

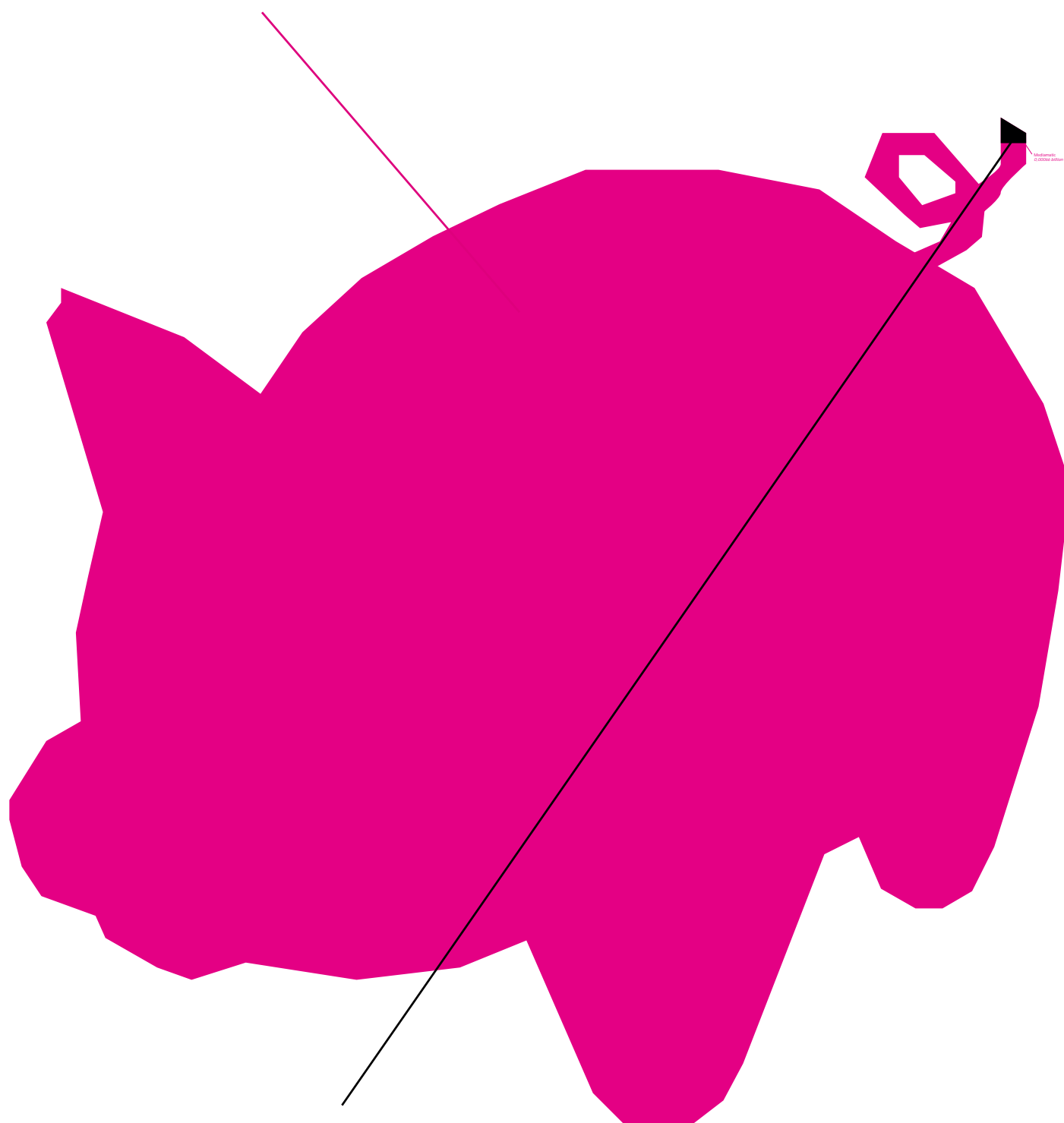
Visible Data

financing culture 2011–2012

www.visibledata.info

visible
data _

Savings
300 billion



Art
0,49 billion

The Dutch budget for arts & culture institutions is relatively small. The above average cuts will produce below average results. This is an infographic from a series made by Abel, Niels and Willem at Mediamatic. Based on an idea by Ruben Pater.
www.mediamatic.net/stupid

Czech Republic
Hungary
Netherlands
Poland
Serbia
Slovak Republic

special issue

Culture Policies, Activities

Culture Policies

Partner organizations on how cultural policy work in their home countries.

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Organic Data Visualization

Data visualization, intelligent design and art. Amsterdam's cultural life with slime-mold.

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Public Funding

Designers and artists who researched specific problems regarding financing of culture in the local, Serbian context.

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Visible Culture Guerilla

Local problems in Bratislava and Bratislava self-governing region. Topics that resonate in public, go public.

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Culture Policies

1918—2011: A Century of Politics, Culture, and Cultural Policy in the Netherlands

In 1918 the Ministry of Education, Arts, and Sciences is founded. The word policy has not entered the arena yet; instead we speak of government aid. Pillarization (the political segregation of Dutch society based on religion and ideology) is charging forth at full speed, and the Netherlands is learning to cope with new techniques for information dissemination available to the country since the turn of the century. These techniques – film, radio – signal the coming of mass or entertainment society, and are met with suspicion. Although the various pillars try to keep their adherents from all that is harmful and wicked, the upholding of morality is seen as a task for the government. In 1926 the Cinema Law is passed, followed by a mandate in 1930 that states the government can impose preventive censorship on radio broadcasts – a right that is called on frequently in the 30s. It is in this period from 1918 to 1938, the Interbellum, that the cultural policy as we know it now, is founded.

After a failed attempt to establish a national radio association, the Airtime Mandate (1930) dictates how much airtime the four largest radio associations, AVRO, KRO, NCRV, and Vara, are to receive. This is not only a prime example of the pillarization of the Netherlands, but also of the character of the cultural policy: diverse and localized. A remarkable side note is that one of the first steps undertaken by the German occupation, was the establishing of De Nederlandse Omroep (The Netherlands Broadcasting). DNO was dismantled shortly after the liberation, allowing the four broadcasting associations to continue their separate paths. However, another development did set through: while before the German occupation radio associations were completely dependent upon funds obtained through membership fees, during the occupation radio became a government expenditure.

The relationship between municipality and the state also became clear during the Interbellum. While provincial funds were nowhere to be seen, larger cities willingly subsidized theatre halls. Theatre, surely, formed a welcome source of income for municipalities. Orchestras, libraries, and to a certain extent also city museums (between 1920 and 1940 the Netherlands gained more than 100 museums), were confronted with matching subsidies: if the municipality or province invested in culture, central government would too. In 1920 the municipality of Amsterdam invested in a support fund for visual artists, and in 1935 the Facility Fund was erected, providing temporary financial support to visual artists and composers. While the state did contribute to these funds, most of the money was provided by municipalities and affiliated artist unions. Local responsibility and cultural awareness preceded state accountability.

That was – until the German invasion. During the occupation the broadcasting budget became a state matter: everyone who owned a radio payed an obligatory broadcast contribution. The founding of the Nederlandsche Kultuurkamer (Netherlands Culture Chamber) resulted in a national employment agreement for affiliated musicians and stage actors. Lastly, cinema, theatre, and dance were added to the state expenditures. State support had its disadvantages though: there was quite a lot of censorship, and not only did the state meddle substantially more in cultural affairs, it also acted as propagandist. Artists rebelled, and plans were formed for a nationwide Arts Council. The council was to attain a similar standing as the parliament. In 1947 the Council was put into effect. Despite high hopes, it fulfilled merely an advisory role in the field of artistic assessment.

The trend kickstarted during the occupation, continued after the liberation. Gerardus van der Leeuw, the first postwar minister of Education, Arts and Sciences, maintained the same culture budget as during the occupation. Van der Leeuwen had payed close attention to how culture had been instrumentalized by Nazi Germany, and realized that culture not only served a national interest, but also constituted a national interest. A cultural policy was implemented that transcended pillars. The sciences were cut loose from culture (in 1965 the ministry was divided into the Ministry of Education and Sciences, and the Ministry of Culture, Recreation and Social Work), and the arts were

embedded into the field of ‘after-school curriculum’. Culture was to free the Netherlands from the postwar moral and cultural wasteland it found itself in. In the 60s and 70s more and more public money was spent on cultural heritage and the arts, facilities considered essential to a social state. The diverse character of the cultural policy we detected in the 1930s, had shifted from becoming manifest in its acceptance of the various pillars, to manifesting itself through a focus on a diversity of lifestyles, subcultures, and minority groups. The cultural policy is a policy of dissemination; community projects become central. The number of subsidized symphony orchestras, (youth) theatre groups, and dance companies increases exponentially. Between 1910 and 1946 state expenditures on culture multiply tenfold. Between 1950 and 1975 that amount doubles every five years. In 2002 politicians urge the state to set apart 1% of the state budget for culture. Seven years later the expenditures for culture and media amount to a total of 1.8 billion euros, hitting the 1% target. Of that amount, 533 million is set aside for cultural subsidies, amounting to 0,3% of the state budget.

Then, in the 2010 elections, right-wing parties VVD (People’s Party for Freedom and Democracy) and PVV (Party for Freedom) emerge as the royal victors. It takes until the end of September to reach a governing agreement, and once finalized it presents the arts with a grim prospect: in the period up to 2012, the cultural sector will be cut by 200 million euros. The VAT on cultural services is set to be raised from 6 percent to 19 percent, and the artist employment aid WWIK will be terminated as of 2012. The shadow cabinet objects. For many parties the arts are still an inherent part of a healthy society, and should therefore be exempt from market forces. ‘A creative society challenges people to keep developing,’ according to the SP (Socialist Party). ‘Art and culture can signal new hope and creativity’. The ChristianUnion argues the arts play a role in the forming of a ‘community identity’ and that ‘contemporary art and culture should perform a central role in society’. For D66 (Democrats ’66) quality is the highest priority; art and culture makes up ‘the DNA of the society D66 envisions’. The cultural sector is shocked and outraged. According to The Council of Culture, art provides inspiration and insights ‘into the meaning of life’. Art makes ‘an invaluable contribution to future prosperity and welfare’. But above al, and completely in line with the history of the Dutch cultural policy, they state: ‘Every culture is hybrid and pluralistic. People play different roles in society, and to those roles belong different stories’. But what does the ruling government say?

The government argues the arts should be more autonomous, meaning less dependent on state funding. Also, there is not enough attention for the audience, and for entrepreneurship. Artists and cultural institutions should acquire a larger part of their income themselves. More independence would mean more flexibility and power. Over 50 percent of the cuts will be made to the basic cultural infrastructure. These are the institutions and funds that receive direct funding from the state. Many organizations and institutions will, at once, lose a big part of their income, which makes reorganizing difficult, if not impossible. With this in mind, the Council for Culture has proposed the cuts be made in phases. It advised to review the cuts every year, in order to see if the cultural industry thrives in a free market. Additionally, the Council advised to build in a transitional period of two years to avoid irreparable damage. Since this approach doesn’t fit into the government’s four-year system, and leads to an increase in administrative costs, the government has disregarded this advice. The new infrastructure will be implemented on 1 January 2013. This gives cultural institutions a year to make the necessary changes.

The government believes that the basic cultural infrastructure should be smaller, and that the development of talent, innovation, and small-scale initiatives should be secured through the funds. Small initiatives will be forced to work together, with the danger of them becoming less flexible, less decisive, less innovative. The ‘excellent’ institutions, the large, established museums, will not only be spared, but will receive longer-term subsidies. In order to keep receiving their subsidy, museums own income will have to make up 17,5 percent of their total budget. If this target is not reached, they will no longer receive funding for public activities. The funding that remains will have to go to the conservation and management of their collections.

The Council for Culture had the difficult task of developing a future scenario for each sector. Despite their brave attempt, the government has chosen for a different interpretation of the cuts. Production is considered most important. Institutes for support and development are going to be cut exponentially, some institutes losing their funding altogether. Furthermore, the government will merge a number of funds. Funding for architecture, design, and new media, now in the hands of three different funds, will be united in one large fund for the Creative Industries. The creative industries will still

receive funding because they contribute to economic development.

Over the last few years, the Council has brought to the fore some of the problems present in the subsidized cultural sector. One of the main problems was the fragmentation of the sector, leading to a lack of effectivity and impact. Ten years ago, the, then, Secretary of State, noted that the ‘dominance of specialists and the safe haven of subsidy have hampered the dynamics in the subsidized culture’. However, not only economist have hinted at the drawbacks of excessive dependence on subsidies, and the accompanying low-risk environment; the cultural sector itself has argued more than once for more efficiency and cooperation, and has expressed the wish for a larger degree of entrepreneurship. Indeed, reinventing oneself and rethinking one’s position can only lead to better output. According to the government, merely addressing these problems isn’t sufficient – they have to be tackled.

The government states it is thinking about the future of the creative sector, imagining one that is entrepreneurial and innovative. A cultural sector that is as creative in achieving and holding onto a new audience as it is in offering quality. However, although the state claims to want to stimulate entrepreneurship, its actions seem to speak otherwise. For instance, the VAT on cultural services like theatre tickets will be raised from 6 percent to 19 percent. This and other measures hinder cultural entrepreneurship and impede incentives.

VVD and PVV strategically portray the country as being divided into a left, cultural elite on the one hand, and the ‘commoners’ on the other. The latter can finally, after years of oppression, voice their opinion. Populism is skyrocketing and the polarization of society increasing. Despite the attempts to disable the cultural sector, however, new opportunities will arise, collaborations formed, and ideas executed. When nothing is possible, everything is possible.

Text by Evelyn Austin and Marjolaine Timmer (project managers from Mediamatic, www.mediamatic.nl)

From Self-Organizing Towards Progressive Cultural Policies

The diversification of cultural production has been changed into a corporatization of culture that is based on private interest and subsumption of sociality as such. “This cultural production strategy is significantly turning to the political right”¹. It has become an orthodoxy to think of culture and economy as operating together in a very general sense – this is blatantly expressed in arts and business funding opportunities for cultural activity, as well as in so-called “enterprise culture”², but more and more in cultural production as such. The process of regulating cultural policies is actually an integral part of the capitalist apparatus. Still, in the landscape of regulated European cultural policies and mostly capital-led cultural production, art and culture need to re-gain their role of legitimizing general social values.

Site-Specific Conflict Policies

It seems like in Serbia, there are awkward similarities between the attitude towards cultural production present in the predatory breakthrough of neoliberal capitalism and the state’s awareness of the necessity of a good and functional cultural policy. There is a concrete example of conflict led politics and copyright law penetration into the region that is visible within the process of European Union integration on May the 1st 2004. “The copyright industry has claimed that some East European countries have an economic interest in copyright infringement and that they do not have the will to enforce Intellectual Property laws that will be damaging to them economically.” That was the excuse for the EU to finish a new intellectual property directive by accession time, “so that East European countries won’t have an opportunity to participate in its design”³. We should start from the point of view that copyright regulations, ownership and the modes of the distribution of cultural products is a centrally important part of the regulation of the cultural field and they should be discussed.

In Serbia, the cultural field is often neglected without the need to reconsider any of the existing aspects of commercial or non-profit cultural production. On the other hand, social, educational and economic programs are progressing much faster, gaining the role of more important, legitimate and more relevant aspects of contemporary society. In Serbia, economic reforms are run through cooperation with the IMF (International Monetary Fund) and similar organizations that partly secure “financial stability, facilitate international trade and promote high employment and sustainable economic growth”⁴. It’s very difficult to expect that in the cultural field, anything other than a well regulated “enterprise culture” would be welcome.

Almost all state funded and independent cultural organizations in Serbia primarily operate with a microscopic impact and on a short-term basis with regard to mutual cooperation, collaborative production, funding and international networks. There are some independent cultural institutions whose primary activity is art production, but which deal at the same time with rather informal ways of art production and education, successfully connecting those two fields. On the other hand, these institutions are actually performing the role one would expect of state funded institutions, but they stay precarious and culturally and economically marginalized.

In order to influence the future planning of more structural cultural policies, there is a need for more constructive cooperation between independent organizations and governmental agencies. In the past, this cooperation was realized occasionally and on a short-term bases, with a lack of a more structural cooperation. This model of cooperation/support is feasible and viable, if there are common interests and an awareness of its importance, necessity and potential.

In the field of arts and culture, there should be more concrete examples of individual-institutional structural cooperation, which is fostered from both sides. Inevitably this discussion would have to include artists, independent art initiatives, art and cultural institutions, educational institutions, and media representatives, as well as social, economic and political researchers, in order to raise massive public debate about this matter. However, before that discussion can take place, a certain level of self-organizing has to be achieved, since during the 1990s, the state based association of artists from socialist Yugoslavia eroded into formal, non-functional and “existing just on paper” organizations.

Many, Self-Organized Voices

It is difficult to predict the future modes of artistic and cultural funding in Serbia. A guess is that state finances will stay slightly planned and based on the inertia of giving “small

pieces of the cake” to hundreds of institutions, in order to maintain the status quo. In contrast to that, the major structural funds will still be provided through international public funds based on extremely regulated cultural policies. Still, there are examples and there is the conviction that a certain level of self-organization and self-management of artists-individuals around similar, recognized interests could present foundations for much stronger associations that could significantly influence mainstream policies.

Recently, there have been many proposals for a more specific tactic of “anti-culture” or subversive art and cultural production that also has a good chance of being universally understood. It seems that it is “no longer enough to incorporate some actualities in the artistic statements, than rather to detonate, challenge those actualities”⁵.

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Text by Branka Ćurčić (a member of kuda.org, New Media Center from Novi Sad, Serbia, www.kuda.org)

The Emptying Out of Notions: Notion One – A Decent Politics

The scary *Nothing* from the *Neverending Story*, a famous movie of the eighties, has been frightening me since my teenage years. Emptiness is a phenomenon that has chased about the modern Western Civilization since it stepped away from its cradle. Empty spaces arouse anxiety in us. Manufacturing various items and covering surfaces with patterns are ways to cope with our *horror vacui*. In general, we consider emptying out to be a negative phenomenon when it comes to values, meanings or senses.

During the 20th century, there was an ambivalent attitude towards the Emptiness in the Western Civilization – attempts were made consistently to impair and ironize the values of its predecessors. The Emptiness was appealing to people in a sense of freedom – there has been enough patterns and fandangle, getting rid of all the adornments was so refreshing. However, they were still conscious of the Phantom of the Emptiness waiting patiently in the underground of the Opera to pick his reward when his time was to come. Getting over the *horror vacui* can be a vehicle of cultural movement – a source of cultural products and situations – but it can also lead our evolutionary way to a *homo consumericus*.

A certain part within the history of the Emptiness is a notion that’s been temporarily or locally emptied out even before their meaning was supported in reality. These are the terms so often used (or overused?) by specialists and the media. Maybe, they are only insufficiently supported by particular examples or actions. As the general public is unable to make any sense of them, they have become totally vague and void. In Slovakia, the “Cultural Politics” has become one of those notions. Although notorious, the notion itself is half-empty and its credit has been on the decline all the time. A similar fate as the “Cultural Politics” has been faced by another somewhat more general notion – the “vision” (When having visions you are considered a crackpot today) or the “advance-ment” (What century are you living in?). On the way to become emptied out and even before realizing all the absolutely essential things that simply must be done, the notion of “public space” and I think the “creative industry” too, are soon to be included.

