the display, will feature some elements of the Laurentian Library's vestibule in Florence designed by Michelangelo.



ORGANISERS OF THE EXHIBITION:

The National Museum in Cracow and the Italian Cultural Institute in Cracow.

CURATORS:

Dorota Dec and Janusz Walek

The European Paintings and Sculpture Department at the Czartoryski Museum, the National Museum's Division in Cracow

CONSULTANT: Professor Jerzy Miziołek PhD, University of Warsaw

PATRONAGE: PKO Bank Polski