

The background features a complex abstract design. On the left side, there is a grey geometric pattern of interlocking cubes or hexagons, creating a 3D effect. Overlaid on this and extending across the right side are several thick, wavy, colorful lines in shades of blue, green, yellow, orange, red, and purple. The lines are layered and overlap each other, creating a sense of depth and movement. The overall composition is vibrant and dynamic.

CREATIVE *Clash*

**SUPPORT SCHEMES FOR
ARTISTIC INTERVENTIONS
IN EUROPE**

a mapping and policy recommendations

Anna Vondracek

CREATIVE Clash

Support-schemes for artistic interventions in Europe
- a mapping and policy recommendations

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INTRO

The past decades have witnessed the emergence of a multitude of ways to stimulate organisational development within businesses or other types of organisations in response to changes in society and economic pressures. Among these are “artistic interventions” – i.e. “when people, products or practices from the world of the arts enter organisations”¹ to trigger or support change at the individual, group, or organisational level. The underlying assumption of practitioners is that bringing people, processes, and products from the “foreign culture” of the arts into the workplace helps to stimulate personal or collective development, by irritating routines and challenging established mindsets.

Previous work done in the context of TILLT Europe 2009-2010 has identified the need to map and analyse existing support schemes for artistic interventions. This mapping of existing and developing support schemes for artistic information should primarily provide guidance to policy makers for the evaluation of existing support instruments, as well as the adaptation or establishment more appropriate support mechanisms. It will also help involved actors to be aware of existing support schemes and successful funding strategies used by others. This mapping therefore addresses the challenge to gather existing information on public and private support for artistic interventions in order to provide decision-makers and practitioners (intermediary organisations, artists, businesses) with tools to enhance these innovative processes of innovation and change.

The mapping is based on desk research², a questionnaire-based survey among producers of artistic interventions in Europe and interviews with major producers of artistic interventions and a variety of representatives of public authorities and private actors involved in the field of artistic interventions, as well as experts in arts-based initiatives. It covers producers of artistic interventions in Sweden, Spain, France, Belgium, the UK, the Netherlands, Portugal, Finland, Poland, and Italy.

¹ Ariane Berthoin Antal, Research report, Transforming organisations with the arts, December 2009.

² Among others Ariane Berthoin Antal in collaboration with Roberto Gómez de la Iglesia and Miren Vives Almandoz. (2011). Managing artistic interventions in organizations. A comparative study of programmes in Europe. 2nd edition updated and expanded. Gothenburg. TILLT Europe.

	1.City	1.Region-Culture	1.Region-Development/Innovation	1.National	2.EU	3.Fees	4. Private	5.Non-monetary
TILLT	//	Region West Sweden : Art in new arenas - programme	Region West Sweden : Increase competitiveness-programme	National Arts Council : support to the arts, access for all	ESF, Culture programme, INTERREG, FP7	Fees from organisations, talks, events	Foundation Kulturbryggan	//
3CA	City of Paris non-monetary support(2011) Department of Paris	Région Ile de France Artistic residencies programme ; support to visual arts programme	//	Ministry of Culture DRAC	Culture programme	Consulting, publications, events, talks	Fondation de France , philanthropy (mécénat)	City of Paris
c2+i	Bilbao City Council: Employment and Youth department ; support to social innovation ; Donostia – San Sebastián : ECOC -Auzolab	Basque government: Fabricas de creation-programme supporting innovation in cultural content; Bringing art to society and society to art;	Basque government: Innovation programme "Aldatu", funds companies (indirect funding for c2+i)	//	ESF, Culture Programme	Fees from organisations	Fondation de France through Artehazia association in charge of New Patrons programme	Adegi (Basque Employeurs Association), San Telmo Museum San Sebastian, Rekalde Art Space and Bilbaoarte, Bilbal, Artium Museum, Victoria
C-O	//	//	//	Ministry of Culture	Culture Programme	Fees from organisations participating local, regional authorities	//	//
Eternal network	//	DRAC: public order programme; funding for cultural projects/productions	Région Centre : support to artists through employment department	//	//	//	//	//
New patrons Belgium	Municipalities : culture department, « public order »	Flemish Ministry of Culture cultural education funding programme	//	//	//	Fees from participating municipalities	Fondation de France , sponsorship	//
Arts Catalyst	//	//	//	Arts Council England, National Portfolio Organisation, arts funding	//	activities, talks, events	Trusts, Foundations	//

