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The Potocki Palace in Radzyń Podlaski: An Observatory Case

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1 Summary of the project

The revitalization project of the Potocki Palace, a Rococo residence in a county town called Radzyń Podlaski in eastern Poland has been planned since 2015. In 2015, Radzyń City Hall received the palace from the Polish state. The first renovation works after the handover began in 2017. The municipality aims to transform the palace into a cultural facility to integrate the local community, attract tourists, and boost the cultural and social life of the town and surrounding areas. Obtaining funds to execute a feasible and sustainable management plan which can bolster the revitalization of the complex, remains a challenge. Likewise, establishing an appropriate governance model is the key issue to solve.

2 The History of the Potocki Palace

The Potocki Palace is a Rococo palace and garden complex, the main tourist attraction and the cultural center in a county town called Radzyń Podlaski in eastern Poland. The fifteenth-century fortress was re-designed as a Baroque residence, which received its present Rococo shape in the mid-eighteenth century on the model of Louis XIV's Versailles. It is surrounded by a large park with artificial lakes ponds. In addition to the architectural and artistic values, the complex has a historical significance: it played an essential role in events of the following centuries as a social, administrative, and intellectual center of the region. Since its erection in the fifteenth century, the entire building or some of its rooms have changed its function many times: fortress, aristocratic residence, school, court and prison, army headquarters, national archives, or a cultural center (Kowalik-Bylicka 2019). After 1960s, the state kept the Palace in a fairly good physical state. However, despite its central location in the town, the palace complex has not been the meeting point for the community in Radzyń Podlaski. As the director of Lublin National Archives branch Radzyń Podlaski Joanna Kowalik-Bylicka pointed out:



Figure 1 Western wing of the Potocki palace

“If we look at the town <...> there is no main square, no space for residents to meet. The palace, therefore, is a perfect place to become a ‘center’ of the town. <...> It would be a perfect place to meet and socialize <...> It could also house some institutions, like NGOs.” (Kowalik-Bylicka 2019).

In the 2000s, the state wanted to sell the palace to a private investor. However, the municipality opposed, as it would be against the will of the last private owners who donated it to the state treasury in 1920. They reserved that the palace should

be used for public purposes.¹ The same condition accompanied the municipality's handover of the palace from the national ownership, it has become a local public good. (Wasak 2019c).

On July 2, 2015, Radzyń City Hall received the Potocki Palace from the Lublin Voivodeship authorities. The municipality aims to revitalize the palace, and turn it into a significant cultural, educational, and social center. According to the municipality's vision, the revitalization project should boost the citizens' creativity, attract tourists, and make the region more attractive to potential investors (Wasak 2019b, c). Revitalizing of the palace and its adaptation to new functions such as a modern museum and a community space should not only attract tourists but may also contribute to the return of Radzyń's former inhabitants (who leave in pursuit of careers in bigger cities) by creating work opportunities and creating a tourist market (Wrana 2018, 43).

To protect the palace in Radzyń Podlaski as a common heritage and a local historical treasure accessible by everyone, City Hall insisted upon finding a management concept which would benefit all citizens. Therefore, they refused to sell or lease any part of the palace complex to private enterprises.² However, it has become the municipality's responsibility to find funds for the renovation of the palace and to secure the operational costs. The estimated costs of the renovation are nearly seven million euros, and the town authorities cannot afford to fully cover it from the town's budget. Since 2015 the municipality has been trying to obtain financial support from the Polish state and EU funds. In the meantime, valuable Johann Redler's eighteen-century sculptures and the palace's back façade have been renovated owing to a substantial grant from Polish Ministry of Culture and National Heritage (Wasak 2019c).

Currently, there are four permanent and active institutions in the palace complex: a state music school, the Radzyń Music Society, the Cultural Centre of Radzyń, and the tourist information center. Occasionally, the building is used for public performances and exhibitions. However, the palace's premises are usually not accessible by external visitors.

¹ The strife to prevent from selling the palace to a private owner was a part of the 2014 and 2018 election campaigns of the current mayor Jerzy Rębek. He declared that the palace is a national treasure and it should belong to the society. He argues that if the palace is sold to a private investor, it will limit its accessibility. An average resident of the town will no longer benefit from the monument, which in fact, is the central and most impressive building in the area. (Wasak 2019b).

² According to Anna Wasak, the spokesperson of the Mayor of Radzyń Podlaski, there was a private entrepreneur willing to buy the palace and turn it into a hotel. The public opinion was against it, because the residents thought that the intention of the entrepreneur was to restrict public access to the palace complex. Around 1,500 citizens (that is c. 10 percent of the entire population of Radzyń) signed a petition against selling the palace to private owners. Therefore, the municipality rejected the deal (Wasak 2019b). Katarzyna Krupska-Grudzień, a founder of the Local Group of Action "Zapiecek", believes that the municipality presented the situation to the locals in a somewhat simplified way: that the Palace can either be sold to a private owner who would limit access for the public, or to keep it in public ownership. Krupska-Grudzień thinks that it is unfortunate that no other alternatives were considered and presented to the residents of the town (Krupska-Grudzień 2019a).

Obtaining funds to execute a feasible and sustainable management plan which can bolster the revitalization of the complex, remains a challenge. Likewise, establishing an appropriate governance model is the key issue to solve. Without it the heritage might be misused or damaged and will keep producing costs instead of generating profit. Moreover, the residents may lose the last thread of emotional attachment to the palace. The monument is too important on the regional scale to mishandle the opportunity to renovate it and use as a source of social empowerment and economic revitalization.

3 Timeline

1464 – The Kazanowski family built a fortress near the Białka River; the Radzyń Podlaski town was found.

1685–1709 Architect August Locci rebuilt the castle into a *palazzo in Fortezza* type residence.

1749 – 1759 Eustachy Potocki commissioned a royal architect Jakub Fontana to reconstruct the palace into a Rococo mansion.