Why is it so that the institutions of the public administration in Slovakia are so little interested in the Cultural Politics? Discussions on the necessity of conceptual Cultural Politics the culture-makers have constantly tried to induce are perceived as cliché. Long before any real dialogue and cooperation began...According to Zora Jaurová, a political culture specialist, even a conscious unwillingness of government to support culture can be considered a type of political culture. However, let’s state the rules first and don’t pretend there is one single politician who wants to support culture! The evidence speaks clearly – the Cultural Politics at governmental and regional levels in our country has failed. Politicians don’t have any visions and don’t believe in any development. They are just looking for more words they can add into their rhetoric and will carry on using repeatedly until they become empty once again.

Dystrophic thoughts of the future are something I am familiar with. I am a child of the Western civilization not living in a quiet empty room with a window to the East. Maybe this is why I’m afraid of seeing empty cultural facilities in the future... cities with no vivid places where people can meet in order to enjoy and build culture. Private parts of cities owned by mega-corporations smartly imitating public spaces in order to entice the public with the commodities they offer. The efforts of the very same subjects to “beautify” public spaces are in fact advertisements intended to draw attention to them.

If we let useful notions become emptied out, refuse or will be unable to support their meaning, then they will instantly be seized by someone power-ambitious who will keep using and exploiting them... until the words poison everyone.

Text by **Mária Rišková** (theorist, cultural worker and member of 13 kubikov, organization from Bratislava, Slovakia, www.13m3.sk)

Culture Policy in Hungary

After the political turn in 1989–1990, the shaping of cultural policy in Hungary was based on two main sources: the national traditions from before Communism and modern western examples. The establishment of the agency for financing cultural projects called the National Cultural Fund (NKA, 1993) was an important sign of change. During the first few years, this transition took place amidst great economic difficulties. By the time, the change of system had been completed and the new setup was consolidated, world-wide recession prevented the government from spending more on culture. The protracted process of joining the European Union – which took place in May 2004 – was a major factor in shaping cultural policy in Hungary.

During the past decade, public cultural spending was usually above the European average. The continued marked trend of decentralization was manifested with growth in the cultural spending of local governments; between 2002 and 2007 it grew by about 80%, when the cumulated inflation was less than 40%. Within public spending on culture, the proportion between central and local governments became 1:3. Against this favorable background, however, a huge deficit accumulated in the state budget (as well as in the balance of trade and payments). This led to a set of revisions since 2006. As one of the first steps, the culture ministry which was a separate entity between 1998 and 2006 (the Ministry for National Cultural Heritage) merged once again with the Ministry of Education (2006–2010). In the latest restructuring, the highest level of cultural administration became a state secretariat in the Ministry of National Resources in 2010. Reorganization and fusion of institutions, as well as staff cuts, took place in the entire public system of culture. The records of the State Treasury indicate a slight relative decrease in the share of the state budget allocated to culture in the first few years.

On the other hand, after modest investments in culture through the Phare program, devised for financial assistance by the European Union to would be member countries; as well as from the EU-supported 1st National Development Plan in 2004–2006, the *New Hungary Development Plan* – the national framework program for 2007–2013 – financed through the European Structural Funds, contains important cultural investment and human development components exploiting the educational potential of culture. By the end of 2010 most of these projects were under way.

Text by **Péter Inkei** and **János Zoltán Szabó** (members of initiative Cultural Policies, culturalpolicies.net)

Culture Policy in Poland

Culture politics in Poland in many places, especially in small towns is still based on structures imposed, dictated when Poland was deeply stuck in Socialist Realism. The only one and true vision, simple, not innovative, etc., rigid rules were treating culture institutions, and it’s hard to get out of narrow-minded visions. Although, people working in culture institutions see the problem and try to get out of the frames their fight seems to be lost. Many general managers, general directors are afraid of change, unfavorable to new solutions, new ideas, creativity of their employees. They don’t want to hear out their employees. Plus there appear problems with clerks, bureaucracy, tons of papers, filling the right/wrong forms, deadlines and lack of understanding from different sides (authorities, community, other employees, etc.).

The problem is lack of money for the projects, renovations, development, research, proper conditions of storage, efficient promotion, etc. People working in culture want to learn more, know more, they want to improve themselves and the way the culture institutions work. There is a lot of passion – maybe that’s why there are created post-graduate studies, studies’ specializations, courses, just to teach how to manage the culture and it’s institutions.

I have the feeling that Poland doesn’t appreciate what it has, it’s not quite aware of the potential, possibilities and talents of Polish artists, managers, etc. But on the other hand there’s a lot going on in music, new media, film, theater and other art fields and it’s definitely noticed in the world. And that’s encouraging, because culture is alive no matter what happens, and it seems like it defends itself, because people who work in it care about it a lot. It would be easier if the authorities understood their point of view and support properly their actions. There is another thing: commercialization and omnipresent consumption which kill inner needs, which make people to live fast and shallow lives and to forget about spiritual needs. It’s the problem of the whole modern world – and it’s all about finding a niche to get to the recipient and disseminate culture.

Text by **Angelika Gromotka** (a PR manager of Association of Applied Graphic Designers of Poland – STGU, www.stgu.pl) and **Magdalena Sówka**

Visible Data



Workshop Visible Data

Place: Academy of Fine Art and Design, Katowice, Poland **Mentors:** Katarina Lukić Balážiková (SK), Martin Mistrík (SK) **Date:** June 29, 2011 **Organization:** Open Design Studio, STGU – Association of Applied Graphic Designers **Participants:** Polish students of graphic design, culture activists

This Workshop was first in the series of workshops during the project in 2011. During the workshop with participants, Open Design Studio and Polish partner STGU discussed cultural policies and how Polish designers could participate in the project. They presented their works related to information design and all participants discussed the possibilities of different kinds of visualizations of the project.



Workshop Visible Data

Place: KC Dunaj, Bratislava, Slovakia **Mentor:** Daniel Gross (NL), Joris Maltha (NL) – Catalogtree, www.catalogtree.nl **Date:** November 14 – 17, 2011 **Organization:** Open Design Studio **Participants:** graphic designers and students of graphic design from Slovakia, Poland and Czech Republic

During these four days participants had created series of posters on researched data with an aim of reflecting actual problems in financing of culture in Slovakia. Results were exhibited in Bratislava at the Visible Data Exhibition and were be presented in a form of guerrilla campaigns for the public in the city of Bratislava during this exhibition. → [page 16](#)



Presentation Visible Data

Place: KC Dunaj, Bratislava, Slovakia **Speakers:** Daniel Gross (NL), Joris Maltha (NL) – Catalogtree, www.catalogtree.nl **Date:** November 15, 2011 **Organization:** Open Design Studio

During this presentation viewers (mostly graphic designers and cultural activists) could see the works of one of the best studios of information design. The discussion following the presentation was mostly about the using and misusing of data with controversial content.



Workshop Visible Data: Public Funding

Place: Youth Center CK13, Novi Sad, Serbia **Mentor:** Katarina Lukić Balážiková (SK), www.opendesignstudio.net **Date:** September 19 – 21, 2011 **Organization:** Institute for flexible cultures and technologies – Napon **Participants:** students of graphic design and new media from Novi Sad and Belgrade

During these tree days students, young designers and artists from Serbia had created a series of analyses and graphic visualisations of the information on budget distribution for The Republic of Serbia, AP Vojvodina and the city of Novi Sad for the year 2011. They were creating new visualizations and info-graphics on these data sets with the aim being to reflect actual problems and issues of cultural policy in Serbia. → [page 13](#)



Public discussion Public Secrecy – Case of Commissions

Place: Youth Center CK13, Novi Sad, Serbia **Speakers:** Aleksandar Bede (RS), Cvjetan Daniela (RS), Ivana Indin (RS), Zoran Pantelić (RS) **Moderator:** Kristian Lukić (RS) **Date:** December 7, 2011 **Organization:** Institute for flexible cultures and technologies – Napon

The discussion was about an unwritten rule of majority of fund commissions from the budget for culture and the nonprofit sector are not to publish the names of the committee who allocate the funds. According to laws, the Commission should be public but does not specify clearly the mechanisms of how the public gets familiar with the Commission. The main question was: how to connect the public and non-profit sectors with an independent scene in order to be more democratic and transparent and to improve the work of committees. → [page 12](#)



Exhibition Financialization and Cultural Policies

Place: Macut Gallery (SPENS), Novi Sad, Serbia **Date:** December 7, 2011 – January 15, 2012 **Organization and curator:** Institute for Flexible Cultures and Technologies – Napon **Exhibiting authors:** Marina Armuš (RS), Marko Brkić (RS), Miloš Cosović (RS), Miroslav Dajč (RS), Predrag Nikolić (RS), Dimitrije Pajtić (RS), Hristina Papadopoulos (RS), Ivana Radmanovac (RS)

The Financialization and Cultural Policies Exhibition had been a part of the long term project Visible Data that explores possible models of structuring the data in the field of culture financing and non-profit sector. The exhibition presented works of designers and artists who presented their views on the issues of budget policies and influence on culture policies. → [page 12](#)



Exhibition Visible Data, financing culture

Place: Gallery PF01, Bratislava, Slovakia **Date:** December 13, 2011 – January 31, 2012 **Organization and curator:** Open Design Studio **Exhibiting authors:** M. Armuš (RS), A. Bárdy (HU), M. Brkić (RS), E. Čániová (SK), M. Chmiel (CZ), M. Cosović (RS), M. Dajč (RS), Ex Lovers (CZ), A. van Gijlswijk (NL), Á. Gryllus (HU), G. Hangyás (HU), M. Hendriks (NL), H. Hudáková (SK), A. Jablonowska (PL), M. Jenča (SK), M. Kacperek (PL), J. Kočár (SK), L. Kijonka (CZ), D. Korzekwa (PL), K. Lukić Balážiková (SK), R. Mackovič (SK), D. Malek (PL), J. Mašita (CZ), A. Masiukiewicz (PL), B. Matis (SK), V. Melicherová (SK), Boris Meluš (SK), M. Mistrík (SK), T. Niemiec (PL), P. Nikolić (RS), I. Palečková (SK), H. Papadopoulos (GR/RS), B. Pospischil (PL), I. Radmanovac (RS), M. Rusin (PL), A. Salomon (PL), L. Segečová (SK), L. Šimková (SK), J. Toman a B. Toman Tylová (CZ)

The main concept of the exhibition was to reflect the lack of interest in cultural policy in Slovakia. One part of the exhibition presented individual visions on and visualizations of various data showing actual problems in Bratislava and Slovakia regarding culture financing and cultural policy. Second part of exhibition

presented visualizations of national, regional and municipal budgets for culture from 2011 in Slovakia, Serbia, Netherlands, Hungary, Poland and Czech Republic created by graphic designers and artists from the stated countries. Third part of the exhibition presented the website www.visibledata.info, which is one of the main outputs of this international project where visualizations are generated by choosing specific data sets and design and so can be used by the public. → [page 27](#)



Public discussion Follow the Money Trail

Place: Cultural center REX, Belgrade, Serbia **Speakers:** Branko Čečen (RS), Jasna Filipović (RS), Ivana Stevanović (RS) **Moderator:** Rade Đurić (RS) **Date:** December 17, 2011 **Organization:** Institute for Flexible Cultures and Technologies – Napon, Transparency Serbia

This Discussion was about the financial and budget politics in culture. Adoption of an annual budget is the most important decision of a state but in addition to the concern that the laws on budgetary allocation pass verification of the ruling majority, the content of the budget is analyzed very little, and the public has almost no insight into the distribution of budget, especially in the analysis and interpretation of budget items. How does the budgetary allocation work in the cultural sector? → [page 12](#)



Workshop Bio Data Visualization – Mapping Amsterdam's cultural life with slime-mold

Place: Mediamatic Bank, Amsterdam, Netherlands **Guests:** Sonja Bäuml and Maurizio Montalti **Date:** June 13, 2012 **Organization:** Mediamatic Foundation

Workshop was hosted by artists Sonja Bäuml and Maurizio Montalti at Mediamatic, participants had engaged with slime-mold and made use of it’s cognitive skills in order to discover new patterns in the city and create an organic map of Amsterdam’s cultural life. Workshop was re-exploring and re-connecting Amsterdam’s cultural hubs. → [page 6](#)

Organic Data Visualization: Mapping Amsterdam’s cultural life with slime-mold

Workshop

Data visualization, intelligent design and art. During the Bio Data Visualization Workshop hosted by artists Sonja Bäuml and Maurizio Montalti at Mediamatic, participants engaged with slime-mold and made use of its cognitive skills in order to discover new patterns in the city, and create an organic map of Amsterdam’s cultural life. Re-exploring and re-connecting Amsterdam’s cultural hubs.

Data visualizations are changing the way people find and experience stories, the world of data taking on ever-changing shapes and characters. They help communicate complex ideas in clear, compact and beautiful way, take data and present it in visual shorthand. Data visualizations are usually made by usage of elaborated software programs and statistics. What happens when we exchange the computer program to an intelligent organism? Slime-molds are neither plants nor animals; their development cycle is unique. In it’s growth process the slime-mold is able to locate the smartest route between food sources and spread out accordingly. At the University of West-England, researchers constructed an agar-map of the UK by placing oat flakes according to the geographical locations of the nine most populous cities in the UK. After introducing a slime-mold colony to the map, the organism started developing patterns which, surprisingly, aligned with the existing motorway design; however, with some variations. But how does it do this without a brain to process information? Researchers have not yet answered this intriguing question.

Amsterdam is made up of a myriad of elements: canals, homes, bike paths, train tracks, old shipping yards, bridges, and so forth. A beautiful and exciting place but sometimes it’s difficult to find the shortest way to where you want to go, even if you’ve lived in the city for ages. At this workshop we employed the slime-mold to map out the larger network of cultural hubs in the city, illuminating the shortest paths from one to another. An organic map of Amsterdam’s cultural life in slime.

By placing the slime-mold’s favorite food, oat flakes, on those locations we wanted to connect on a map of Amsterdam made of agar, we intended to let the slime-mold find the ideal routes between them. In order to prevent other organisms from interrupting the slime-mold’s growth process, it was necessary to work in a clean room. Luckily we built one for the Paddestoelen Paradijs exhibition. A clean room is a space with a controlled level of contamination. That means it has very, very few particles in the air like dust. Participants wore white overalls, corresponding masks, gloves and plastic shoe-covers, all to make sure none of their germs escaped into the area. Pedestrians walking by on the Vijzelstraat were very intrigued and highly amused by the sight, frequently stopping to peak inside. Meanwhile, participants got to play in their new, professional attire with different surfaces and food sources and lab gadgets. At the end of the day they had made their own, intelligent map of cultural Amsterdam.

For this workshop we used a vinyl cut-out shaped like the map of Amsterdam and stuck it to the bottom of a number of petri-dishes. Next time we will probably use a 3D printer and ‘print’ the agar in the shape of the map of Amsterdam in order to make the visualizations more accurate. For this, we are working together with the Fablab of our cultural partner Waag Society.

Text by **Pilar Puig** and **Evelyn Austin**

Workshop guests & authors of other visualizations

Sonja Bäuml (AT)

Sonja Bäuml’s work includes art objects, living paintings, films, material research, costumes and product design. In her work she mediates between art and science, fashion and science, design and science, between clothes and body, between fiction and facts. Sonja Bäuml is inspired by interdisciplinary basic research, especially by current developments in biology. Her works evolve from per-

manent confrontation with scientific data and facts which she often generates by herself in experiments and in research labs. She is driven by a fundamental fascination for organic life and coexistence in our planet.

Sonja’s captivity for the human body made her to study fashion design at the Fashion Institute of Vienna. After graduating in 2004 she worked for two years in the trend and design department of an international jewellery company before she found the perfect supplementary education to follow and work on her own visions at the master program of the Design Academy Eindhoven.

Since then she has been totally focused on her own projects which were exhibited at the Museum of Natural History of Vienna, at the Milano Salone del Mobile or the Textielmuseum Tilburg/Netherlands. Her works had also been the basic impulse for documentary films (ORF/ARTE: Trailer: BioArt – Kunst aus dem Labor, Terra Mater) to which she actively contributed. In order to be able to give a pure view on the essence of things Sonja Bäuml doesn’t want to refer to any existing definitions of body, fashion or beauty so to question alleged existing facts without prejudice. Her works, driven by perfectionism and executed with meticulous research, always leave space for the unexpected and often pose new questions because she allows the things to live.

Maurits de Bruijn (NL)

Maurits de Bruijn is a graphic designer working primarily in the field of new media (web design, application design and cd-rom design). In 1996 he graduated from Willem de Kooning Art School in Rotterdam as graphic designer and has been working as freelancer since then. He teaches information design and computation design at The Arnhem Academy of Art and Design. As designer he likes to experiment and discover new design solutions for dynamic content. He always completely engineers his designs and he is convinced that design ideas can be found in both front-end (interface, look and feel) and back-end (scripting, engineering). Therefore, he has worked through all the necessary programming languages, such as JavaScript, php/mysql, Flash ActionScript, Director Lingo and of course, HTML.

Abel van Gijlswijk (NL)

Abel is a visionary from unexplored northern parts of Amsterdam. He is employed as graphic designer at Mediamatic, one of Amsterdam’s leading cultural foundations. Besides that, Abel is the capo of the notorious Dutch post-avant-garage-punkband ‘THE DON’T TOUCH MY CROQUE MONSIERS’.

Joost Grootens (RS)

Joost Grootens studied architectural design at Gerrit Rietveld Academy in Amsterdam. As a graphic designer he is self-taught. His studio designs books in the fields of architecture, urban space and art, specializing on atlases, designing both the maps and the books themselves. Among his clients there are 010 Publishers, Nai Publishers, Lars Müller

Publishers, Phaidon Press, Vanabbe Museum and Boijmans Van Beuningen Museum.

Grootens has won numerous prizes for his designs, among them the ‘Goldene Letter’ and two Gold Medals in the Best Book Design from all over the World competition in Leipzig. In 2009 he was awarded the Netherlands’ most prestigious design award – the Rotterdam Design Prize. A monograph about his work titled ‘I swear I use no art at all’ was published by 010 Publishers in 2010.

Grootens is programme leader of the research programme Information Design at Design Academy Eindhoven’s Master course. He has also lectured and conducted workshops at various institutions in Asia, Europe and North America. Joost Grootens is a member of AGI (Alliance Graphique Internationale).

Marco Hendriks (NL)

Marco is an Interaction & Information Media Design senior at the Art Academy of Arnhem Artez. During his internship at Mediamatic in Amsterdam, he was asked to join this project as one of the young designers.

www.marcohendriksportfolio.nl

Maurizio Montalti (IT)

Maurizio Montalti (founder and director of “Officina Corpuscoli”) is a multidisciplinary designer, researcher, artist, and engineer interested in life and in bigger and smaller insights about it. He believes in the role of the designer as a bridge between different fields of action: particularly science, art, society, industry...

His work touches relevant design issues, such as the role which design could play in a biotech revolution in relation to sustainability, and to the novel possibilities that this marriage of disciplines could create in a future society.

The fascination for the micro-scale, together with his holistic vision of the world as a macro-organism and a strong belief in symbiotic relationships are some of his main drives. Through these explorations one of his primary aims is to question common behavior and to provoke critical thinking in regards to what we take for granted.

In such way, he uses design as a tool and a strategy for questioning culture.

His methodology consists of creating deep, analytical research, both theoretical and practical (hands-on), in order to be able to find novel inspirations, creating new perspectives and unprecedented thoughts, which, through the use of multiple communicative media, will end up as innovative design outcomes.

After graduating in 2010 at the IM Master course (Conceptual Design in Context) at the DAE – Design Academy Eindhoven, he founded “Officina Corpuscoli”, a multidisciplinary studio, providing Creative Consultancy and developing both Conceptual and Commercial works, often being inspired by living systems and organisms. Amongst other places, Maurizio’s work has been exhibited at the Triennale Design Museum (Milan, 2011), Audax Textiel Museum (Tilburg, 2011), Naturalis (Leiden, 2011), Mediamatic (Amsterdam, 2012). Officina Corpuscoli is currently based in Amsterdam, the Netherlands.