Funding from cultural sources
Funding from other sources than cultural
Annual funding

	1.City	1.Region-Culture	1.Region-Development/Innovation	1.National	2.EU	3.Fees	4.Private	5.Non-monetary
Troistemps	//	//	//	//	EU Leonardo da Vinci grants	Fees from activities	//	//
Helix Arts	Youth services, Adult social care	Culture - 3 Year Core Grants	//	Arts Council England Core Grant	//	Fees from activities	//	//
Singing Works	//	//	//	//	//	Fees from activities	//	//
ANAT	//	Arts triennial	//	State Arts (annual grant)	//	Fees from activities	Research institutes	//
Leitrim Arts Council	Local Authority (own funding)	//	//	National Arts Council	Culture Programme	//	//	//
Kokos Oy	//	Uusimaa (Helsinki)	//	Ministry of Education (Finland)	//	//	//	//
Mona Lisa	//	//	//	//	//	Fees from activities	//	//
All That Art!	//	//	//	//	//	Fees from activities	Sponsorships	//
NUMI	//	//	//	//	//	Fees from activities	Gjensidgestiftelsen (Private)	//
Art Partner	//	//	//	//	//	Fees from activities	//	//
Gent Creativa	//	//	//	//	//	//	Private foundations; Sponsorship;	Asociación Espiral para la Innovación en la Formación
Klein Land	//	//	//	//	//	Fees from activities	//	//
Orgacom	//	//	//	Culture; Foreign affairs;	//	Fees from activities	//	//
Love Difference	//	//	//	//	European Capital of Culture	//	Sponsorship	//
Big Bang Lab	//	High Trees Community Development Trust	c	Big Lottery Fund (UK)	//	//	//	//
Map Consortium	Culture; Education	//	//	//	//	Fees from activities	//	//
Transforma	Torres Vedras - annual	//	Economic development	Culture (annual)	//	Fees from activities	Private foundations	//

MAPPING ANALYSIS

description of the map

Given that artistic interventions are a relatively new phenomenon, funding these activities resembles still quite a patchwork: there are few dedicated funding schemes and producers of artistic interventions usually finance their activities by combining fees and income generated by their activities, public subsidies (from all levels of governance and different policy departments or institutions) and private funding. Funding strategies depend on business models and concrete field of activity and focus (e.g. on social innovation, human resources, research). Each producer finds the best way to work on a project or annual (sometimes multi-annual) basis, however, financing artistic interventions has proven itself to be a difficult task.

annual funding vs. project-based funding

The map shows a general balance between types of funding. While some producers of artistic interventions (TILLT, Cultuur-Ondernemen, Arts Catalyst, Nieuwe opdrachtgevers, or others) receive annual or multi-annual funding for their activities (from the regional or national culture funding), a very significant part of other producers rely on project-based funding, something of which Helix Arts, Love Difference or Map Consortium are examples.

dedicated support-schemes

In only two cases are there financing programmes specifically dedicated to artistic interventions:

There is the Fondation de France, which has a specific programme to fund artistic interventions in organisations - the "Nouveaux Commanditaires" (New patrons) programme. This programme was initiated by the foundation at the end of the 1980s with the objective to create links between citizens and public interest projects. Citizens in different parts of the country can become so-called "patrons" of an artistic project to be implemented with the help of a mediator. The mediator is in charge of proposing an artist fitting to the patrons' project and implementing the process. There are currently eight mediator associations in France that take part in the "new patrons" programme of the Fondation de France. The working method of the new patrons programme has also been introduced into a few other countries, such as Belgium (Nieuwe opdrachtgevers), Germany (Neue Auftraggeber), Italy (atitolo) and recently also in Spain (c2+i).

In Sweden, the ministry of Enterprise, Energy and Communications launched in 2011 a Creative Industries programme through the Swedish Agency for Economic and Regional Growth (TILLVÄXTVERKET). Within this programme a specific strand can be used to support producers of artistic interventions. Each region has to propose participants in the call to the agency, who then can receive the funds. TILLT has not used funds linked to this program during 2012.

1. Public subsidies for artistic interventions from local, regional and national level support-schemes

Producers usually combine funding for cultural projects with funds from cultural and other departments that support projects going beyond purely artistic activities. Depending on its focus (such as to generate social innovation, product innovation, human resources, research, public services innovation), each activity usually benefits from different sources of funding (see also below examples of income for producers).