1752 – 1756 Johann Chrisostomus Redler created the sculptural decoration of the palace.

1920 – The last private owner of the palace, Bronislaw Korwin Szlubowski, donates his property to the Polish state

2015 – Radzyń City Hall acquired the palace and started the process of transforming it into a cultural facility and community space.

2017 – Radzyń City Hall launched a heritage-based urban revitalization program, including the adaptive heritage reuse of the Potocki Palace.

4 Context and infrastructure

Radzyń Podlaski is a middle-sized town located near the Białka River in the Lublin voivodeship. It covers an area of 19 square kilometers. Radzyń Podlaski is located 145 kilometers from Warsaw and 73 kilometers from Lublin; it is the capital of the voivodeship. A few critical communication routes intersect in Radzyń Podlaski: national road 19 constituting the European transport corridor leading from the Baltic countries towards Slovakia and national road 63 crossing Poland from the border with Belarus in the east and with Kaliningrad Oblast' (Russia) in the north.³

³ Radzyń City Hall sees the possible connection of the revitalization of Potocki Palace with another ambitious infrastructural project, the establishment of "Via Carpathia," a transnational highway network connecting Klaipėda in Lithuania with Thessaloniki in Greece. It is currently planned to open in 2025. Radzyń Podlaski authorities consider the road, which will cross the town, as a significant investment for the local economic advancement.



Figure 2 Radzyń Podlaski in Lublin Voivodeship. Source: <http://bit.do/e3rae>

Radzyń Podlaski has 16,400 residents (2018) and a fairly developed social infrastructure: it has four kindergartens, three primary schools, three junior secondary schools, two high schools, six vocational schools, one high school for adults, and one public music school. Although there are no higher educational institutions, 11 percent of residents hold a higher education diploma (Cwik 2018, 3). In 2018, the town had 16 artistic groups, nine cultural centers and clubs, which altogether organized 190 cultural events (Table 1). There is no museum in the town, but the municipality plans to build the Museum of Genocide Victims in the former Gestapo prison of Radzyń by the end of 2019 (Burda 2019b).

Table 1 Cultural and tourist infrastructure of Radzyń Podlaski in 2014–18 (Central Statistical Office 2019)

	2014	2015	2016	2017	2018
Artistic groups	5	5	8	8	16
Members of these artistic groups	89	89	113	136	208
Cultural centers and clubs	0	5	6	7	9
Members of these centers and clubs	0	110	117	134	204
Cultural events	117	123	104	313	190
Participants in these events	19,849	15,953	16,230	14,960	13,550
Tourist accommodation establishments	2	2	2	2	3
Tourists total	3,939	n/a	n/a	n/a	n/a
Foreign tourists	240	n/a	n/a	n/a	n/a
Nights spent by tourists	4,645				
Nights spent by foreign tourists	270				

The infrastructure of the hospitality industry is poorly developed. Radzyń is not a tourist destination yet, hence, investing in this specific type of infrastructure has not been a priority nor a need for the local authorities and entrepreneurs.⁴ There are three bed and breakfast facilities in Radzyń Podlaski. The majority of tourists stay for one night. There are a few restaurants. As Katarzyna Krupska-Grudzień,

⁴ Radzyń Podlaski county has a great potential to develop tourism, especially heritage tourism and academic tourism. Every year since 2017, a small village Sobole, 16 kilometers from Radzyń, hosts the prestigious international Holis summer school. In 2018 it had 24 participants, in 2019 already 45 participants from all around the world.

founder of the Local Group of Action “Zapiecek” (and a resident of Radzyń) pointed out, “tourists cannot spend money in Radzyń Podlaski even if they want to” (Krupska-Grudzień 2019a).

Working age population constitutes 66 percent of the town’s population, and post-working age is 16 percent (Central Statistical Office 2019).

The main manufacturing employers in the town are a large dairy factory, a factory which produces mining tools, a factory of medical appliances, a confectionery, and a fruit processing factory. Most of the employable population works in the service sector. Joanna Kowalik-Bylicka noted that “in the past, people used to joke that in Radzyń you can only work in administration or in the hospital.” She thinks that the situation is changing now, and the labor market is getting more diverse. However, in Kowalik-Bylicka’s opinion, a lot still has to be done “to make young people stay [in Radzyń]” (Kowalik-Bylicka 2019).

5 Description of the Complex



Figure 3 The main building of the palace, View from the courtyard

a crumbled courtyard, and utterly desecrated interiors.

Radzyń Podlaski began to develop already in the fifteenth century when it was strategically situated on a trail between Kraków and Vilnius. In the late seventeenth century, architect August Locci rebuilt the castle into a *palazzo in Fortezza* type residence. In the period between 1749 and 1759, the building’s owner Eustachy Potocki commissioned a royal architect Jakub Fontana to reconstruct the palace into a Rococo mansion. Johann Chrisostomus Redler, perhaps the most prominent Austrian Rococo sculptor, created the sculptural decoration of the palace. This shape of the building has been preserved until now. The subsequent owners continued to develop the palace. Over the centuries, Radzyń palace was the most noticeable and the largest building in the town, the prestige

The Potocki Palace complex is a large (c. 44,000 square meter) Rococo residence, with four water ponds and a courtyard in the front, and an Italian style strolling garden at the back. The complex includes a Rococo orangery, which is probably the best-preserved building of this kind in Poland. By the time of the handover from the district to municipal authorities (2015), the palace was in a dire state. A turbulent history of the building resulted in decaying façades,



Figure 4 Johann Redler's sculpture on the roof of the palace

of which grew thanks to the complex. However, in the nineteenth century, the importance of the palace complex declined (Wrana 2018, 45).