Workshop guests Sonja Bäuml (AT) Maurizio Montalti (IT)

Bio Data Visualization of Amsterdam’s Cultural Heart

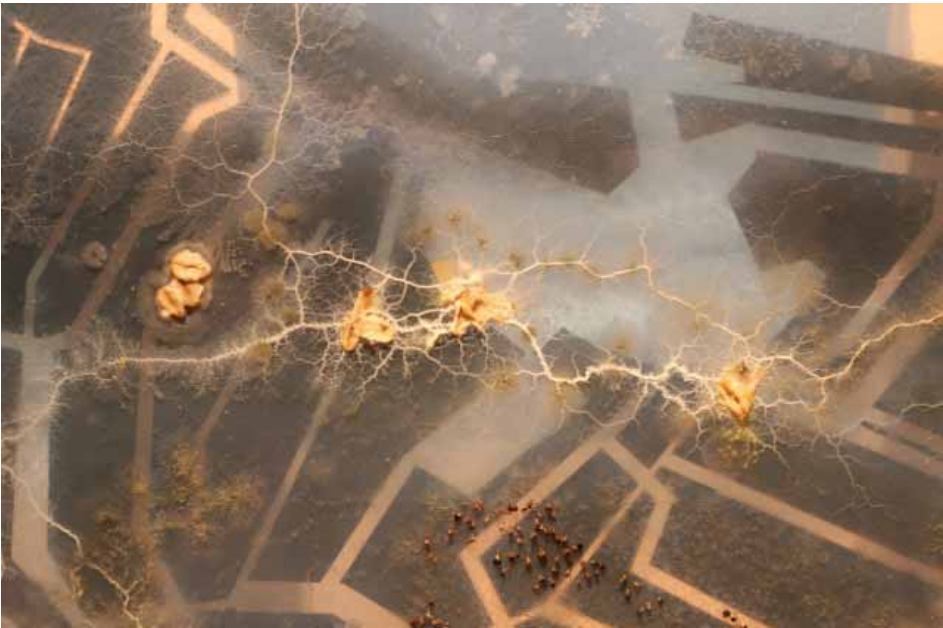
Data visualization is closely related to, yet different from information and statistical graphics and scientific visualizations. Frits Post, head of the Scientific Visualization research group at Technical University Delft, states it unites the field of the scientific and information visualizations. None of the data visualizations, however, has combined the two fields in such a way as this project.

Two weeks after the workshop participants gathered again to examine the results of the experiments carried out during the workshop. It turned out that even with the white suits, gloves, masks and other aseptic measures taken to keep organisms from growing and competing with the slime-mold, some bacteria slipped through at some point of the process, and altered the slime-mold’s development.

According to Friedman (2008) the “main goal of data visualization is to communicate information clearly and effectively through graphical means. To convey ideas effectively, both aesthetic form and functionality need to go hand in hand, providing insights into a rather sparse and complex data set by communicating its key-aspects in more intuitive way. Yet designers often fail to achieve a balance between form and function, creating gorgeous data visualizations which fail to serve their main purpose — to communicate information.” Slime-mold is, in all it’s simpleness, an ideal medium with which to visualize these different kinds of data. Aesthetics is of course a matter of taste, yet the visualization is undoubtedly clear in mapping Amsterdam’s cultural heart. Participants prepared two maps of Amsterdam. One of them was contaminated and is now a mosaic of textures and colors formed by the different microorganisms. The other, however, remained bacteria-free, letting the slime-mold to grow according to the shortest routes from oat flake to oat flake. A time-lapse was made recording the development of the slime-mold; it is amazing to watch the way the organism grows and explores, expanding in wave-like, yellow pulses that branch out in search of food. This time-lapse is now exhibited, together with the agar-maps, at Mediamatic’s exhibition space Mediamatic Bank, and can be viewed online on <http://vimeo.com/mediamaticvimeo/bio-data-visualisation-cs> and [bio-data-visualisation-hq](http://vimeo.com/mediamaticvimeo/bio-data-visualisation-hq).

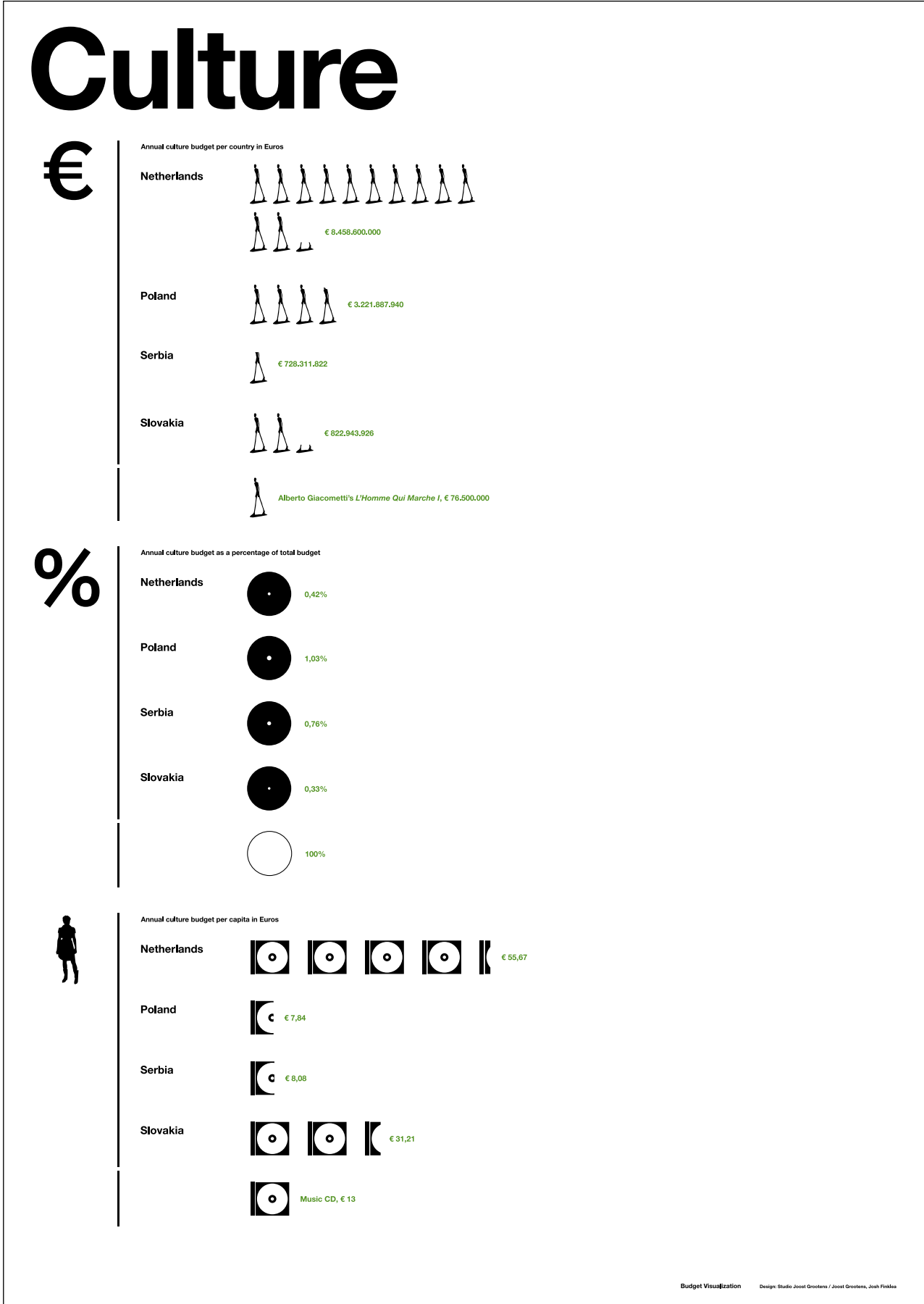
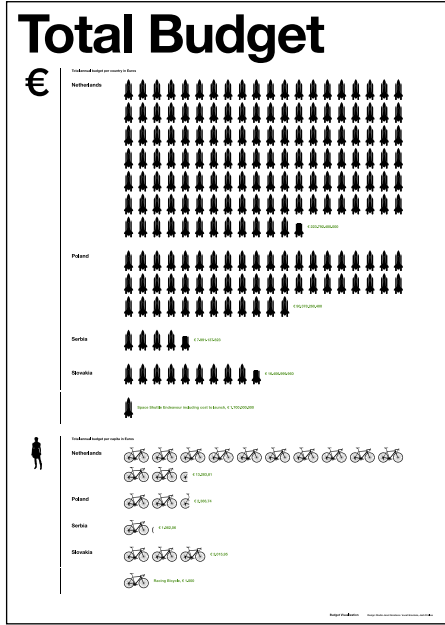
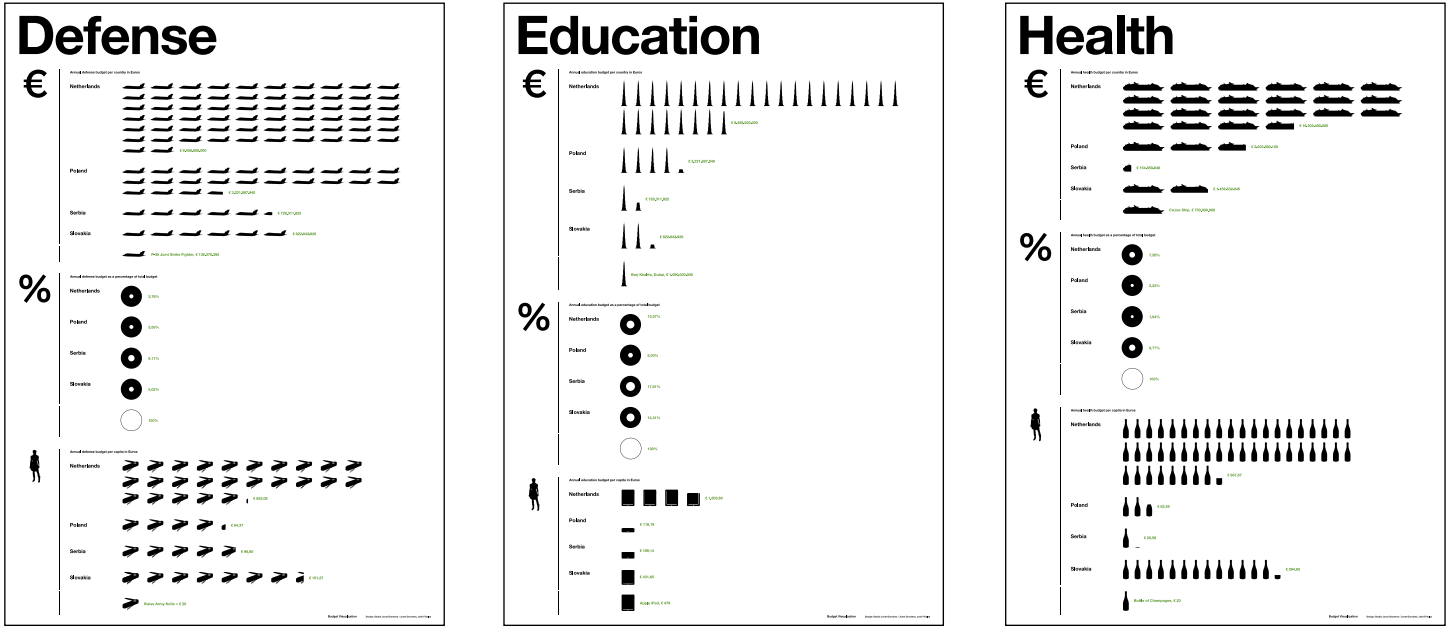
1 Frits H. Post, Gregory M. Nielson and Georges-Pierre Bonneau (2002). *Data Visualization: The State of the Art*. Research paper TU delft, 2002.

2 Friedman (2008) “Data Visualization and Infographics” in: Graphics, Monday Inspiration, January 14th, 2008



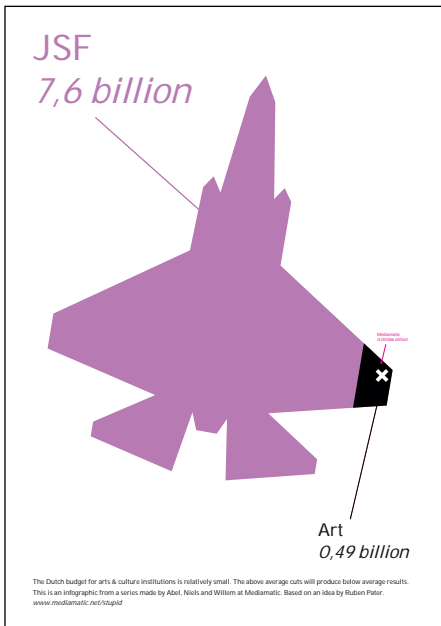
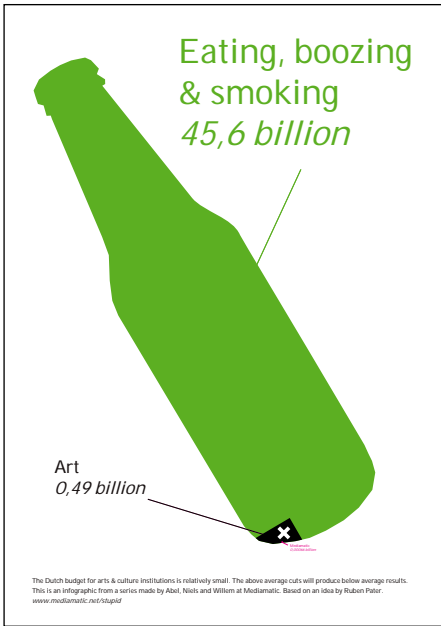
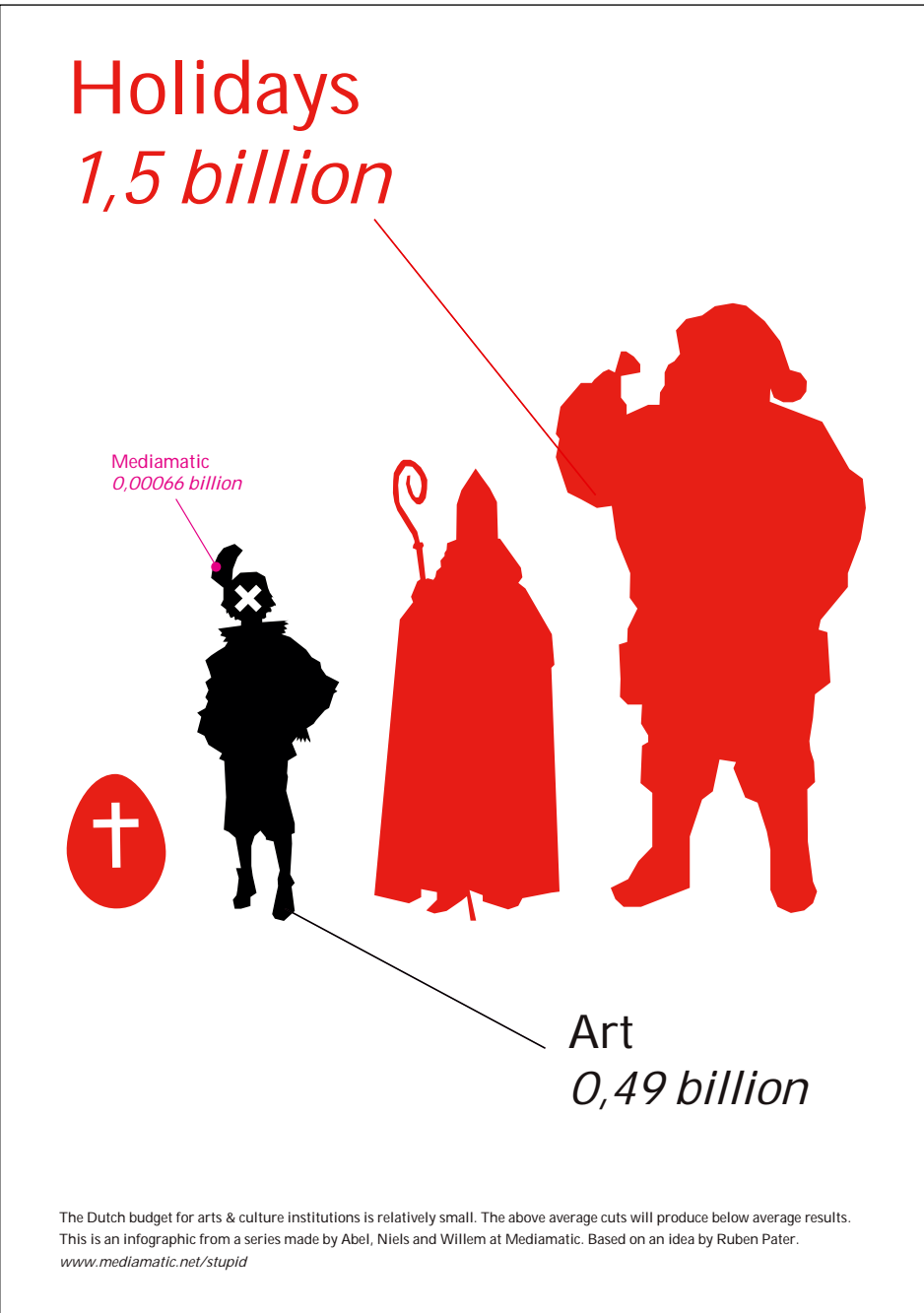
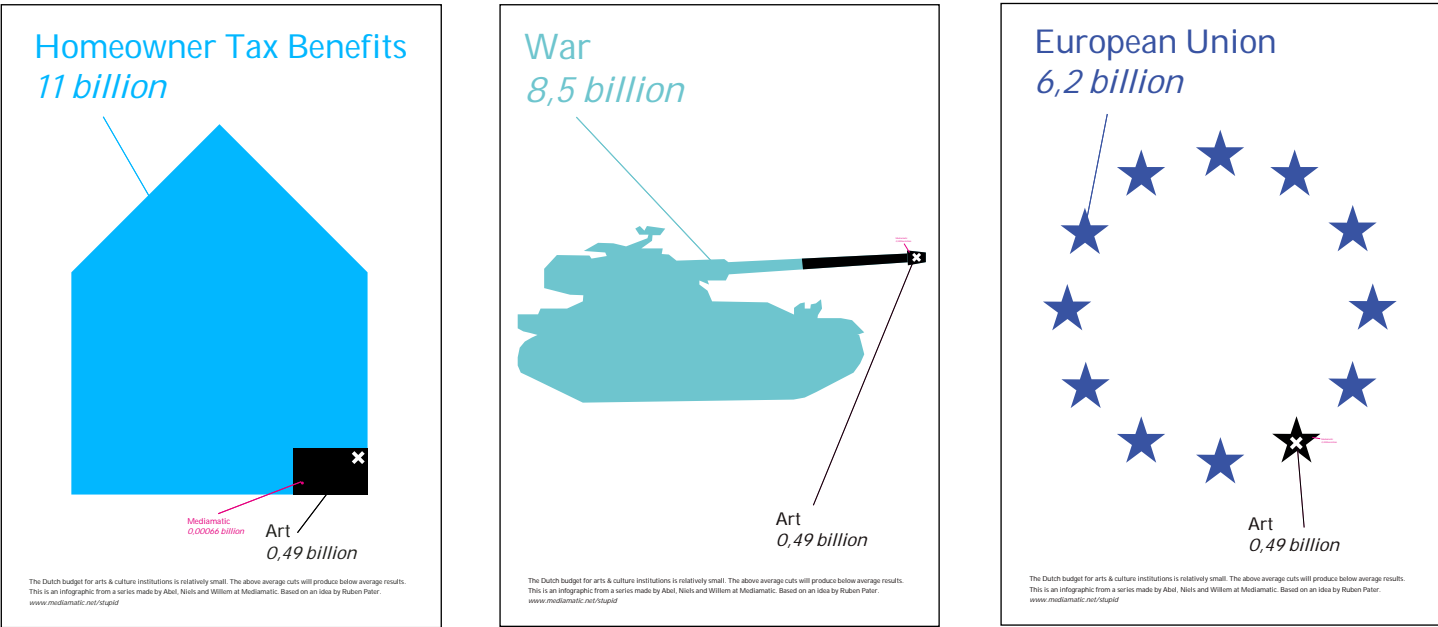
Author of other visualizations
Joost Grootens (NL)

Untitled



Author of other visualizations
Abel van Gijlswijk (NL)

Are the budget cuts necessary or just plain stupid?
Visualizations show dramatic relations between financing of culture and other sectors and reflect dramatic budget cuts done by current government in 2011 in Netherlands. In 2011 the Netherlands gave € 490 million from the state over-all budget to support the cultural infrastructure. That sounds like a lot but it is only a third of what Netherlands spent on holidays. It's 1,5% of the annual costs of the State Pension and only 0,2% of the country's total Budget. Visualizations are part of political guerilla campaign done by Dutch art and media organization Mediamatic in 2011 as reflection on this dramatic decisions.