In 1920, Bronisław Korwin Szlubowski, the last private owner of the palace, donated the palace complex to the state treasury (Kowalik-Bylicka 2019). Since then, the palace has been adapted to many purposes, such as a shelter for war veterans or later, state administration offices. In the first half of the 1940s, the building was occupied by Nazi Germans, who put it on fire in June 1944. The entire original Rococo interior furnishing and decoration perished in flames (Wasak 2019c). The first reconstruction of the palace began in 1950 and was finished in 1960 when the town transformed it to serve administrative purposes again. Reconstruction works included only the façade, while the interiors were readjusted according to the contemporary fashion. Since then the palace has accommodated the regional court, a branch of the national archives, a music school, and several state administrative offices.



Figure 5 The interior of the palace

The state kept the palace in a good technical condition. However, it was not inclined to develop the palace's potential as public space (Wrana 2018, 45). In July 2015, the state handed the residence over to Radzyń Podlaski City Hall. The mayor of Radzyń Podlaski announced that as the new owner of the palace, the City Hall would ensure that the large historical building is utilized only for the common good of the community (Wasak 2019b).

Now the palace is in a relatively good technical shape. Its foundations were fortified, a new copper roof was laid, the facades are intact, and it is heated in winter (Wasak 2019c). However, there is no interior decoration in the building.

The site does not have regular opening hours. Nevertheless, there is moderate traffic of tourists. The tourist information office, which is located on the premises of the palace, welcomes around ten visitors per day. Most visitors come between April and September. People arrive from the neighboring counties, the more distant regions of Poland, as well as from abroad (Kulpa 2019).

6 Heritage values

The name “Potocki Palace” refers to an entire building complex of a rococo residence and its park. The complex represents the French type *entre cour et jardin*, which means “between the courtyard and the garden,” the most recognized



Figure 6 The northern site of the Palace



Figure 7 The interior of the palace

example of which is in Versailles. The Potocki Palace belongs to the short list of only ten building complexes of this kind in Europe. It is one of the most valuable built heritage sites in eastern Poland, which has been compared to such monuments as Versailles, the Zwinger in Dresden, the Sanssouci in Potsdam, and the Branicki Palace in Białystok (Cwik 2018, 28-30).

Due to the rich history of the palace, there are also a few practices which count as intangible cultural heritage connected to the site. The most prominent pre-Chopin era composer – Karol Józef Lipiński – was born in this palace. Today, the palace hosts a state music school named after Lipiński. There is a Karol Lipiński society which every year organizes the Days of Karol Lipiński – an event which attracts many renowned musicians. The accordion orchestra “Arti Sentemo” performs successfully in Poland and abroad (Wasak 2019c).

7 Adaptive Reuse

Currently, there are four institutions active in the palace complex: the Cultural Centre of Radzyń Podlaski (in the Orangery building⁵), the music school, Radzyń Music Society, and the Tourist Information Point.

⁵ The construction of the Orangery was finished by 1759. It was still used as an orangery before the nationalization of the palace complex in 1920 (Wasak 2019b).



Figure 6 The entrance to the offices of the Music Society and the Senior club

The main building of the palace is closed (except for the part which hosts the music school and the Radzyń Music Society). However, occasionally, it is used for exhibitions and other cultural events.⁶ There is no full-time personnel to open the palace and guide tourists, hence only appointed visitors can get in. They can find a phone number of the Mayor's spokesperson Anna Wasak on the website of the palace (palac-potockich.pl), and she can let them in (Wasak 2019b). The interior has not been adapted to mass visits yet.

Two professionals can do guided tours by demand; visitors can book them via the Tourist Information Point. The visitors can get some information there or use a mobile application "Spacerem po Radzynie Podlaskim" [Walking through Radzyń Podlaski] launched in September 2018. This application offers an audio guided tour (in Polish) around the town, including the Potocki Palace and the park (Niewęłowski 2018).



Figure 7 The Orangery (Cultural Center)

Most events and exhibitions take place in the Orangery building, occupied by the Cultural Centre of Radzyń Podlaski. This center organizes most cultural events in the town, such as musical performances and fine arts exhibitions.⁷ The Orangery has a cinema hall which can host around 250 people and where medium-size events are organized. Apart from projecting movies, the cinema hall welcomes musical performances, theatre plays, and other public cultural events.

There is an art gallery in the cellar of the Orangery where the Cultural Center organizes exhibitions. On average, every two weeks a new artist presents in the gallery (Wasak 2019c). The residents are welcome to approach the administration of the Cultural Center with their initiative and organize events in cooperation with the municipality (Wasak 2019b).

The park of the palace complex is permanently open. People use it as recreation space, for walking and cycling. It is also used to organize outdoor cultural activities, mostly by the Cultural Centre of Radzyń Podlaski. On the rear side of

⁶ In July 2019 there were three photo exhibitions organized by The Radzyń photography club "Klatka [Frame]". URL: <https://pl-pl.facebook.com/rkfklatka/>

⁷ In Katarzyna Krupska-Grudzień's opinion, the Orangery is not attractive for young people. There is a need for a new cultural center which is modern, attractive for the youngsters, and disabled friendly (Krupska-Grudzień 2019a).



Figure 8 Historical picnic at the Palace's garden. Source: <https://tinyurl.com/y24htd22>



Figure 9 A photo exposition on the Palace

the main body, there is a summer stage where local artists present their work every Sunday: they sing, play music, theatre groups perform. Every Thursday, there is a screening of a movie which residents choose before the event via a special Facebook page. During large scale festivals, children can use temporary playgrounds in the site (Wasak 2019c).

During the past few years, the Cultural Center and the municipality organized various events such as the *Oranżeria: Polish Encounters with Original Polish Songs*, the *Rockowisko* Guitar Workshops, the *Kolędobranie* Christmas carols festival, or/and an international theatre workshop *Dialogi*. In July 2017 the municipality organized a unique competition called *Palace Game Jam*. Contestants from all over Poland came together to design a computer game within 48 hours on a topic announced

right before the timer started. Many events are financed by external commercial sponsors like big manufacturing companies or banks, or by local authorities like Radzyń City Hall and the head of the county (Wasak 2019b).