Author of other visualizations
Marco Hendriks (NL)

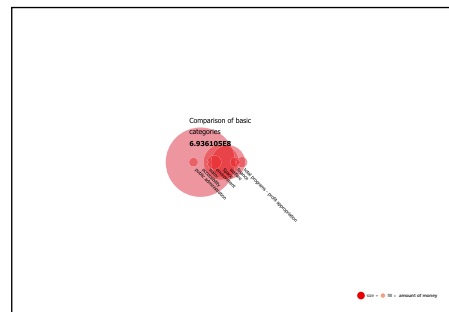
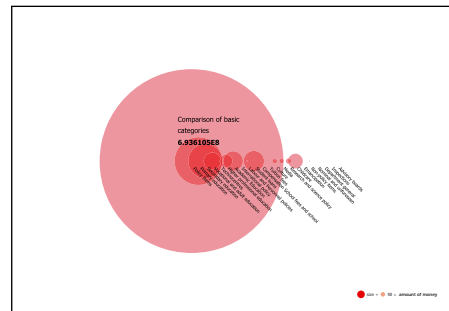
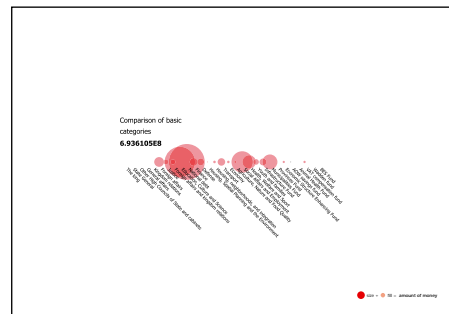
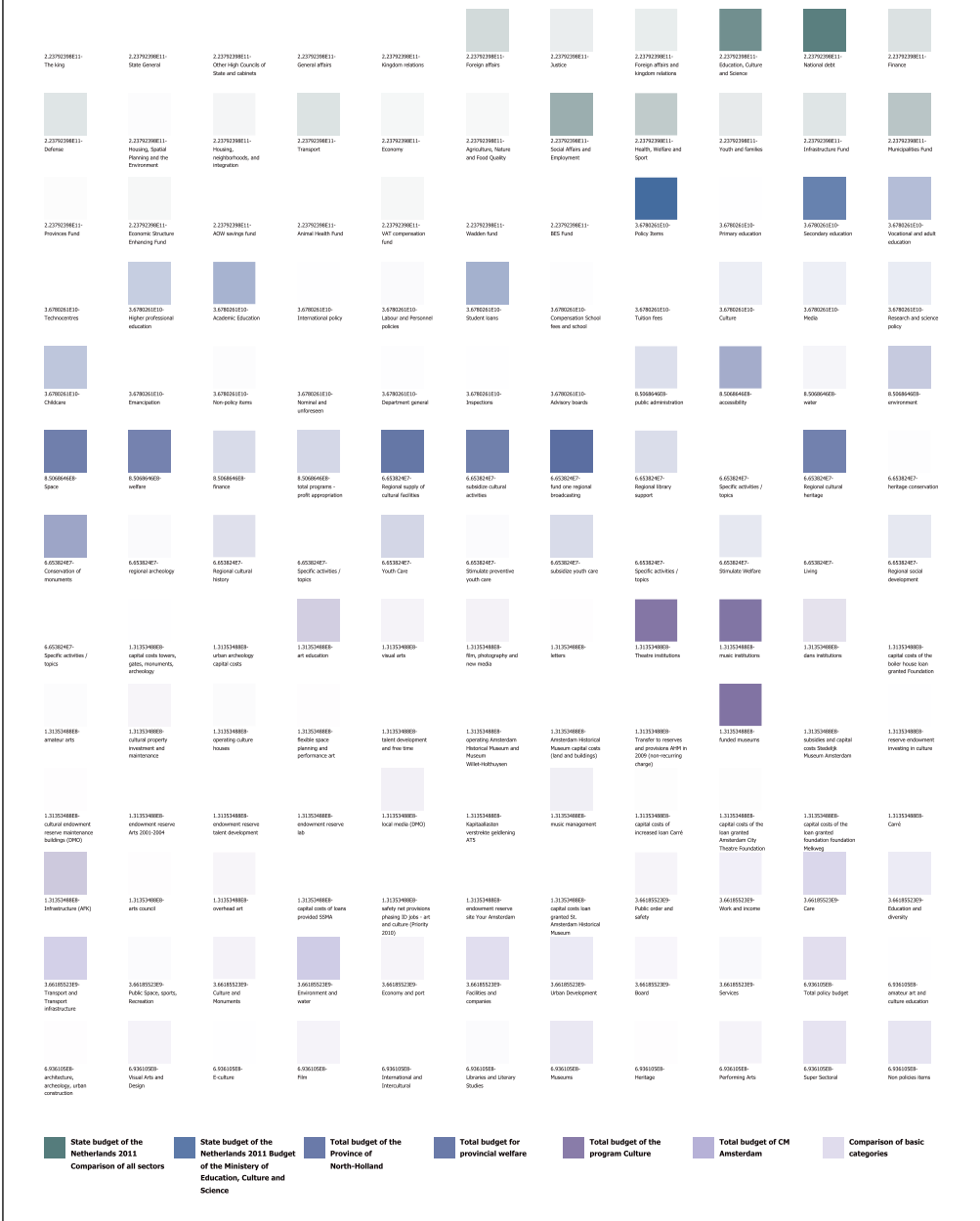
Disappearing cultural blocks

This visualization shows the amount of money that is going to each of the projects by transparency. The colors represent all the different labels that are used. And the graphic gives a clear view of what is happening. I stored the data in a grid to make it easy to read and see the whole picture at once. This one is with text because I wanted to let see what project is getting what amount. In this graphic I turned all the amount into blocks but if you look closely you will see that a lot of them are disappearing. The graphic was programmed with Processing.

The downfall of culture

This visualization shows the amount of money that is going to each of the projects by transparency and size. The color is again chosen for its effect. The graphic is clear and easy to read. And that what I was going for with this graphic. The text below is to make it even more clear where the graphics starts and stops. This one was inspired by the classic way of making infographics. The downfall means that culture is dying as you can see in the graphic series. The graphic was programmed with Processing.

State budget the Netherlands



Comparison of basic categories

6.936105E8



Author of other visualizations
Maurits de Bruijn (NL)

Rijksbegroting 2012

ARTIKEL 14. CULTUUR

Information design and information aesthetics, as ultimate form of transparency, have become the holy grail of modern politics. The backside is that this very aesthetics can also be used as a strategic and deceptive tool (by over-information) that could even be used in a self-affirmative and self-justifying manner that I would like to call info-camouflage.

The diagrams used in this visualization are all kinds of quantifications that are used to map the cultural field in administrative terms that strive for beyond what art is or should be about. This is a mismatch rather pollutes the cultural debate than contributes to it.

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-35%

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-33%

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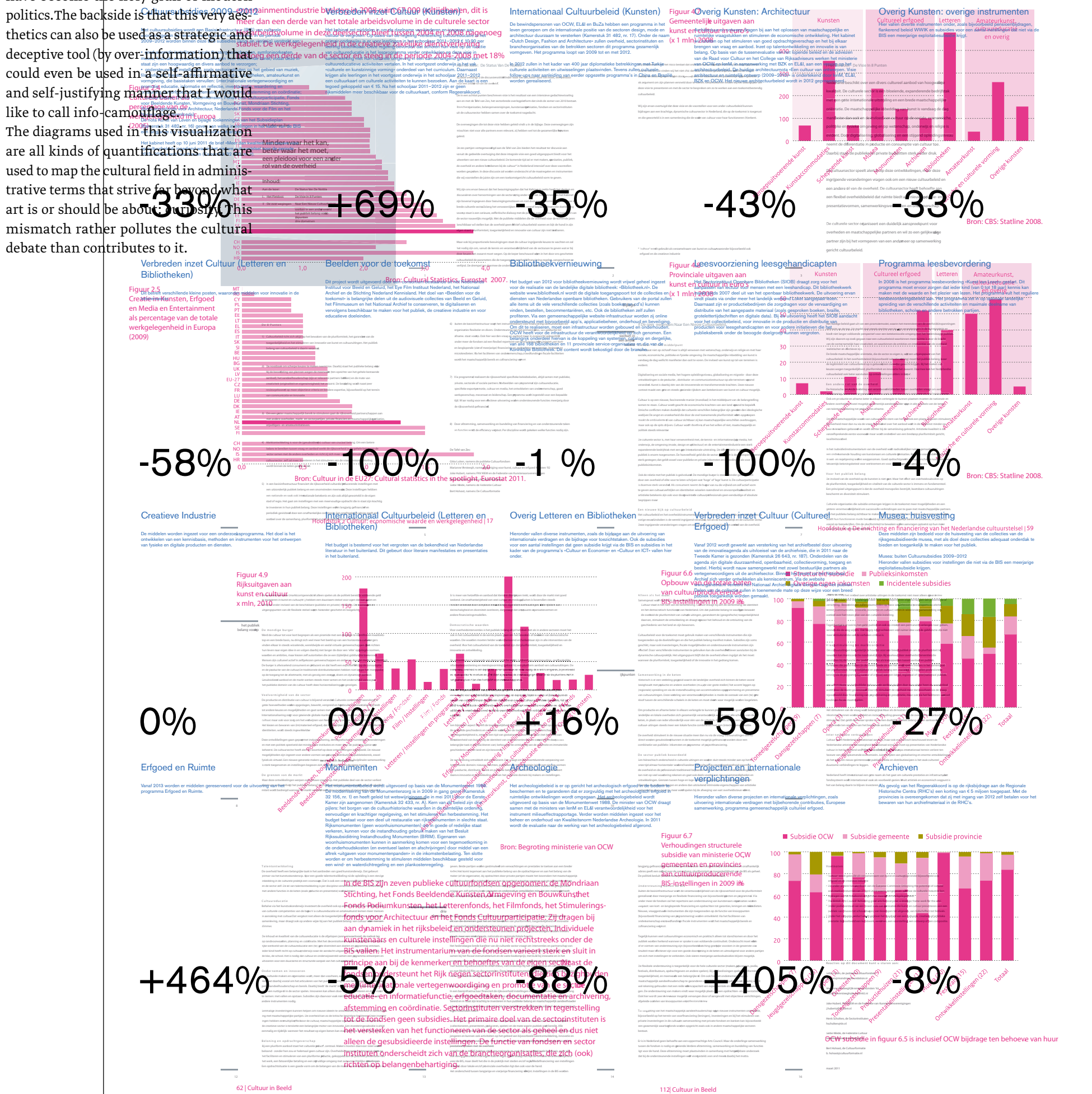
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Financialization and Cultural Policies

Exhibition



Public Secrecy - Case of Commisions

Discussion



Follow the Money Trail

Discussion



Visible Data: Public Funding

Workshop

The workshop "Visible Data" in Youth Center CK13 that was organized from 19th till 21st of September, gathered designers and artists who researched specific problems regarding financing of culture in the local context.

The beginning of the workshop was shifted for later period and short introduction from the seminar program was introduced. Participants had a chance to find out more about transparency issues (short lecture by Kristian Lukić) and the project time-frame and ideas (brief presentation by Marina Lauš).

The mentor of the workshop, Katarina Lukić Balažiková, presented initial info about data visualization followed by some visual examples. After the initial session the work was continued Untitled Folder in more informal manner.

First day of the workshop was spent on identifying the main problems with transparency issues on local level, some of the possible strategies and actions to it. All participants took an active role in identifying the problems with transparency on local level they have encountered so far. From this two small-scale campaigns on transparency issues emerged, first one dealing with overspending of budget and the second one dealing with non-transparency of commissions. During the second and third day participants worked in smaller groups, designing the initial solution for pure data visualizations and smaller diagrams of transparency issues.

The workshop was attended by 10 participants in total, however, some of them did small scale field research for their visual solutions thus were not attending the workshop all the time. At the end of the workshop participants were provided with deadlines for visualization creation. Some of the participants have chosen to work on their budget visualizations and some also have chosen to conduct additional research and create visualizations of some specific problems in culture financing in the local context like Marina Armuš and Miroslav Dajč.

At the end of the workshop the reader for workshop participants was created and distributed to participants. The content of the reader was oriented towards offering help and guidelines for workshop participants during the working period. It contained the guidelines for creating the visualizations, the deadlines list, visual material from the workshop, contact and all other necessary information.

Text by NAPON



Workshop participants

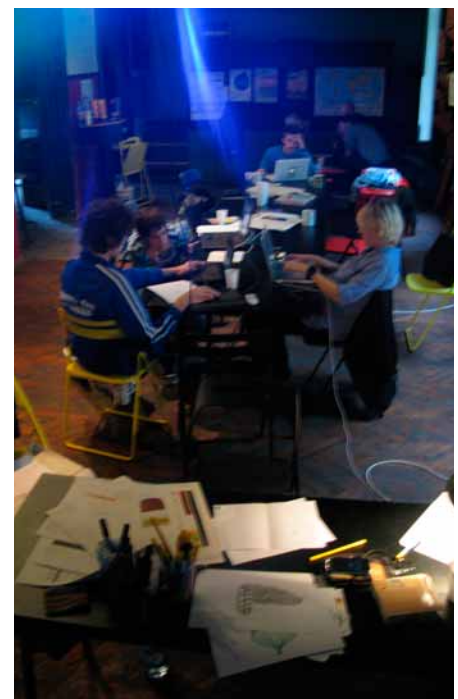
Marina Armuš (RS)

Marina lives and works in Novi Sad as a free-lancer in the field of art and design. She finished bachelor studies of Graphic Communications at Academy of Arts in Novi Sad. During her studies she participated in many projects, exhibitions, Biennials of students' posters and photography. She prefers such design projects as illustrating and photo collaging but is also interested in the progress of the world of multimedia art.



Miroslav Dajč (RS)

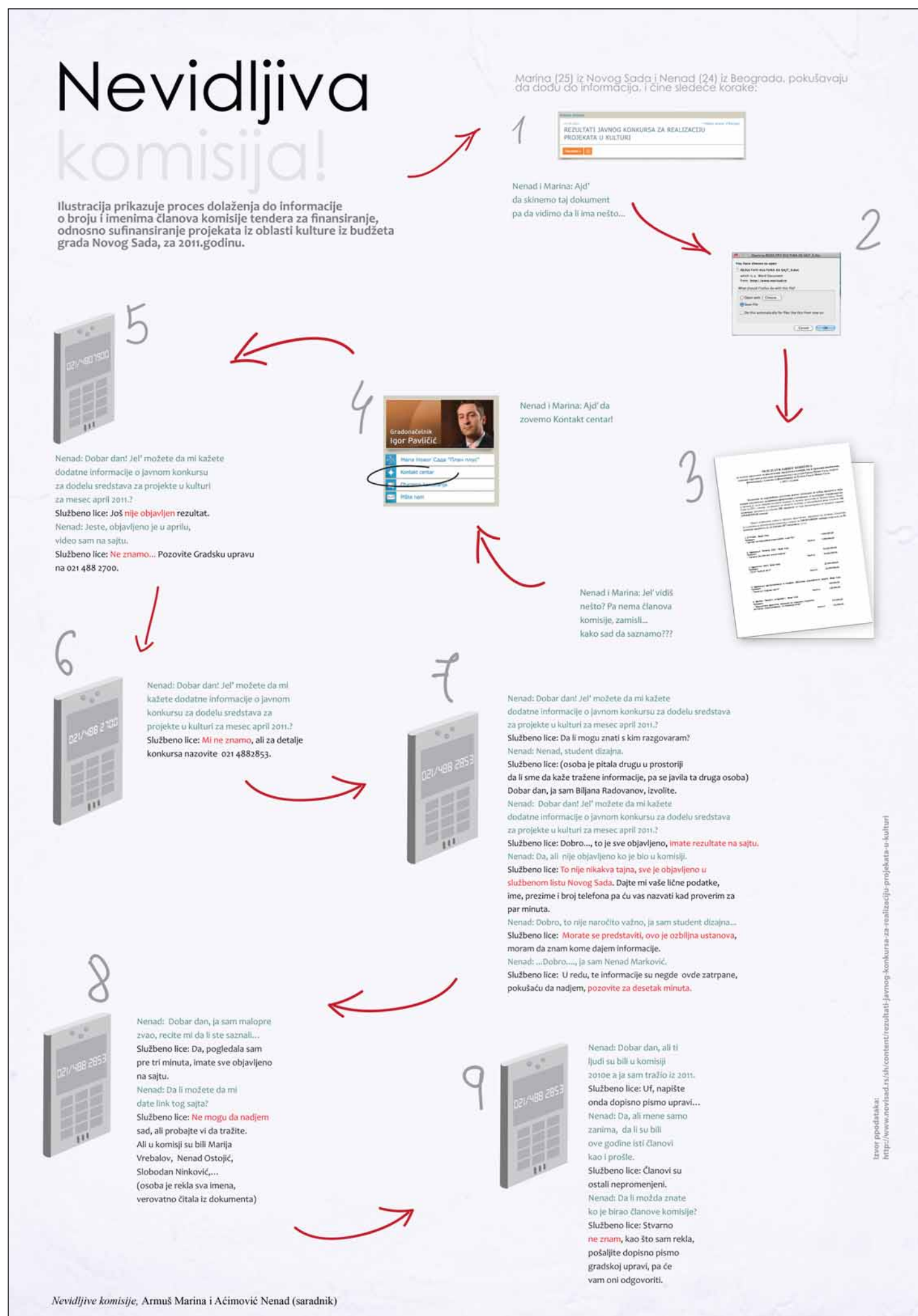
Miroslav is a designer and an artist born in Novi Sad. He studied at elementary and secondary school and the Academy of Fine Arts in Novi Sad, he is living in Petrovaradin. He works as a new media artist, designer and photographer.



Marina Armuš (RS)

Invisible juries!

The graphic shows the complex process of gathering information about the names of the jury that decides financing and co-financing in the budget of Municipality of Novi Sad in the sector of culture since is not possible to find these information on the official website of the Municipality.



Miroslav Dajč (RS)

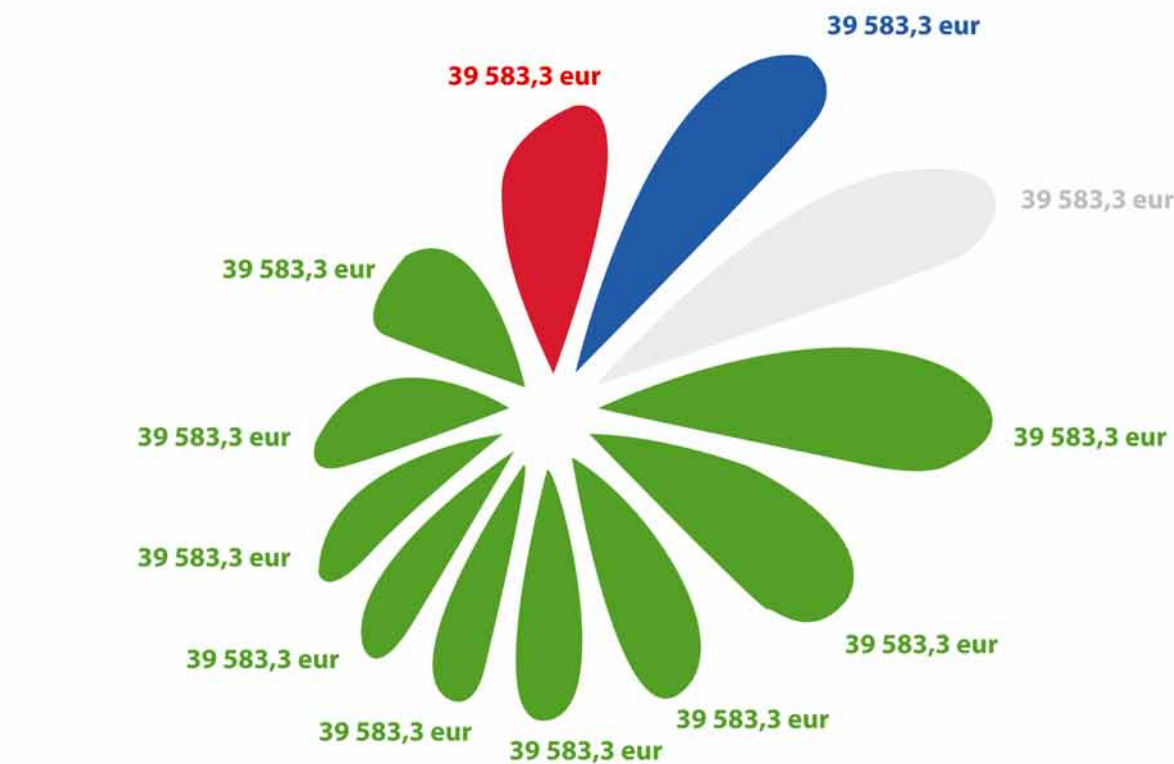
Let's clean Serbia of overspending!

In 2009 and 2010 Ministry Environment and Spatial Planning spent 475.000 EUR for PR activity "Let's clean Serbia". Graphic shows what activities could be undertaken if this money would be given to randomly chosen NGO's for concrete activities. The amount of 475.000 EUR is thus partitioned in 12 parts for 12 NGO's that in that case would have 39.583 EUR each for one year.

Očistimo Srbiju od prekomernog trošenja!

Ministarstvo zaštite životne sredine je 2009. i 2010. godine, kako je koalicija ranije saopštila, za promociju akcije "Očistimo Srbiju" na turniru "Serbian Open" u Beogradu platilo oko 475.000 evra."

Budžet Ministarstva za kulturu u 2010. godini je bio samo 0.83%(58809048,59 evra) od ukupnog budžeta Srbije.



100%	475 000,0 EUR	Budžet promocije projekta "Očistimo Srbiju"	Potrošeno samo za promociju projekta tokom jednog turnira.
8,3%	39 583,3 EUR	Udruženje digitalna regija	Moglo je biti donirano za godišnji program udruženja.
8,3%	39 583,3 EUR	Udruženje Kompozitora Vojvodine	Moglo je biti utrošeno za zakup prostorija udruženja.
8,3%	39 583,3 EUR	"Udruženja građana Symposion"	Moglo je biti utrošeno za zakup prostorija udruženja.
8,3%	39 583,3 EUR	Omladinski centar CK13	Moglo je biti utrošeno za opremu udruženja.
8,3%	39 583,3 EUR	"ULULUIDV"	Moglo je biti utrošeno za konkretan projekat udruženja.
8,3%	39 583,3 EUR	"Udruženje vojvodjanski Likovni Krug"	Moglo je biti donirano za internacionalno saradnju udruženja.
8,3%	39 583,3 EUR	Udruženje "Art Meža"	Moglo je biti utrošeno za materijalne troškove udruženja.
8,3%	39 583,3 EUR	Udruženje "Takt" Temerinska Likovna Stvaralacka Kolonija	Moglo je biti donirano za proširenje članova udruženja.
8,3%	39 583,3 EUR	BOŠNJAČKA ZAJEDNICA KULTURE SANĐAČKA "PREPOROD"	Moglo je biti donirano za edukaciju članova udruženja.
8,3%	39 583,3 EUR	Udruženje građana centar za nove medije "Kuda.org"	Moglo je biti utrošeno za stručna putovanja članova udruženja
8,3%	39 583,3 EUR	Centar za očuvanje nasleđa Kosova i Metohije-MNEMOSYNE	Moglo je biti utrošeno za istraživački rad udruženja.
8,3%	39 583,3 EUR	DRUŠTVO ZA PROSVETU, KULTURU I SOCIJALNA PITANJA "ROM"-UŽICE	Moglo je biti utrošeno za gostujuće predavače i stručnjake.
			Moglo je biti utrošeno za finansijsku stimulaciju udruženja

Očistimo Srbiju od prekomernog trošenja, Dajč Miroslav

Izvori korišćenih podataka u vizualizaciji:
<http://blog.b92.net/text/17272/Hakeri-napali-sajt-akcije-Ocistimo-Srbiju/>
<http://www.naslovi.net/2011-03-10/emporal/za-kampanju>

Visible Data Bratislava

Workshop

In our part of project, we decided to study the local problems in Bratislava and Bratislava self-governing region. Therefore we had chosen topics that resonate in public – culture in public TV, the efficiency of state culture institutions, distribution of money and overspending in sector of culture, financing of specific “post-socialistic leftover” culture centers or problematic attempts to establish Kunsthalle in Bratislava in last 20 years. These topics were consulted with people from activist initiatives that are already active for couple of years, dealing with cultural policy and data transparency. After that researchers that we invited into the project searched for relevant data that we needed to prove and illustrate these topics and problems. Here, the data mining was more complicated than while searching the state, regional and municipal culture budgets. It was difficult to define what we want to highlight and what topics to chose as the most critical from the decent number of already existing problems. At that stage, the key was to formulate exactly the right theme into the right quantitative data so the infographics function as meaningful stories. At the same time we faced problems due to our inexperience – the exact wording of the definition of a research assignment, as well as traceability of the data in such short time frame. But ultimately, the material that we had collected, managed to create quality results – data visualizations in form of posters created by the students and graduates from Visual communication Department of Academy of Fine Art and Design from Bratislava, Moholy Nagy Design University from Budapest and Academy of Fine Arts from Katowice during the workshop under leadership of Daniel Grosso and Malthe Joris from Catalogtree.

Workshop participants & authors of other visualizations

Anna Bárdy (HU)
Anna is a graphic designer born in Budapest. She is currently studying for a Master’s degree at the Graphic Design Department of Moholy-Nagy University of Art and Design in Budapest, Hungary. She is a freelancer in the field of graphic design and currently works as an interns at a Budapest-based design studio.

Elena Čániová (SK)
Elena is studying at Visual Communication Department at Academy of Fine Arts and Design in Bratislava. She graduated at Secondary School of Applied Arts at Department of Graphics in Košice. She took part in many artistic workshops in Slovakia. In addition to graphics design, she works with illustrations, drawings and graphics. In her work, she often joins design and elements from her artwork.

Gergely Hangyás (HU)
Gergely achieved his BA degree at the Graphic Design Department of Institute of Applied Arts in Sopron. He had participated in multiple tenders and has experience in all classic fields of the profession – magazine, poster, book, branding and package design and typography. Recently he is studying MA in graphic design at Moholy-Nagy University of Art and Design. Currently he is working as a smart phone developer, designing the user interfaces of applications and also finds interesting and useful to gather experiences from other professions. He has been working as a freelancer for three years.

Hana Hudáková (SK)
Hana Hudakova is currently studying masters degree course in Visual Communications at AFAD. Last year she was awarded Bachelor of Arts degree at Dublin Institute of Technology, Ireland. Every design problem is a challenge she likes to take on and I enjoy collaborating with talented people. This is one of the reasons she joined team working on Visible data in 2011. She won several competitions such as Artifact in Ireland and has been Highly Commended by the Institute of Designers in Ireland at the IDI Graduate Design Awards 2011. Her work has also been exhibited in the Irish Pavilion at the Shanghai Expo 2010. Apart from that she can solve a Rubik’s cube, she is allergic to bee stings and likes Dr Who. www.hana.hudak.info

Anna Jablonowska-Holý (PL)
Anna was born in Warsaw (PL), has studied product design in Cracow and has finished her master degree at Visual Communication Department at Academy of Fine Arts and Design in Bratislava (SK) in 2011. Now she is Brussels-based designer with a lot of new ideas on her mind. She liked the workshop Visible Data with Catalogtree because of their intelligent approach to projects and how visualize data and deal with information overload. Anna still believes that designers can help save the world, you can see that in her diploma work www.tugd.info which was shown in DMY Berlin 2012.

Juraj Kočár (SK)
Juraj is student of visual communication, currently finishing bachelor degree and is planning to continue studying the Master’s degree at The Department of Visual Communication at Academy of Fine Arts and Design in Bratislava.

He attended some workshops and collective exhibitions (Animate, Teddy-bear, Visible data, SNG now!) in Slovakia and abroad. He lives between Bratislava and Alzbetin Dvor.

Katarína Lukič Balážiková (SK)
Katarina is freelance graphic designer, researcher and ArtD student at Visual Communication Department at the Academy of Fine Arts and Design in Bratislava, where she earned a Master’s degree in Graphic Design in 2006. Her doctoral thesis and practice investigates contemporary critical practice withing graphic design practice. She is co-founder of the Open Design Studio, which was founded in 2007 in Bratislava, non-profit organization which main aim is to present graphic design as an open platform for development of critical practice by organizing workshops, exhibitions, lectures, talks or individual projects. Currently she is living and working in Bratislava, Slovakia. www.krowka.net

Roman Mackovič (SK)
Roman is studying in MediaLab, at Visual Communication Department at the Academy of Fine Arts and Design in Bratislava. He also attended a study exchange at the Estonian Academy of Arts in Tallinn. He is currently interested mainly in the field of new media and multimedia. Roman thinks that goals of data-visualisations are an efficient way to express abstract information, to attract public attention and to provide much easier access and understanding of complex data. Roman is the author of logotype and visual identity of the town of Martin, which is a cultural centre of Slovaks. www.romanmackovic.com

Alicja Masiukiewicz (PL)
Alicja is student of Printmaking and Graphic Design at Academy of Fine Arts and Design in Wroclaw. She attended study exchange at Academy of Fine Arts and Design in Bratislava in 2011. She works in more fields of graphic design – game board project, packaging, poster design and visual identities. Recently she works on branding and video clip for polish music band The Tweenings.

Jakub Mašita (CZ)
Jakub is studying in Graphic Design at Visual Communication Department of Jan Evangelista Purkyně in Usti nad Labem. He also attended a study exchange at Academy of Fine Arts and Design in Bratislava and Academy of Arts, Architecture and Design in Prague. Currently he is interested mainly in the field of new media and typography. jakub.masita@gmail.com

Branislav Matis (SK)
Braňo is a freelance graphic designer and a Phd. Student at AFAD in Bratislava. He is active in wide range of projects, including the designs for the commercial sphere, various cultural projects and projects focused on design activism. He has designed various magazines and books.

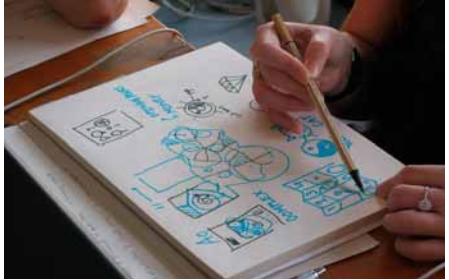
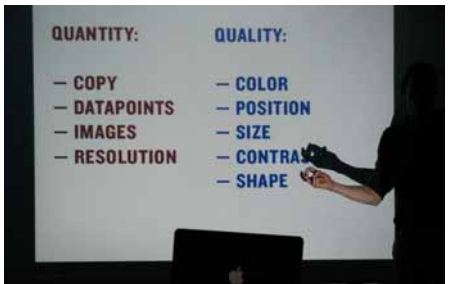
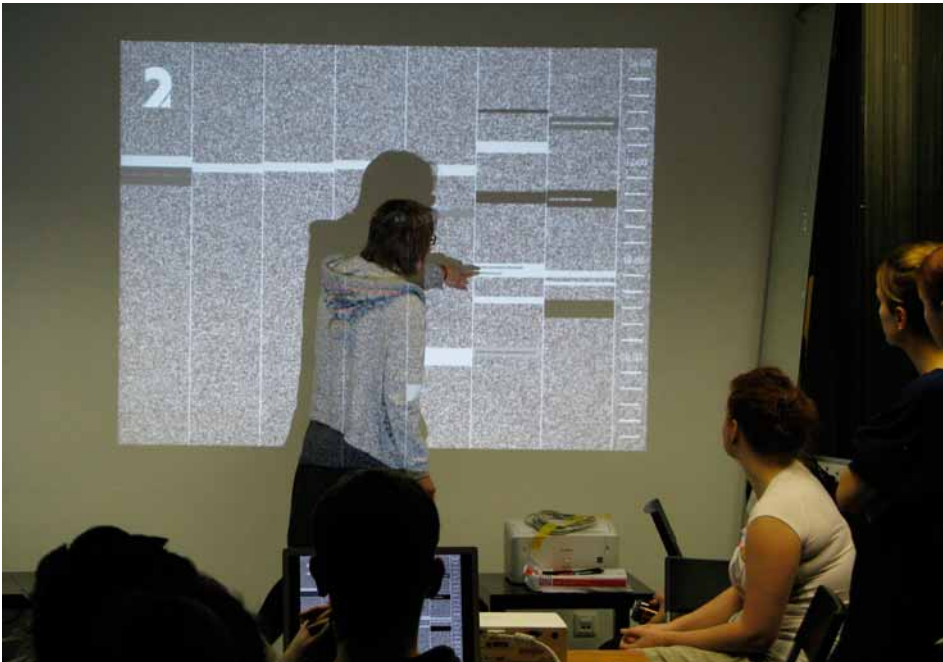
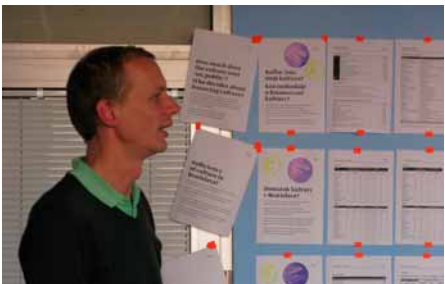
Currently, he’s focused on complex projects, as exhibitions or campaigns. Besides designing, he organizes several activities connected with graphic design, visual culture or multidisciplinary approach. Nowadays, he lives and works in Bratislava, Slovakia.

Veronika Melicherová (SK)
Veronika is fresh graduate of Visual Communication Department at Academy of Fine Arts and Design in Bratislava. At the present time she is interested in information and social design, critical thinking. Her final thesis is design for interactive webpage – mapping of transport opportunities for wheelchair users in Bratislava and proposed a critical view about barriers in the physical and social environment. She stands for the opinion that tools and activities of visual communication have problem solving capacity in the public space.

Martin Mistrik (SK)
Bratislava based graphic designer who earned his Master’s degree in Graphic Design at the Academy of Fine Arts and Design in Bratislava and studied international fellowships at University of Art and Design (Helsinki) and Academy of Fine Arts (Ljubljana). His work was awarded the Slovak National Prize for Design and by Creative Contest in Milan. Besides culture-oriented work he is an active co-founder of OPEN DESIGN STUDIO, co-founder of the project Beat The Billboard, and an inseparable visual part of the gastronomic project Wafličky. Recently he established his own company ZELENÁ LÚKA. His life motto “everything is possible” is crucial to his work. www.zelenaluka.sk