The Radzyń Cultural Center organizes around 20 to 30 events per year. Usually, these are concerts or performances, two or three picnics, local crafts fairs, and movie screenings. The fairs usually precede holidays, Christmas and Easter, they are outdoors – even in winter, unless weather conditions are unfavorable and the fair is shifted to the palace (Kulpa 2019).

Jakub Jakubowski, the resident of Radzyń Podlaski and the owner of the art cafe Kofi & Ti:

“The palace is a big building; there is much space for everybody. Moreover, it would be enough space not only for all active people from Radzyń Podlaski but also for people from outside. They should have an opportunity to come here and show their art, open exhibitions, organize public performances. We should think big; we should engage people into working on the [revitalization] project together so that we can use the palace in the future for our common good” (Jakubowski 2019).

8 Development plan

The first meeting of the “revitalization team” took place on August 20, 2015. The meeting was inclusive, and fifty people – Radzyń Podlaski residents – came. The Mayor promised to design a revitalization concept within two months from the

meeting (Wasak 2015). Later Radzyń City Hall presented the plan for the revitalization of the Potocki Palace in several documents:

The 2009-20 Radzyń Podlaski Local Development Strategy was prepared by the "Local Initiatives Support Agency (*Agencja Wspierania Inicjatyw Lokalnych*)" and adopted by City Hall in 2009. The document presents the analysis of economic, social and cultural infrastructure of the town as well as the strategy of its development. The document positions the Potocki palace complex as a local resource for cultural development of the town (Cwik 2018, 36).

The 2016-23 Radzyń Podlaski Urban Revitalization Programme. The document was prepared by a team of specialists from various disciplines and companies under the leadership of Piotr Janczarek from "Lublin Foundation of Ecological Initiatives (*Lubelska Fundacja Inicjatyw Ekologicznych*)." The Orangery, the main market square situated next to the Potocki Palace, the Potocki Palace with its courtyard, and the historical strolling garden at the back of the palace, are among the subjects of the major revitalization plans (Janczarek et al. 2017, 194-206).

Radzyń City Hall engaged different experts to the planning process of the palace's development. In summer 2017, Dr. Michał Kapczyński from the Academy of Fine Arts in Warsaw prepared "A Sketch of the Concept of the Adaptation of the Potocki Palace in Radzyń Podlaski to Serve Cultural and Social Needs (*Szkic koncepcji adaptacji Pałacu Potocki w Radzynie na potrzeby kulturalne i społeczne*)." Later in the same year, a team from the Lublin University of Technology was engaged in creating a design which would be based on the previously submitted concept (Wrana 2018, 46). Jan Wrana, a head of the team from the Lublin University of Technology, explained the purpose of the project in the following way:

"A modern, multidisciplinary center bringing together several functions: a museum with the preserved historical interior, historical photography and classical films lab, senior people's club, cafe, youth organizations headquarter and the Polish Scouting Association [ZHP]. It is a place for meetings and activity but also a place for cherishing the memory of the multicultural nature of this region of Poland" (Wrana 2018, 46).

The Program set up three strategic goals. The first goal of the town's center revitalization is to foster social engagement of the residents and to integrate the local community. The second goal is to create favorable conditions for the economic development of the town. The third goal is to create a modern public space in the center of the town in order to improve the quality of life of the residents and to enhance livability of the town (Cwik 2018, 34).

According to the development plan (Figure 12), the central part of the palace shall be kept in a style close to the original. The space on the first floor will be dedicated to exhibitions and conferences. A café with a music corner, cloakroom, and toilets will be located on the ground floor in the former concert hall. An entrance to the café will lead through a terrace which will face the rear strolling garden. The western part of the main body will be entirely dedicated to multimedia: photography and film labs, a sound production studio, a photo gallery, and a cinema. All the creative work rooms are envisioned to provide professional facilities for visual and IT education through extracurricular activities for the youth, public workshops, and special events. Both floors of the eastern part of the main body

will play important roles. The first floor – with a chess studio, fine arts studio, and a computer lab – will be designed for the youth. The ground floor with a “senior’s club” and a “room of the senior’s creative work” will attract the elderly members of the community. The national archives will occupy the west wing of the palace. The eastern wing, which until now has hosted a public elementary music school and a public library, will be entirely dedicated to the music school. The management plan includes all necessary accessibility aids as well as modern maintenance systems. The building will be adjusted to the needs of citizens with physical disabilities (Wasak 2017, 2018, 2019c).

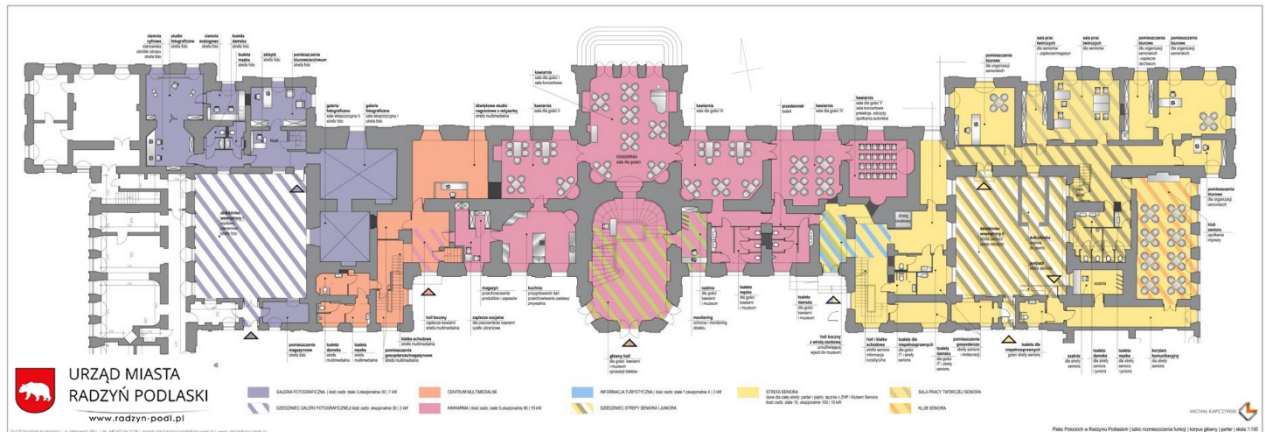


Figure 10 The management plan of the Potocki palace's main wing, ground floor (Wasak 2017).