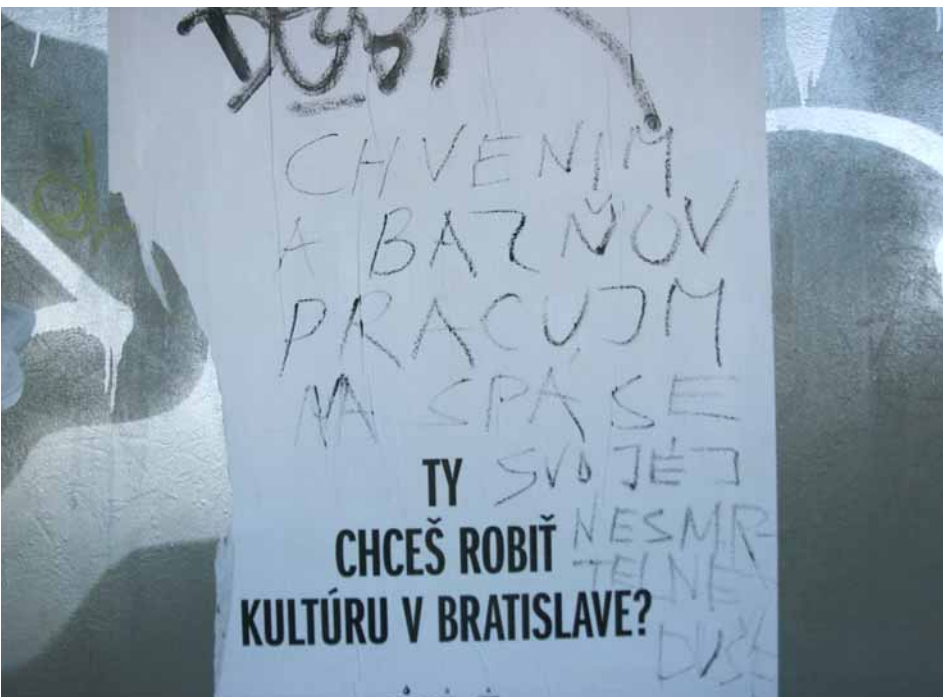
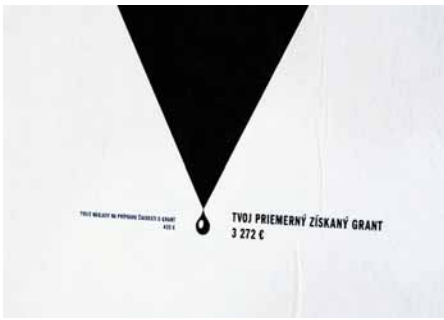
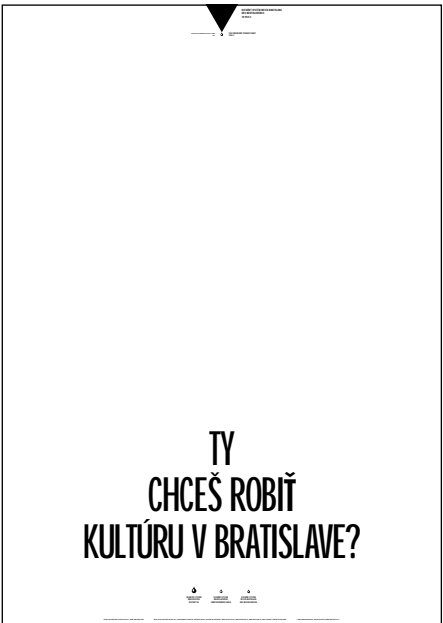
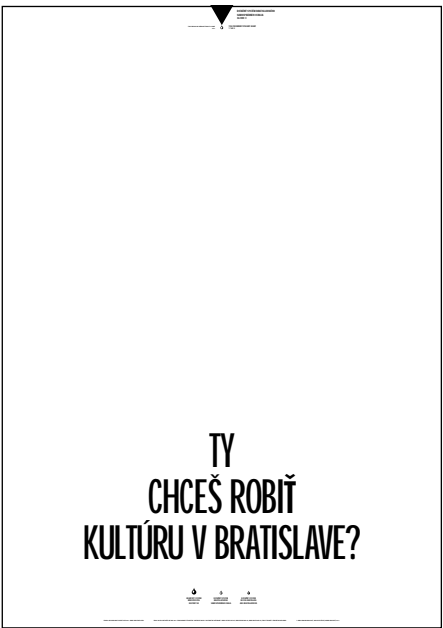
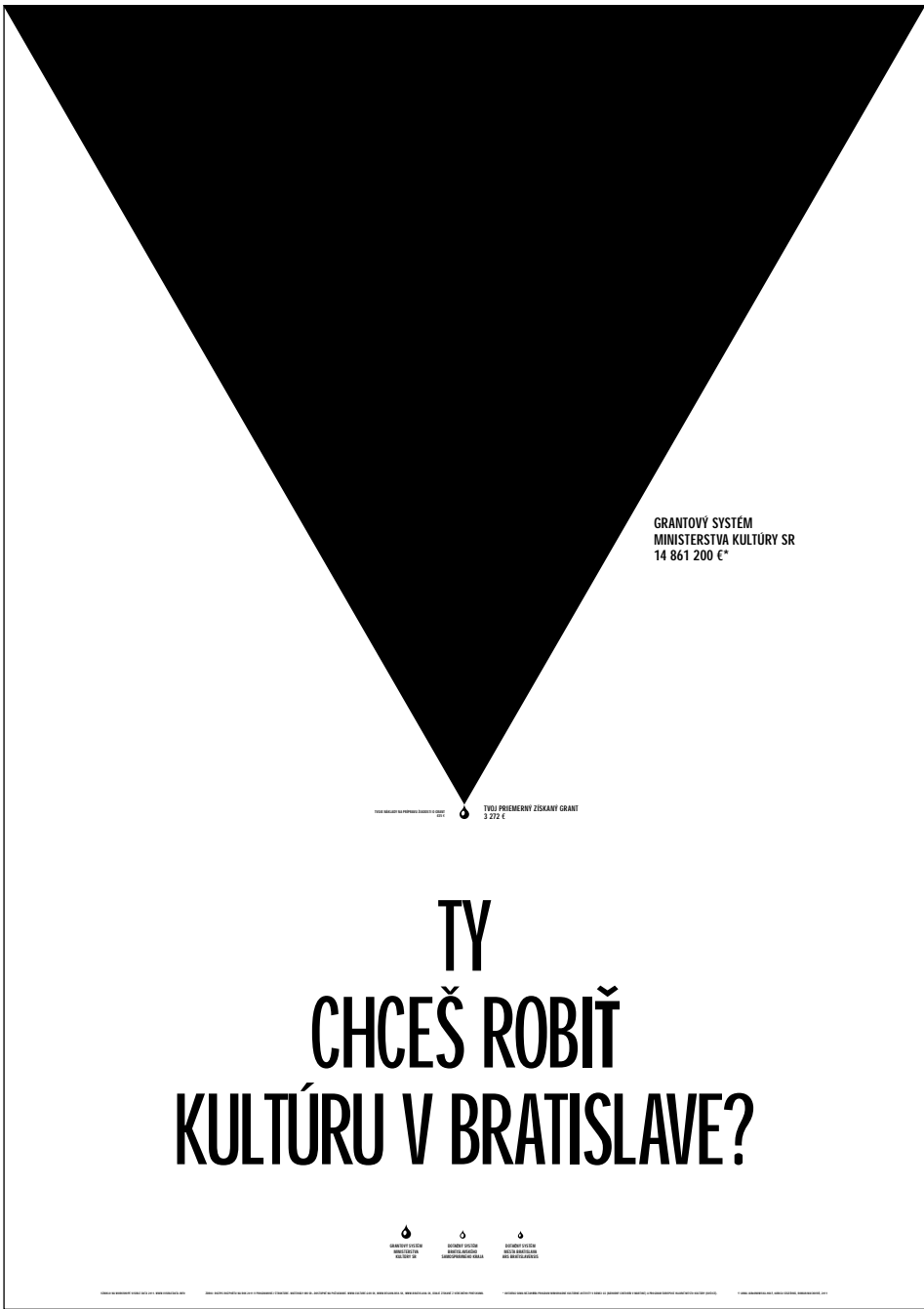
Ivana Palečková (SK)
Ivana is studying at the Academy of Fine Arts and Design in Bratislava. She is currently in the 6th semester and is attending the Visual Communication Department. Before the studies at Academy of Fine Arts she has completed the 4 year program at the Bratislava School of Applied Arts. Ivana is currently working on the visual identity for the Trnava Poster Triennial – international poster competition held annually in Slovakia. Besides that she cooperates with Slovak Theater Institute, where she creates different types of visual communication materials.

Lubica Segečová (SK)
Lubica was awarded Bachelor at the Department of Visual Communication and Master at the Department of Product Design at the Academy of Fine Art and Design in Bratislava. She was awarded the Rector of the AFAD Prize 2011 for her final master project. She is the co-founder of the informal group “Design on wheels”(2006 – 2009) which was awarded National prize for design in 2009. In 2011 together with Silva Lovasova and Sylvia Jokelová she founded an art-design studio “Trivjednom” (Three in one). Lubica currently works as graphic and product designer.



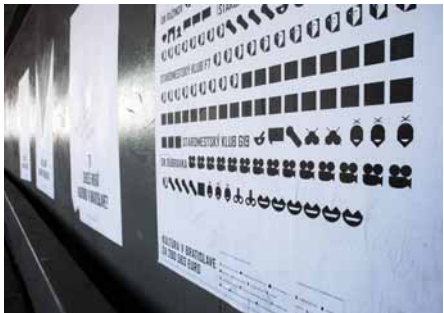
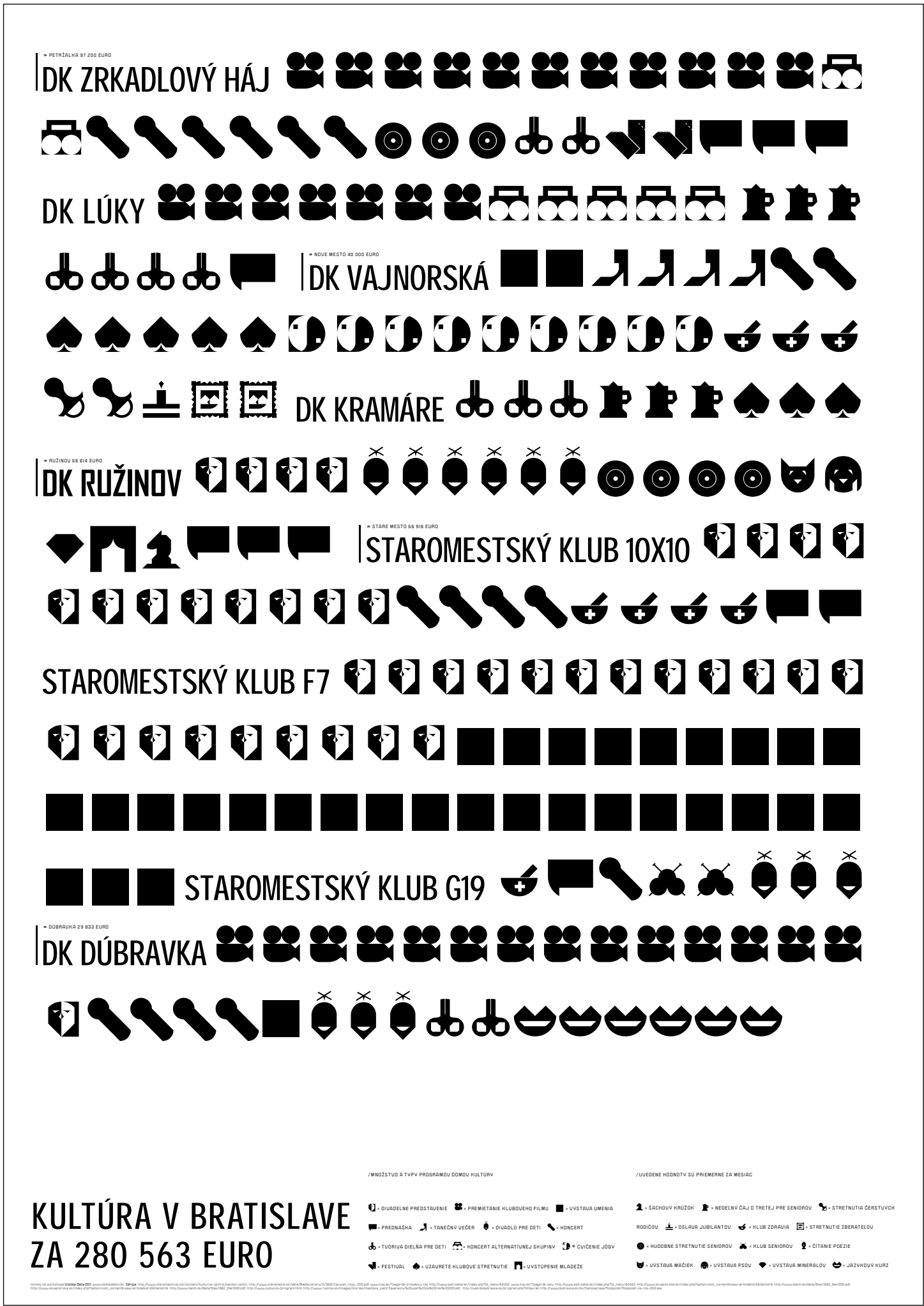
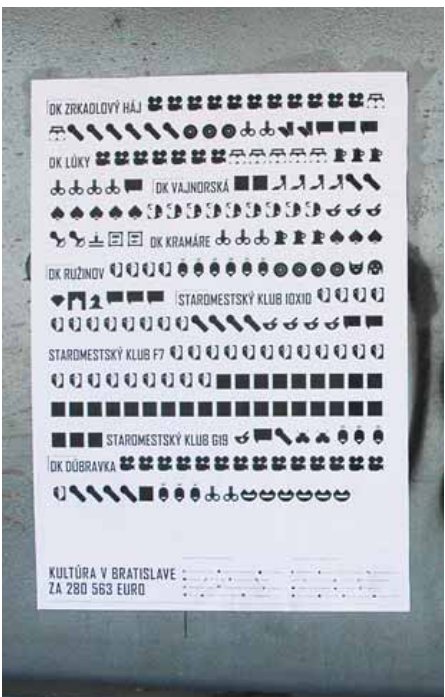
Workshop participants
Anna Jablonowska-Holý (PL)
Roman Mackovič (SK)
Lubica Segečová (SK)

Want to do culture in Bratislava?
“If you want to do an independent culture in Bratislava, you got to know your options. We have visualized three systems which can be used for funding of independent culture in Bratislava – grant system of the Ministry of Culture, grant system for the Bratislava region and grant system of Bratislava. To make decisions easier, graphs indicate the time consuming bureaucracy of systems, calculated according to average wages in Bratislava.”



Workshop participants
Gergely Hangyás (HU)
Hana Hudáková (SK)
Alicja Masiukiewicz (PL)

Sufficiency of culture in Bratislava
“In Slovakia, many people complain about poor quality and lack of culture. At first sight, it seems that Bratislava gives sufficient funds, but the money goes mostly to institutions – so called “cultural houses” in city districts which are a kind of socialistic relic. Despite it’s quality they continue to survive because of these public subsidies while Bratislava has no real cultural center. While analyzing these data, we have also discovered that it is not easy to find out how much culture in these institutions objectively is. We want the audience itself to think whether activities such as language courses, exhibition of minerals or tea at five are adequate cultural activity worth city representation or they are more suitable for a community centers. Therefore we decided to show information about financing of these activities with help of pictograms which are the universal language of infographics. Each program activity of selected “culture houses” in Bratislava was assigned a particular pictogram. To pictograms we have added information about how much money particular center is receiving a certain year, and it resulted with the poster that explains with simple visual language how much money goes to the implementation of activities called “culture” in a particular centers.”

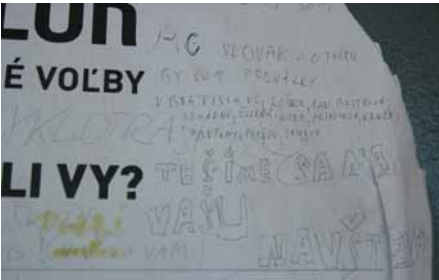
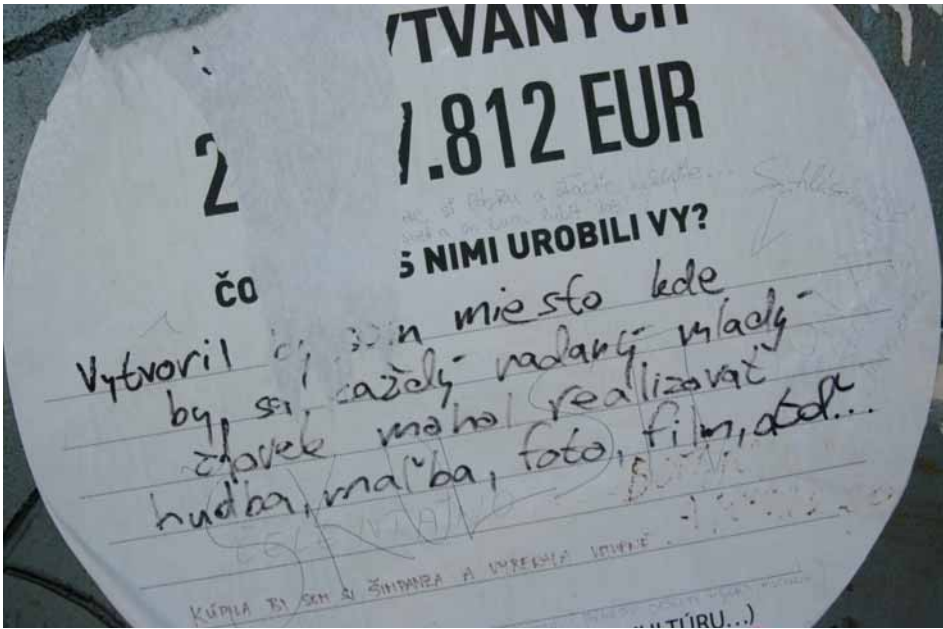
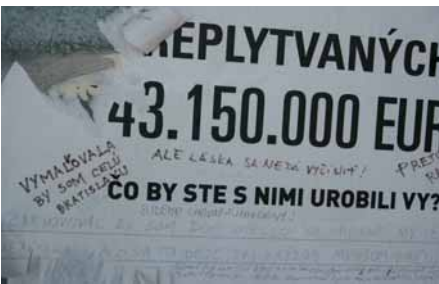
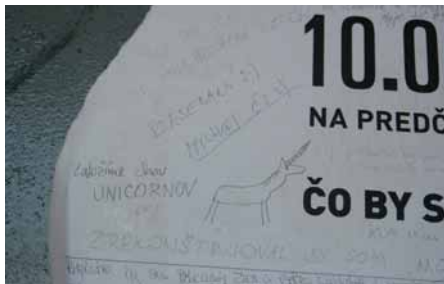
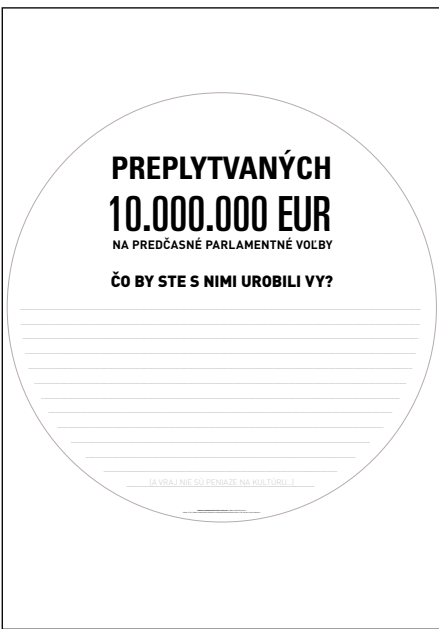
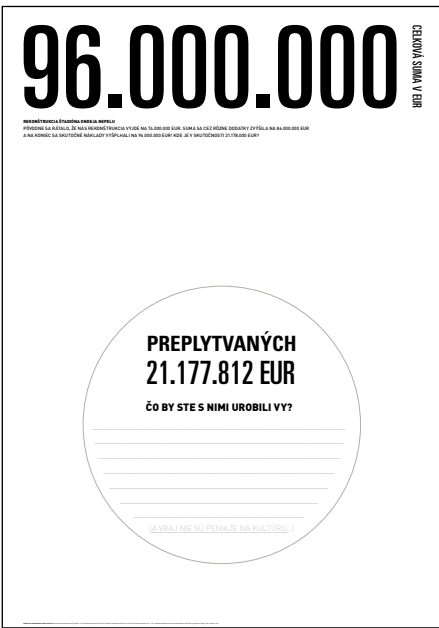
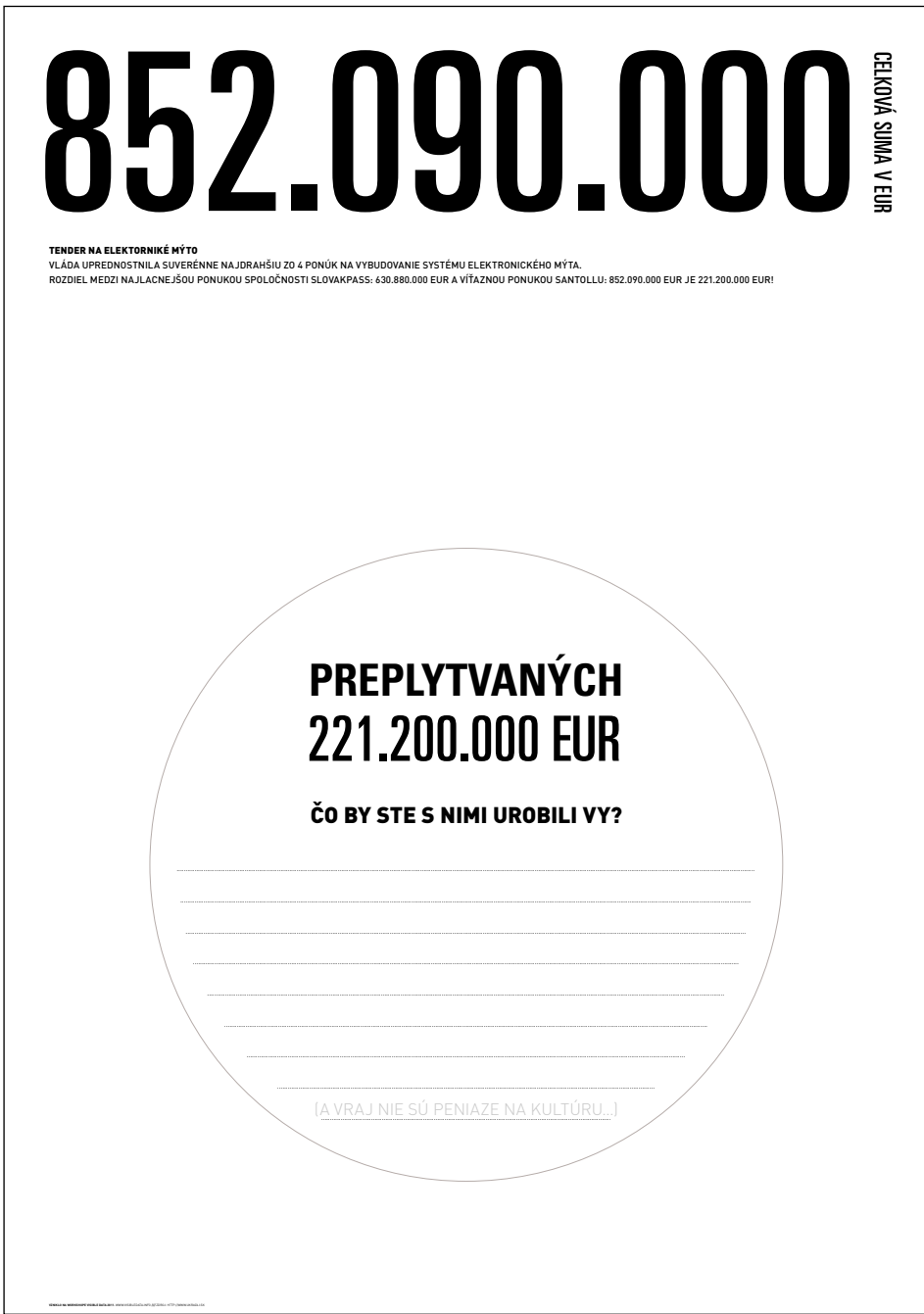


Workshop participants
Anna Bárdy (HU)
Elena Čániiová (SK)
Anna Salomon (PL)

The lack of state funding for culture?

“Budgets and usage of public money has always been criticized and discussed issue in our region. Almost all problems in culture were excused with well-known argument of continuous lack of money at this sector. But as more financial affairs at different sectors were presented in media, last years show there has always been enough money – but was often wasted or used in not proper way. In other words, instead of these untrusted financial flows, the money could be used in sector of culture. In practical way we can only hardly imagine these wasted amounts we are talking about. Therefore, we helped the audience – we presented various examples of how much culture we could finance from this sum of money. The first visual solution of poster reflecting this problem uses the phrase “a hole in the budget”. How about translating it into visual form? Creating a hole in the poster directly shows the metaphor of finance leaks. The obtained data are proportional to visualizing graph which shows the complete area of the poster and the total budget leak in it is the amount of wasted money. ‘And what would you do with that amount?’ Such an attractive idea draws the viewer into the problem directly on the spot. We reserved the special place where you can write your own ideas how the wasted money could be used in culture sector.

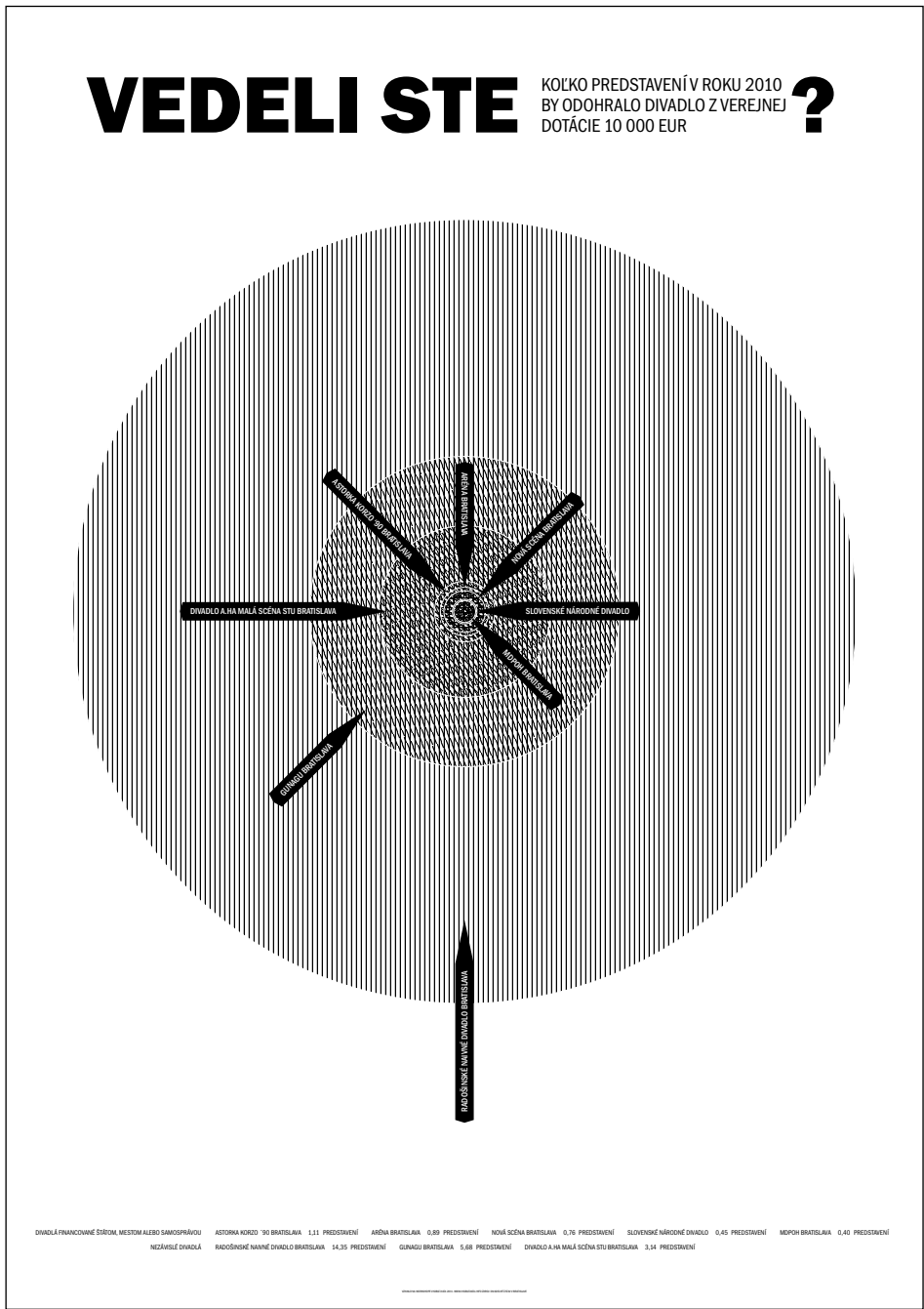
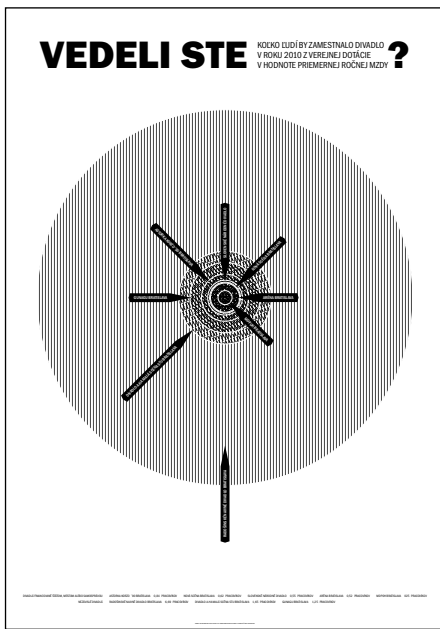
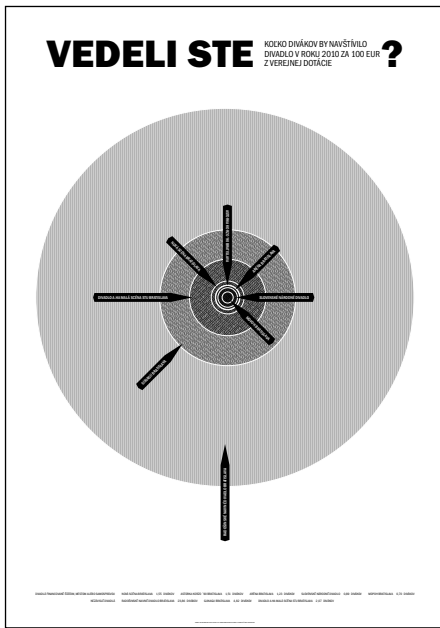
In the second solution, we wanted to show few financial leaks in simple graphs. The bending of the poster outward allows the viewer to discover something hidden. Posters should be placed on the corners of buildings so the black wasted part of money is behind the corner. The sharp visual contrast shows the use of public money and in the same time also creates a moment of mystery and ambiguity.”



Workshop participants
Juraj Kočár (SK)
Ivana Palečková (SK)
Basia Pospischil (PL)

Malnourished culture

“The theme of undernourished culture focuses on the financing of independent theaters and theaters which are subsidized by state, city or county. While many theaters have to apply for money in various grants and funds, others are receiving large sums automatically. Although, differences in production performance, attendance, and created jobs are not as massive as the funding gap. To show such disproportions, we compared and put together the number of performances, visits, that can be realized with the same amount of money. The visualization is based on the circles on the water because if we throw the same stone into the water it can create different waves depending on the different circumstances.”



Workshop participants

Jakub Mašita (CZ)

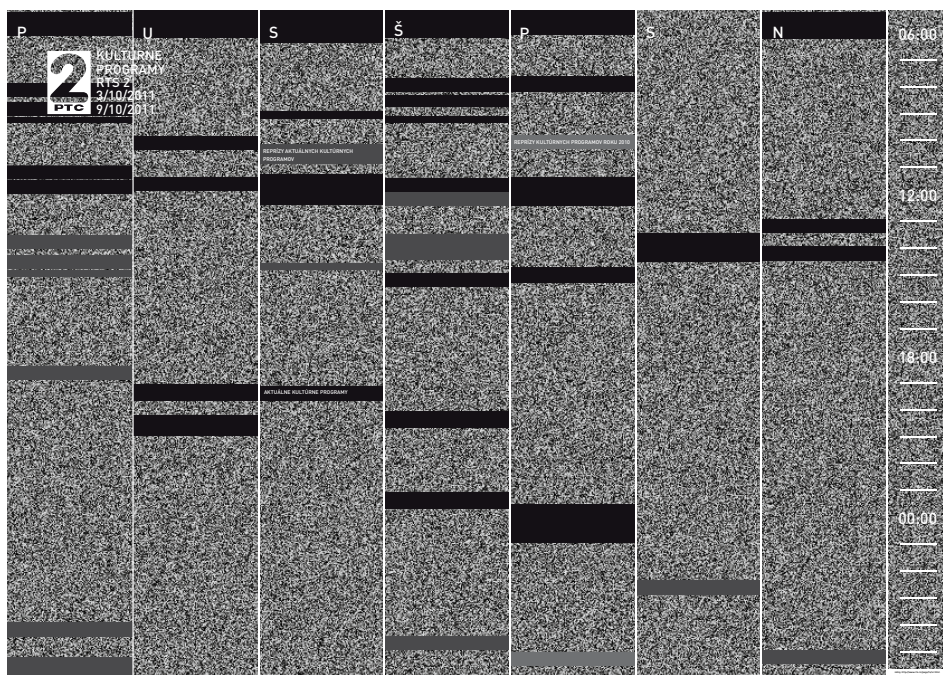
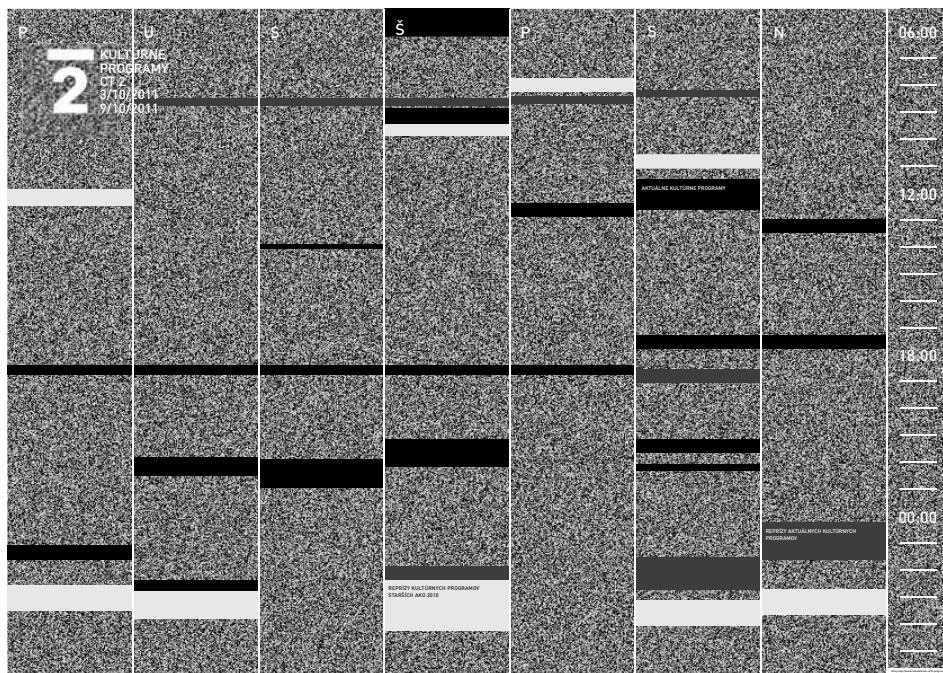
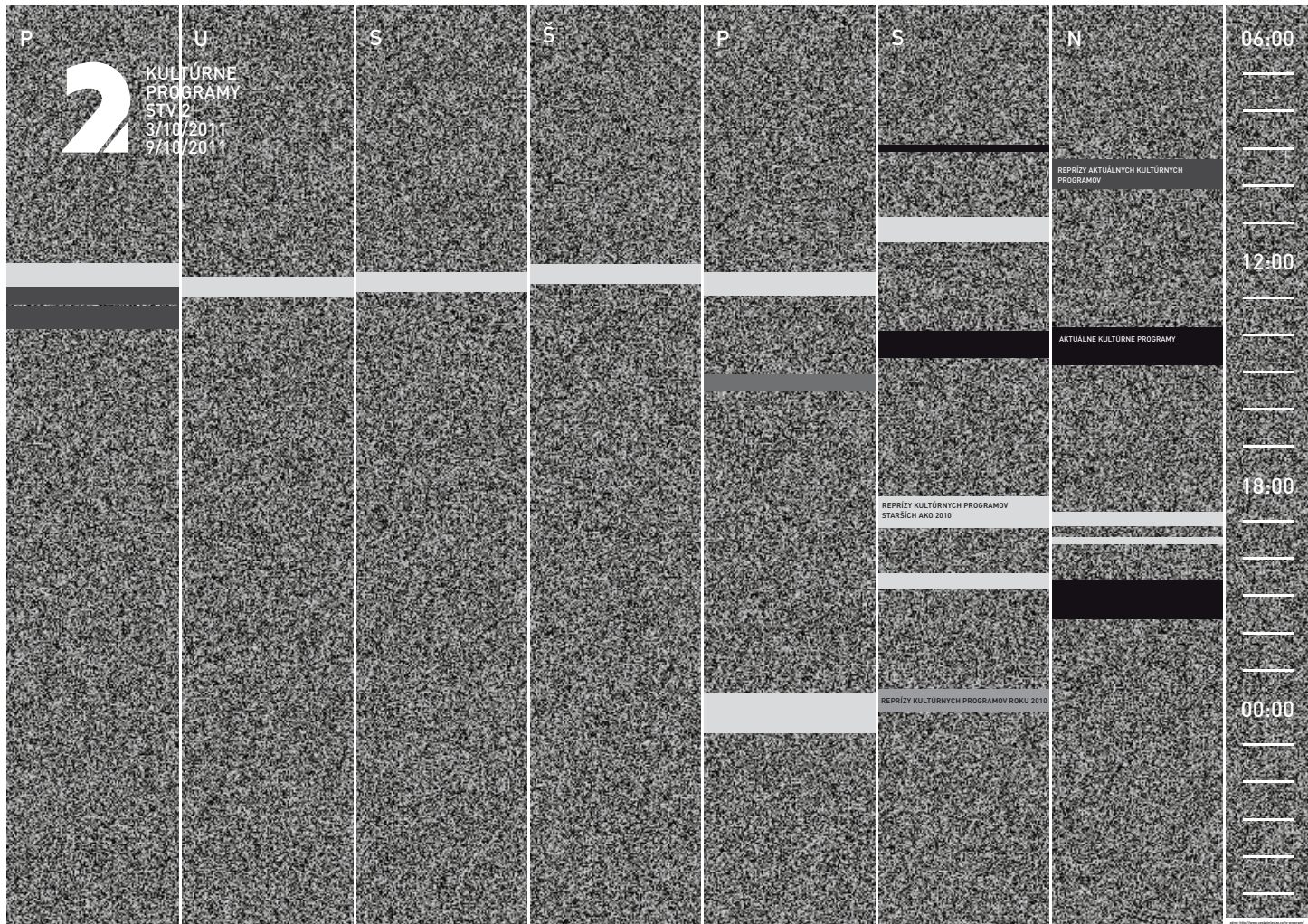
Veronika Melicherová (SK)

Lucia Šimková (SK)

The ratio of cultural programs in televisions STV2 / CT2 / RTS2

“The theme of visualization is the question of sufficiency or deficiency of culture in the public media. It focuses on the proportion of real quality and presentation of culture in STV2 (Slovak television) compared with other European public broadcasters (Czech, Serbian). On the basis of a weekly television program sample, we mapped the representation of cultural programs and their timeliness.

The whole format of the poster is a weekly broadcast range in hours. The thickness of the strip indicates the length of broadcast program. Another layer of information can be retrieved from the richness of black graphic elements – black represents 100% of the actual premiere cultural programs produced in 2011, 80% is re-run of these programs, 50% is re-run of cultural programs produced in 2010 and 20% is re-run of programs that were produced before 2010. Addressing the question of culture in the Slovak media processing via concrete data showed considerable disparity to selected European televisions, and it points to a deficit of culture in the Slovak public television and the lack of information about current cultural events in the media.”