Anna Wasak explains that the municipality will offer place in the renovated palace to people and organizations “who are already running some activities.” She adds that “the essence of the activities [in the revitalized palace] will not change, it is only the aesthetics and architectural assets of the surroundings that will be transformed. It will be even better, even more beautiful [for the clubs to work in the palace].” (Wasak 2019c).

However, not all residents of the town agree with this plan. Katarzyna Krupska-Grudzień believes that if the town allows only cultural institutions in the renovated palace, it “will not take advantage of the added value of its historical importance.” In her opinion, the archives, the seniors’ club, or the music school “can find their place in any other modern! building”. Krupska-Grudzień thinks that in addition to the cultural institutions, the palace can host a conference center with a high-standard hotel nearby. She explains: “I think it would be more in the direction of using the palace as a beautiful building of a high artistic value” (Krupska-Grudzień 2019b).

Anna Wasak acknowledges that the municipality did not engage experts with economic or business background. The Lublin University of Technology developed the technical part of the project. The concept was developed by the Academy of Fine Arts in Warsaw. However, there is no business plan for the palace (Wasak 2019c).

9 Actors

The owner of the palace and the decision-maker is Radzyń City Hall. The current Mayor Jerzy Rębek and his spokesperson Anna Wasak have particularly prominent roles. They make the strategic decisions, communicate them personally to the public, and outsource preparing project proposals. The municipality commissioned some institutions to develop the project, such as The Lublin University of Technology and The Academy of Fine Arts in Warsaw.

Radzyń City Hall supervises the Cultural Centre of Radzyń Podlaski (located in the Orangery). The center organizes most of the cultural events in the palace premises and beyond.

All significant reconstructions of the palace should be coordinated with the Lublin Voivodeship Monument Conservation Conservator or Conservation Office. The organization approves the projects of monument reconstruction.

The Lublin Voivodeship Marshal's office distributes resources from the Regional Operational Programme allotted to the Lublin Voivodeship by the European Union through the European Regional Development Fund and the European Social Fund. The relationship with the previous marshal was characterized by conflicts. However, the current marshal (Jarosław Stawiarski) is more cooperative in relation to the current City Hall which represents the same political fraction (Wasak 2019a).

The municipality claims that they engaged the local civic organizations to discuss the project. Anna Wasak says that the town authorities invited local public opinion to express concerns and share suggestions regarding the palace's revitalization project through a specially designated "team." Wasak emphasizes: "Every citizen could submit his or her suggestion. Some were submitted on behalf of certain civic societies and associations <...> Social consultations did take place, and the authors of the project did consider the results." (Wasak 2019c)

However, some socially engaged residents believe that their opinion (especially that from out-groups⁸) was not considered. Some of our interviewees pointed out that the municipality should have had chosen independent experts. Katarzyna Krupska-Grudzień thinks that the consultations with the community were not enough. She thinks that many qualified residents would be happy to be involved in the management, if they had been invited (Krupska-Grudzień 2019a).

Katarzyna Krupska-Grudzień doubts that the town alone has enough capacity to implement the project. Radzyń Podlaski has around 50 registered civic organizations, and about 15 are active (Krupska-Grudzień 2019a). However, none of them is strong enough "to take responsibility to manage the palace by its own." Krupska-Grudzień also thinks that engaging independent experts can broaden the perspective of the decision-making team: "And an outsider can have a fresh look <...> A discussion, a debate would be the best solution. Each of us has different opinions, emotions, views, experience, and that is why we would also need an

⁸ Out-group members refers to those individuals in a group or an organization who do not identify themselves as part of the larger group. They are individuals who are disconnected and not fully engaged in working toward the goals of the group (Northouse 2017, 351).

outsider with a fresh perspective, and together we could come up with innovatory ideas.” (Krupska-Grudzień 2019b).

During the interview, Katarzyna Krupska-Grudzień raised an important question of the heritage ownership. She said that “the region is the real community for the palace, not just the town <...> It is a national asset; there should be national level consultations.” (Krupska-Grudzień 2019a).

10 Communications

Concerning the revitalization project, the decision-makers communicate with the public via websites, social media, and the local newspaper.

The palace’s website (palac-potockich.pl) offers some general information about the history and historical and artistic value of the palace, as well as shares news about events. There is no special social media page of the palace, but the Radzyń Cultural Center has a website (rokradzyn.pl) and a Facebook page @rokradzyn where materials about the cultural life around the palace are shared. The center also runs a website (kochamradzyn.pl) and a Facebook page @kochamradzynpodlaski “Kocham Radzyń Podlaski” [I love Radzyń Podlaski] with 4,460 followers, which updates its followers about the cultural repertoire in the town. It is via this Facebook page where residents can choose a movie to watch on the following Thursday at the outdoor cinema in the palace’s courtyard.

City Hall is obliged to publish all updates related to development of the revitalization project online via its website (radzyn-podl.pl) as well as in a printed version as “Biuletyn Informacyjny Miasta Radzyń.” The only social media platform run by City Hall is again a Facebook page @UrządMiastaRadzynPodlaski.



Figure 11 Books and souvenirs to buy in the Tourist Information Point

The Tourist Information Point which belongs to the county administration, runs a website “Radzyńska Kraina Sedeczności” (krainaserdecznosci.pl), which offers some information about the palace in Polish, English, and Russian. The point is located on the palace’s premises and is open for tourists daily. Apart from buying a book about Radzyń Podlaski, visitors can get some free-of-charge booklets or download an audio

guide application.

11 Values and identity

The historical narrative of the town is built around the palace and its image represents the town in all mass media (Figure 14). The municipality emphasizes the importance of the palace on a national scale, which legitimizes Radzyń Podlaski’s ambition to be the cultural capital of the region. As Anna Wasak underlined, “...the palace used to be important not only for Radzyń county or Lublin

voivodeship, or even for Poland... Radzyń was a significant point on the cultural map of Europe.” (Wasak 2019c).

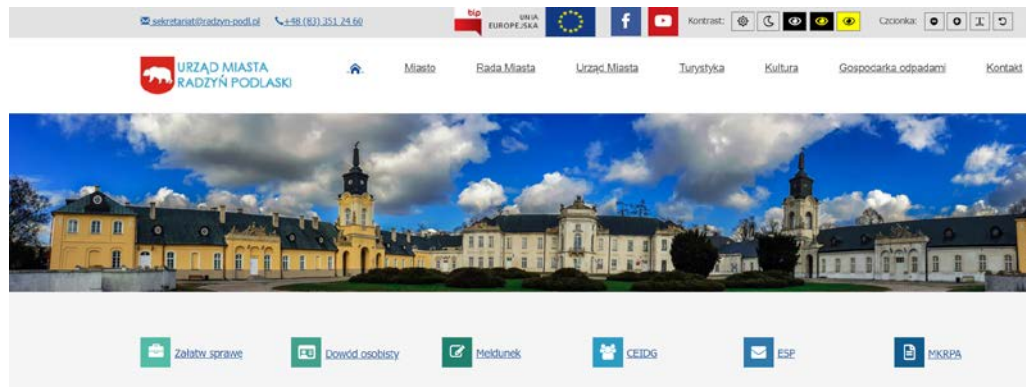


Figure 12 A fragment of the Radzyń municipality homepage (<https://www.radzyn-podl.pl/>)

Katarzyna Krupska-Grudzień also agrees that the palace plays a crucial role in the life and identity of the residents: “...the palace is a part of us, the citizens of Radzyń. It has been here since we were born, so it has always been present in our lives.” (Krupska-Grudzień 2019b). Another interviewee, Jakub Jakubowski agrees in principle about the importance of the palace; however, he pointed out that some residents still struggle with accepting the idea of the palace as their own asset:

“Over decades, people treated this place as something they do not possess. It was the palace of aristocrats and the state representatives. The poor people who lived around looked at that important person and thought that they could only serve by his table. And some people still think this way, so we need to change this. In order to change this attitude, people should be more engaged in the process of the palace revitalization.” (Jakubowski 2019).

12 Protection of Heritage

The Potocki palace has a status of the national monument. In 2016 Radzyń City Hall applied to the Ministry of Culture and National Heritage to recognize the palace as a Monument of History, the highest status of a heritage object in Poland. The application was accepted, but no decisions have been announced by July 2019.

Current owners have taken steps which would grant the status of the highest national monument protection, known as the Monument of History status, to the palace. The idea, however, may lead to controversies. On one hand, it can provide a new opportunity of public resources for the restoration of the palace complex. On the other hand, the status implies more restraints on spatial and compositional changes of the palace complex. Therefore, it can be more difficult to introduce innovative ideas for the utilization of the palace’s rooms (Cwik 2018, 46).

13 Financial plan

The estimated costs for the revitalization of the palace is c. 25 million PLN, that is 5.7 million € (Burda 2019a). This includes renovation costs of the palace's interiors and of the park complex. Since the beginning of the project, Radzyń City Hall has been struggling to obtain financial resources for the revitalization of the palace. It aimed at obtaining funds from the state budget. In April 2018, Radzyń City Hall received 1.6 million PLN, that is c. 375,000 €, for the renovation works of the building's western façade and 25,400 PLN, that is c. 6,000 €, to renovate one of the Redler's statues (Cwik 2018, 51). Later, the same year, City Hall applied for another 10 million PLN (c. 4.6 million €), which was supposed to cover the rest of the revitalization. The application was rejected with an option to resubmit. However, the Mayor withdrew the application. In 2019, Radzyń City Hall applied for 20 million PLN (4.6 million €) and according to the Mayor's spokesperson "the rumors sound optimistic" and she thinks they are "close to the finish line" (Wasak 2019c). In case of receiving these 20 million PLN from the state, the rest of the expenses (c. 5 million PLN) will be covered from the town's budget (Wasak 2019b). At the beginning of September 2019, local newspapers shared the happy news that Radzyń Podlaski had been granted a large sum of money to finalize the revitalization of its most important monument.

Applying for state funding seems reasonable, as the primary source of the monument protection funding in Poland is the state budget which distributes allocated resources directly from the national treasury or through local governments (Cwik 2018, 47). However, the municipality could have considered seeking funds from other sources as well, like crowdfunding.

Radzyń City Hall has no intention to turn the revitalized palace into a self-financing institution. There is no plan to have any for-profit entities in the palace complex. The café on the ground floor is supposed to generate revenue (even though there is no clear business plan for this enterprise either). The municipality's position is that the Potocki Palace should "serve the public good", which in their understanding is equivalent to "provide services for free". It should provide space to the archives, music school, host cultural events and educational activities. The town's budget should cover the operational and maintenance costs. Therefore, Radzyń City Hall does not consider activities for-profit (Wasak 2019b). The principle of the town's authorities is that the palace "cannot be used for commercial purposes; it cannot be for-profit" (Wasak 2019c). Anna Wasak explains that the municipality expects that the palace will be economically benefiting in an indirect way:

"I think that the palace by itself will not bring big profits <...> It is not about earning money by us as City Hall, but maybe it will foster the promotion and development of the town. [Radzyń] is a small town with small industry, so we are looking for sources of revenue for the residents to keep people in the town or maybe encourage someone to come back. But [the revitalization of the Palace] will serve for the general development of the town, not only for City Hall, not only for the town's budget but for all citizens." (Wasak 2019c).