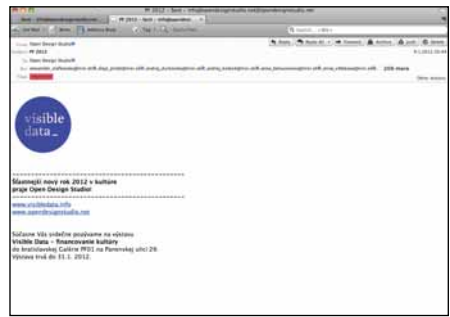
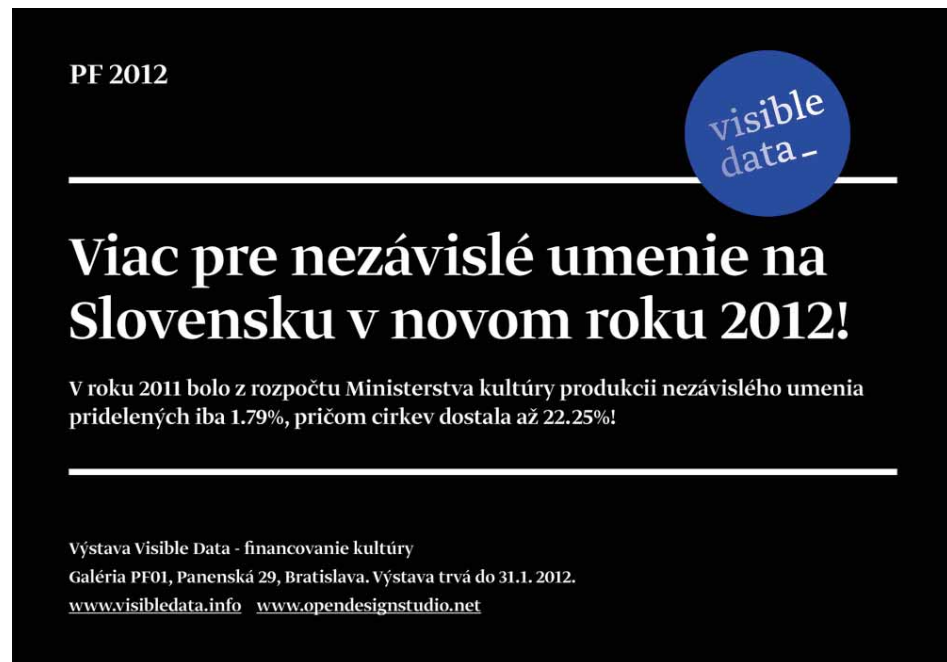


Author of other visualizations

Katarína Lukič Balážiková (SK)

PF 2012 for the Culture

“PF cards in e-mail versions with little provocative content were addressed to all Bratislava City and Bratislava Self-governing Region politicians, council members and magistrates and all members of National Council of Slovak Republic. They looked like typical New Year’s wish but instead of a traditional wish, there was wish for better financing of culture argued with real facts as numbers and percentages. PF cards were visually connected with the *Visible data projection* and contained the same data and information about the local and national problems in financing culture in Slovakia. In order to communicate these problems within cultural public PF cards as images were posted also on Facebook to use this most-common contemporary medium.”

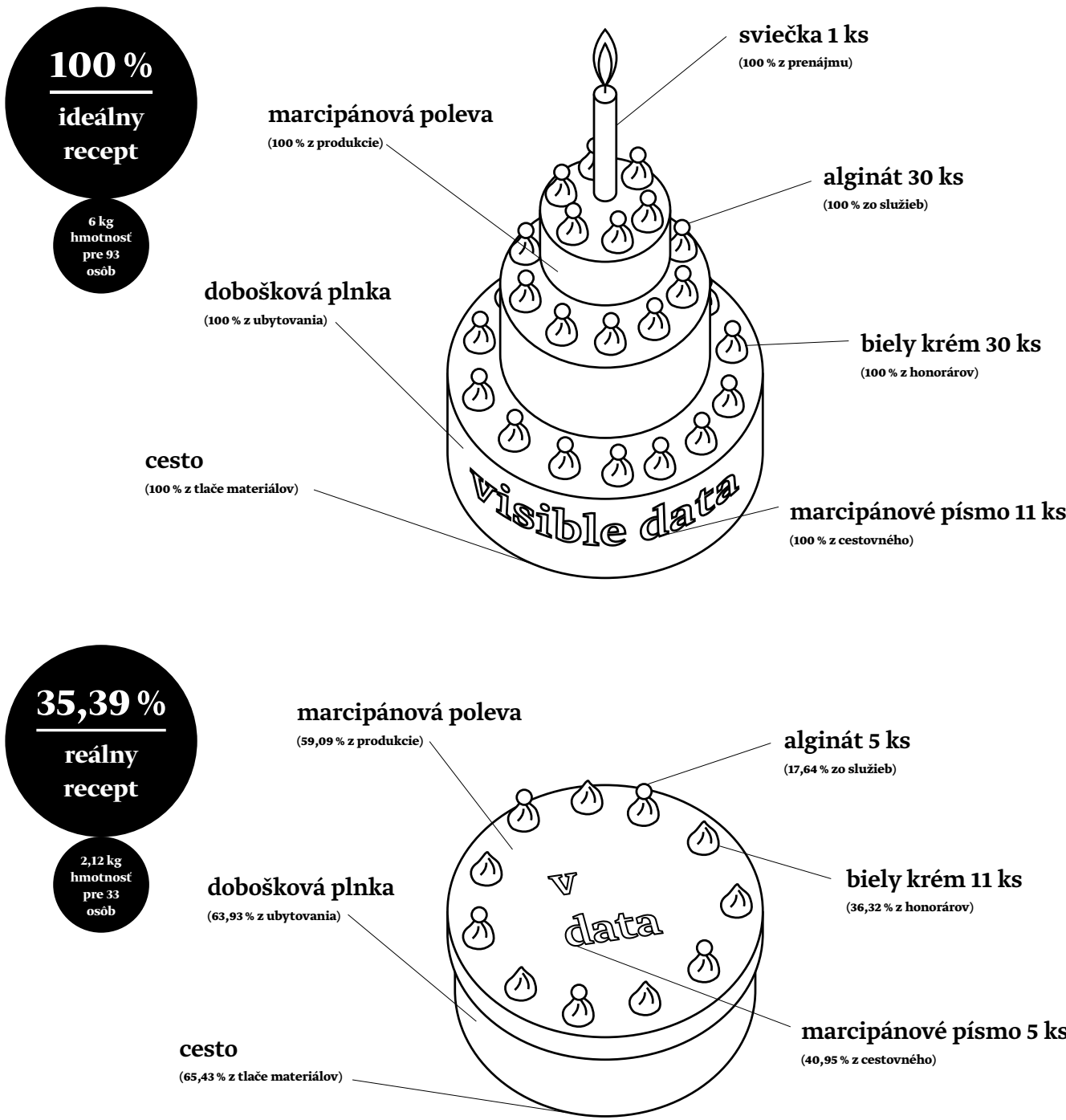


Author of other visualizations
Martin Mistrík (SK)

Ideal recipe
Preparation of grant projects requires much more than the execution of the event. It is exceptionally time-consuming work into which great effort is put during the whole preparation process, however, it does not always end by the initial vision. The project of financing transparency has stirred up a visualization of our own resourses – we had processed our grant effort for Visible Data. It is the same as to bake a cake – at the beginning there is an optimal taste-idea. After meeting financial reality you must work with much poorer resources – ingredients. Do not forget that the cake must be tasteful, otherwise, you will have to give it back. However, to satisfy eaters still lies on the shoulders of NGOs.



Visible Data 2011–2012 financovanie projektu

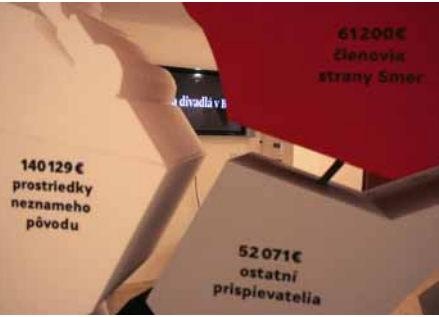


Pozn.	Získané od	Získaná suma v €	Získaná suma v €	Získané v %	Získané položky	Získané v %
Uvedené % sú odvodené od reálnej grantovej snahy Open Design Studia pri projekte Visible Data. Do projektu je zapojených 6 partnerských krajín (Česká republika, Holandsko, Maďarsko, Poľsko, slovenská republika, Srbsko), preto sú sumy celkové, distribuované medzi všetkých zúčastnených partnerov.	Visegrad Fund	16.8000	8.000	47,62 %	tlač materiálov	65,43 %
	European Culture Foundation	28.400	20.000	70,42 %	ubytovanie	63,93 %
	Ministerstvo kultúry SR	28.410	2.800	9,86 %	produkcia	59,09 %
	Velvyslanectvo holandského kráľovstva	910	510	56,04 %	cestovné	40,95 %
	Ars Bratislavensis	3.220	0	0 %	honoráre	36,32 %
	Intenda	6.850	0	0 %	služby	17,64 %
	Nadácia otvorenej spoločnosti	3.870	0	0 %	prenájom	0 %



Author of other visualizations
Branislav Matis (SK)

Svätopluk or maecenate in Slovak
Behind the origin of a statue of Svätopluk who is interpreted as the first Slovak king, stands an initiative of members of political party Smer. It was realized from private resources – mainly of politicians’ salaries, kindred entrepreneurs or state enterprise’s money; realized by the means of a great fund-raising campaign. Presumptive costs had been 270.000 €, campaign’s payoff was 129.870 €, real costs are not known. The question is whether the statue is a memorial of “the first Slovak king” or of political party and it’s chairman, and whether “a private initiative” is not mostly funded from public resources.



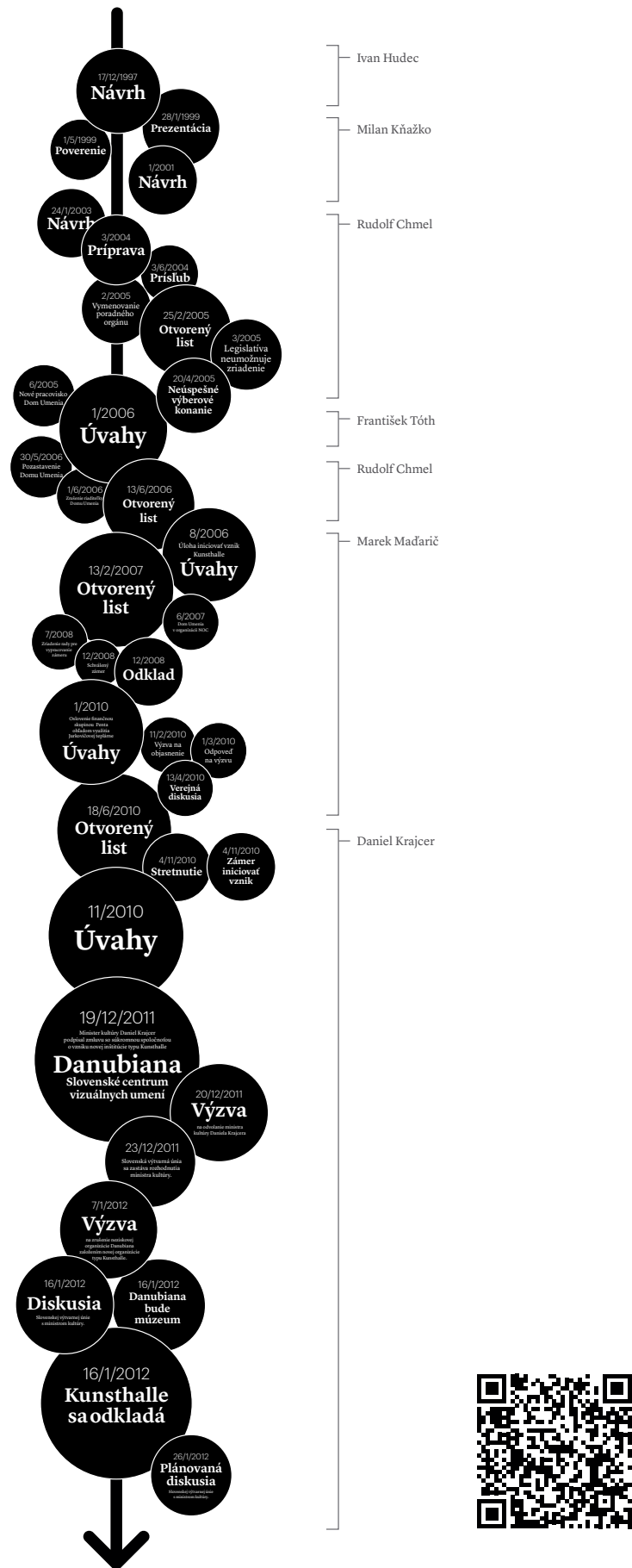
Author of other visualizations
Martin Jenča (SK)

13 + 7 = 0

A simplified visualization of a tale of ambitions to create Slovak Kunsthalle since the first ideas to the present. Infographics of bubbles, in the opposite directions to time ax, points at important milestones (thoughts).

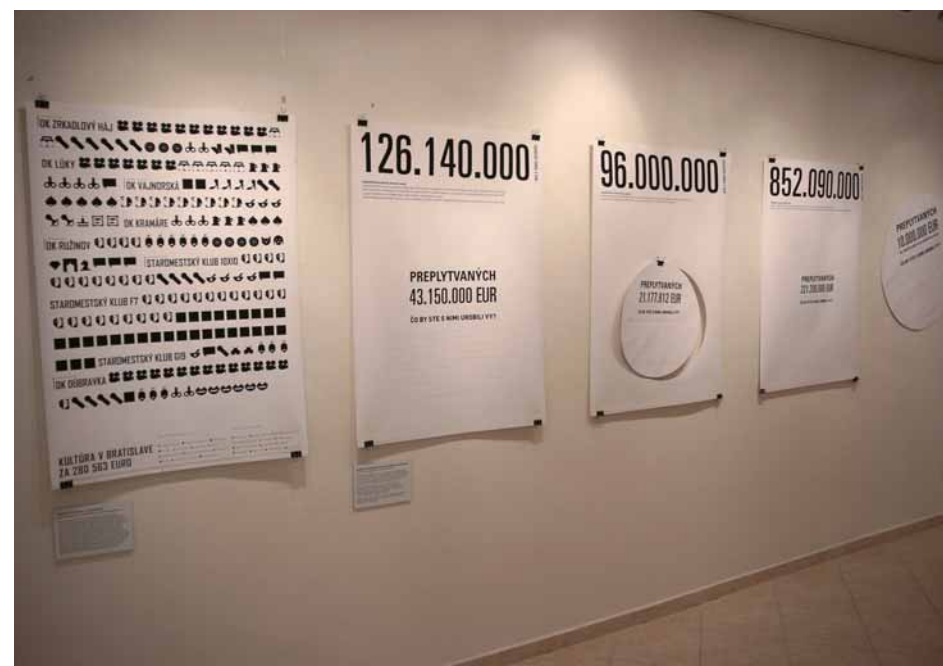
Kauza Kunsthalle. 14 rokov, 7 ministrov kultúry, Ø kunsthalle.

14 rokov



Visible Data, financing culture

Exhibition



Project partners

Mediamatic

Mediamatic

Mediamatic is a cultural organization based in Amsterdam with an independent programme of new media, art, culture and society. Mediamatic has been around since 1983. Thanks to background in both art and theory, we were able to provide a new, sometimes uncanny, but always surprising view of the world of modern media. We are interested in the cultural developments that go hand in hand with new technologies and in new technologies that cause cultural development. We organize exhibitions, salons, lectures, workshops, screenings in public spaces and develop software and art projects. Mediamatic Foundation works independently together with Mediamatic Lab. Mediamatic Lab develops websites and social software applications for clients.

Our exhibitions make connections between developments in new media, art and culture. The exhibitions often have strong ties to DIY culture, and visitors actively participate wherever and whenever possible.

Artists, designers, researchers and other makers present and discuss their work during lectures, performances, concerts, screenings and parties.

www.mediamatic.net



Institute for Flexible Cultures and Technologies – Napon

Institute for Flexible Cultures and Technologies – Napon is an independent cultural organization oriented toward collaboration with artists, theoreticians, researchers, sociologists and policy makers in the research of new media technologies and practices, critical theory and cultural policy. Napon is organized into four sections: educational (workshops), informative (public lectures, website, conferences, discussions and presentations), production (exhibitions and cultural policy development) and publication (books, catalogues and transcriptions).

Napon is also a member of the network of cultural organizations and individuals called Initiative for cultural Policies (Za kulturne politike www.zakulturnepolitike.net). During the last year, the network has been attaining the goal of improving the cultural policy in the City of Novi Sad and Vojvodina.

www.napon.org



MOMELINE

Insofar as design means the purposeful planning of visual culture, this concept is inextricably bound to the process of interaction between society, culture and the environment. The Moholy-Nagy University of Art and Design occupies a unique place in Hungary in offering instruction in architecture, media and design. Beyond its educational services as well as research and development activities, the University strives to integrate these areas and, further, to promote their social and cultural functions. MOMELINE – design works has been set up for this purpose. Committed to the above approach, it undertakes to fulfill the role of mediator among wide variety of initiatives, be they business, art or social investments and our creative human resources.

www.momeline.hu



Open Design Studio

Open Design Studio is an independent initiative and design platform whose aspiration is to promote an open approach and understanding of visual communication and graphic design. It was launched in 2007 by graphic designers and transformed into a non-governmental organization in 2008. The organization makes an effort to organize critical educational informative activities and to focus on the crucial potential of the graphic design. Its main aim is to present graphic design as an open platform for the development of critical practice through organizing workshops, exhibitions, lectures, talks or individual projects. The project's objectives also encompass establishing a network of designers with a interest in critical practice, which are interested in re-defining the issues relating to visual communication and graphic design. Open Design Studio addresses critical topics within the visual culture and graphic design domains, approaching problems from diverse social and political aspects and, at the same time, provides an outlook on graphic design as an open and critical discipline.

www.opendesignstudio.net

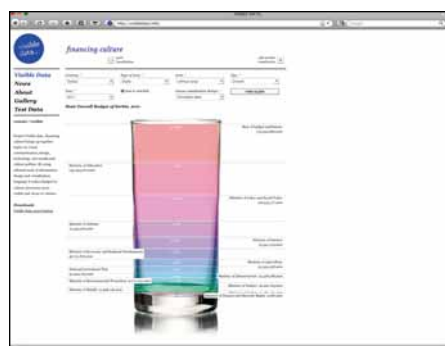
STGU

ASSOCIATION OF POLISH GRAPHIC DESIGNERS

STGU – Association of Applied Graphic Designers

The main goal of the Association of Polish Graphic Designers (Stowarzyszenie Twórców Grafiki Użytkowej – STGU) is to defend the creative independence of designers together with the rules and regulations of reliable professional design and the prestige of the graphic designer profession. The Association was established in 2004 and since that time we are promoting the idea of 'good design' and the need to invest in professional design as a practical tool to manage branding, corporate strategy and public space. We organize workshops, exhibitions, national and international graphic competitions. We bring together graphic designers and other visual authors in Poland and raise the level of visual culture in the society. We cooperate with public and private sector, commercial companies, government institutions, non-governmental sector, cultural sector and education sector. We are connecting graphic designers and authorities.

www.stgu.pl



See visible
budgets online!

www.visibledata.info



Visible Data
financing culture
2011–2012
www.visibledata.info

Project partners:

Institute for Flexible Cultures and Technologies – Napon, www.napon.org
Mediamatic, www.mediamatic.net
Momeline, www.momeline.hu
Open Design Studio, www.opendesignstudio.net
STGU – Association of Applied Graphic Designers, www.stgu.pl

Coordination teams:

Institute for Flexible Cultures and Technologies – Napon: Marina Laus, Kristian Lukić, Igor Zarol / Mediamatic: Marjoleine Timmer / Momeline: Maxim Bakos / Open Design Studio: Zuzana Devaliere, Katarína Lukić Balážiková, Branislav Matis, Martin Mistrík / STGU – Association of Applied Graphic Designers: Angelika Gromotka, Dawid Korzewa

Data research:

Ivana Herichová (SK), Marta Smolíková – Pro Culture (CZ), Magdalena Sówka (PL), Transparency Serbia: Nemanja Nenadić (RS), Rade Đurić (RS), Bojana Medenica (RS), Transparency International Hungary, Gabriela Tydlitátová (SK)

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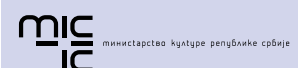
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