The municipality expects that the state will indirectly cover most of the operational costs of the palace. The Ministry of Culture and National Heritage is in charge of

the music school and the National Archives; hence, the rent they pay means a permanent and stable income in the future (Wasak 2019b). Currently, local businesses, such as the dairy factory “SM Spomlek” or banks (so mostly large enterprises), financially support many cultural events in the palace complex. The municipality counts on their contribution in the future as well (Wasak 2019b) but it seems they do not try to reach out to smaller-scale enterprises.

Some interviewees think that there are better management models, alternative to the Mayor’s project. Katarzyna Krupska-Grudzień believes that the current management concept is not economically sustainable. She thinks that the palace “is too big; the town cannot afford it.” Moreover, the current municipal leadership is not competent enough to design and execute an economically sustainable model (Krupska-Grudzień 2019a). She believes that experts in social entrepreneurship should manage the palace:

“My vision is that an object like this palace is economically balanced and that the town does not have to contribute to its maintenance with money, because this is the money of all of the citizens. I believe the palace should be handed over to people from the world of business or people from NGOs, or big European institutions, who are able to come up with a financially sustainable idea and can obtain finances to pursue their activities, which will bring revenue.” (Krupska-Grudzień 2019b).

Jakub Jakubowski, who owns art cafe *Kofi & Ti* and has a vast experience in organizing cultural events in the town, agrees that at least a part of the palace could be managed by a private business. In Jakubowski’s opinion, half of the palace could be turned into a conference hall and a hotel, which could generate revenue to secure funds for the cultural initiatives hosted by the other (publicly-managed) half of the palace (Jakubowski 2019).

14 The models

Business model. The municipality chose the model which prioritizes public goods versus economic sustainability and does not consider economic and ownership diversification. The principal position of the owner and the decision-maker is that the site should be a public good, it should not generate profit, but instead, the town should cover all expenses from its budget. An alternative solution might be pursuing an economically sustainable model. “Non-profit” status does not mean that the organization should not generate any profit which otherwise can be used to cover the operational costs. Moreover, creating a long-term cash flow can enable developing new projects for the public good. Revenues can be tied to socially-oriented goals.

Development plan. The municipality sticks to a “path dependence” principle. The Mayor believes that the adaptive reuse of the revitalized palace should be based on the current trend, but in a larger scale. An alternative approach would be to take a riskier role of a leading innovator and to apply some disruptive conceptual and managerial approaches which will bring a “Bilbao effect” (The Economist 2018).

Leadership and inclusion. The municipality encouraged the local community to share their vision of the palace’s future. It contacted experts to develop the

technical plan. The position of the towns' leadership is that the best experts are those who know the most about the palace and the society of Radzyń Podlaski. They claim to know "what people want" and act accordingly to their best knowledge. The lack of an outsider's perspective is the main flaw of this approach. More out-group members among Radzyń residents as well as outsiders could be engaged in the decision-making. The municipality emphasizes that the palace is not only Radzyń Podlaski's, but a national heritage asset. Therefore, people from outside the town should also be involved in decision-making and creating the future of the palace.

15 General recommendations and conclusions

Based on the analysis of the case, we suggest two steps:

1. Inviting independent experts in social entrepreneurship to develop a business plan of economically sustainable development of the palace's revitalization project.
2. Applying an inclusive approach towards the out-group members. The municipal leaders should listen to out-group members, recognize their unique contributions, help them become included, give them a voice, and empower them to act. True empowerment requires that the leaders relinquish some control, giving more control to out-group members.

The town of Radzyń Podlaski boasts a rich history and unique cultural heritage. The revitalization process of its preeminent monument, the Potocki Palace, is an excellent opportunity to create platforms to promote the local heritage and build a long-term strategy with a clear vision of the effects of the town's transformations.

16 Interviews

Jakubowski, Jakub – owner of the art cafe "Kofi & Ti" @kawiarnia.kofiti, a local cultural activist, deputy in the council of the county.

Kowalik-Bylicka, Joanna – director of Lublin National Archives branch Radzyń Podlaski.

Krupska-Grudzień, Katarzyna – founder of the Local Group of Action "Zapiecek" <http://lgdzapiecek.pl/>.

Kulpa, Arkadiusz – manager at an art gallery "Oranzeria [Orangery]," Radzyński Ośrodek Kultury [Cultural Center of Radzyń].

Rygalik, Gosia – designer, the (co)founder of Sobole Foundation <http://sobole.info>

Wasak, Anna the Radzyń Mayor's spokesperson. She runs the town's website and is the chief editor of the local newspaper "Biuletyn Informacyjny Miasta Radzyń."

Short conversations with the locals: owners and employees at the hotels "Niedźwiadek," "Gościenny," visitors of "Kofi & Ti" café and other residents.

17 Images

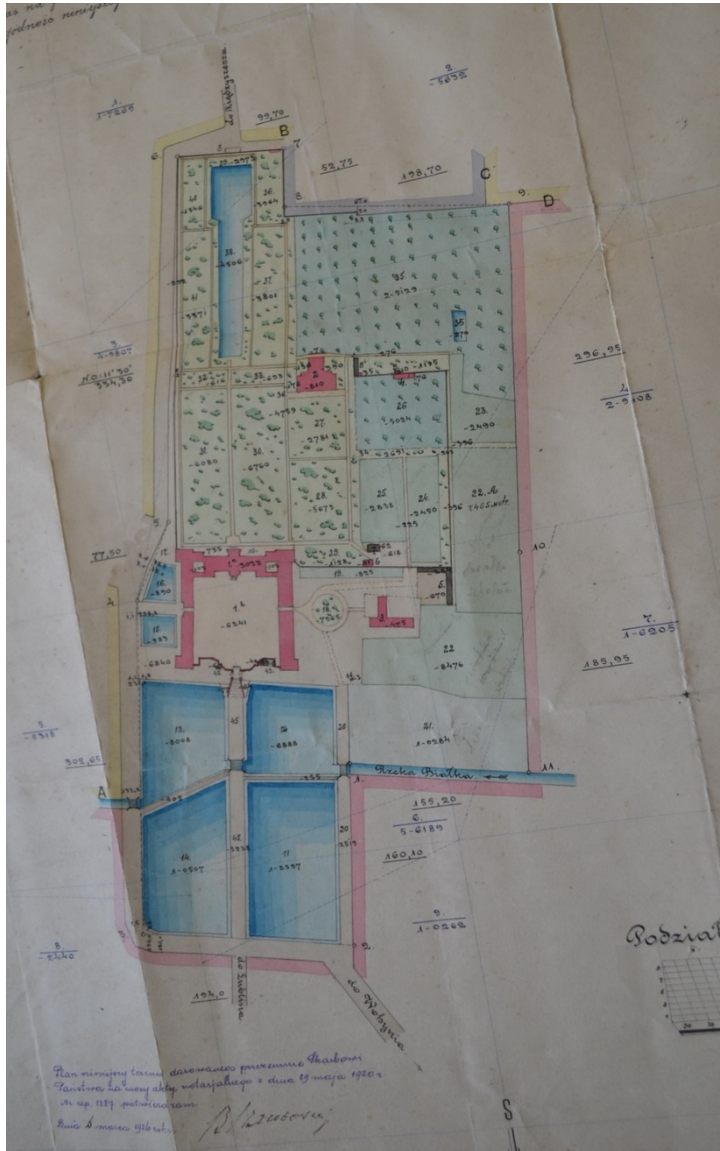


Figure 13 The ground plan of the building (the 1920s)

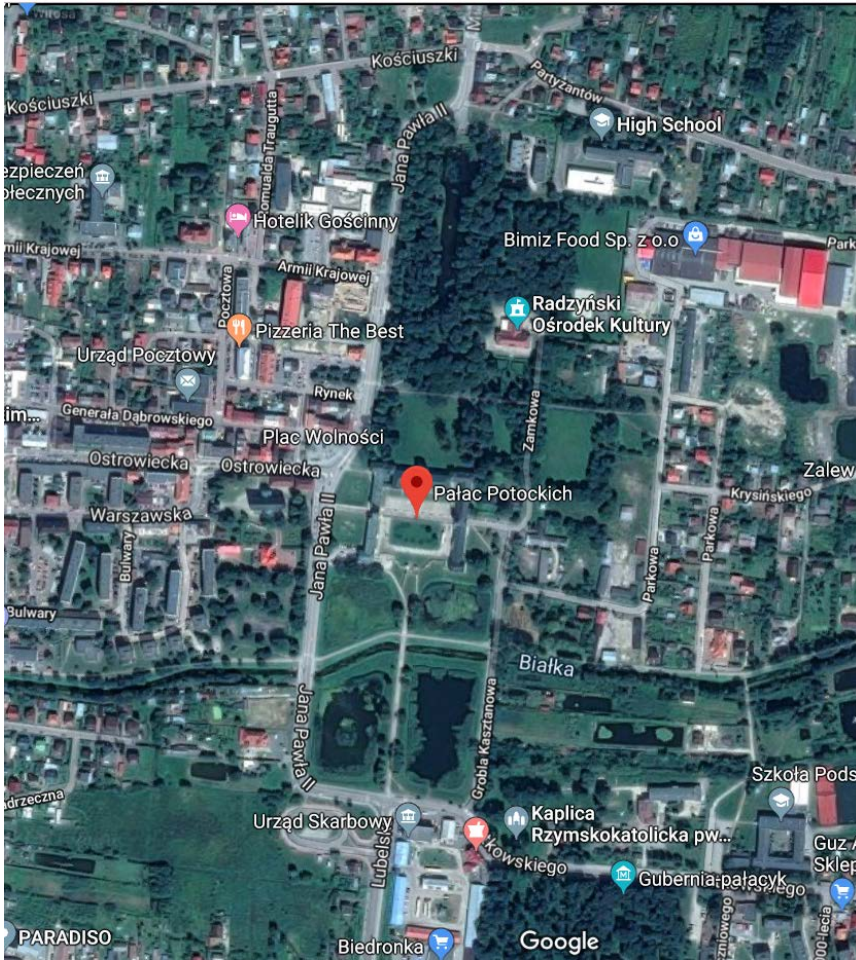


Figure 14 The Potocki palace and the park on Google Maps

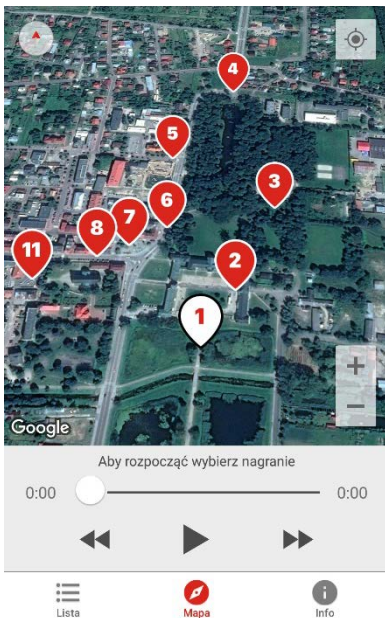


Figure 15 Mobile application (audio guide)



Figure 16 The cinema hall in the Orangery can host up to 250 guests



Figure 17 The art gallery in the seller of the Orangery

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