For instance projects led by c2+i in Spain usually focus on research and social innovation, and therefore benefit from funding from the innovation departments of the region or city. The region funds directly companies engaging in an artistic intervention managed by c2+i. They also received funding from the cultural department from a programme supporting projects “bringing art to the society and society to art”.

TILLT in Sweden combines national level funding from the National Arts Council from a programme supporting the arts and access for all to the arts, regional funding from the culture department of a programme wishing to bring art in new arenas and the regional development department, from funds dedicated to increasing competitiveness of the region.

Projects led by the association 3CA in France, having a large focus on art in public spaces, receive funding from the Ministry of Culture, through the Direction Régionale des Affaires Culturelles (DRAC), cultural department of their region and the department (Conseil général), from a programme supporting visual arts and artistic residencies, as well as since 2012 from the city of Paris.

2. European Funding

Many producers of artistic interventions in recent years also benefited from the European Culture Programme 2007-2013, however not necessarily for their production activity, but for activities linked to networking, awareness raising and communication about artistic interventions in Europe. TILLT in Sweden and C2+i in Spain also succeeded in securing funds from the European Social Fund (ESF), as well as the INTERREG programme of the structural funds (TILLT). Other examples of producers of artistic interventions who have obtained funding from European sources are the Parisian Troistemps, which mentioned benefiting from funds related to Leonardo da Vinci grants from the European Commission between 2009 and 2011, and the Italy-based association Love Difference, which benefited from European Capital of Culture funds.

3. Fees and income generated by activities

The map shows that most producers of artistic interventions provide artistic interventions in organisations as a service. Organisations participating in artistic interventions contribute financially, to cover some or all fees of artists and production costs. Producers of artistic interventions also generate some kind

of income by talks, publications, events organisation and consulting activities linked to the core activity.

Four organisations declare that they fund their activity only with own income, without using funding from external sources, either private or public; Singing Works, Mona Lisa, Art Partner and Klein Land.

4. Private funding and sponsorship

In addition to public subsidies and service fees, some producers succeeded to acquire private funding or sponsorship. This source of income, however existent, is limited for most producers, with the exception of the “new patrons” funding scheme by the Fondation de France, supporting largely the Association 3CA in Paris, all other producers participating in the survey received the major part of their funding for projects from public sources (see points 1 and 2), or by the fees paid by organisations (see point 3). 3CA’s projects are funded through support from the Fondation de France. It also raised some funding (philanthropy –mécénat) from private companies.

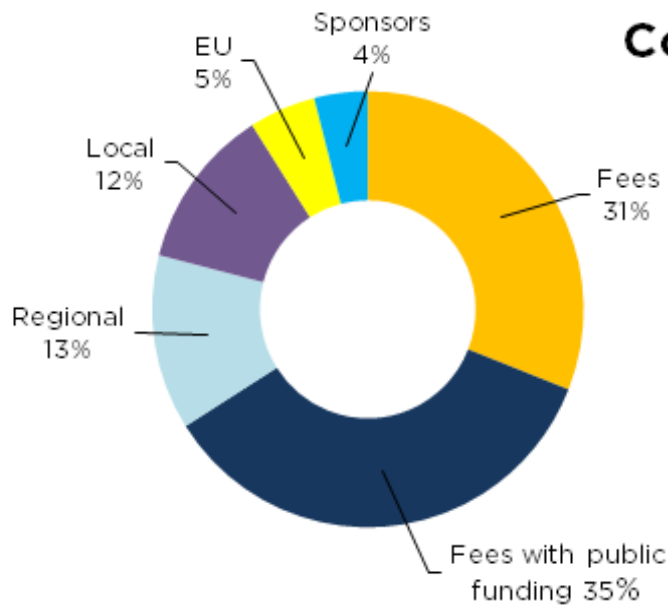
5. Non-monetary support

Producers highlighted the importance of nonmonetary support for their activities. Local and regional public authorities, cultural institutions, as well as private companies or foundations, often contribute to artistic interventions in a nonmonetary way, for example by providing free space, material, advocacy and communication support. Furthermore, the creation of networks among cultural actors, institutions authorities, companies and other producers of artistic interventions is crucial for the securing of any monetary or nonmonetary support.

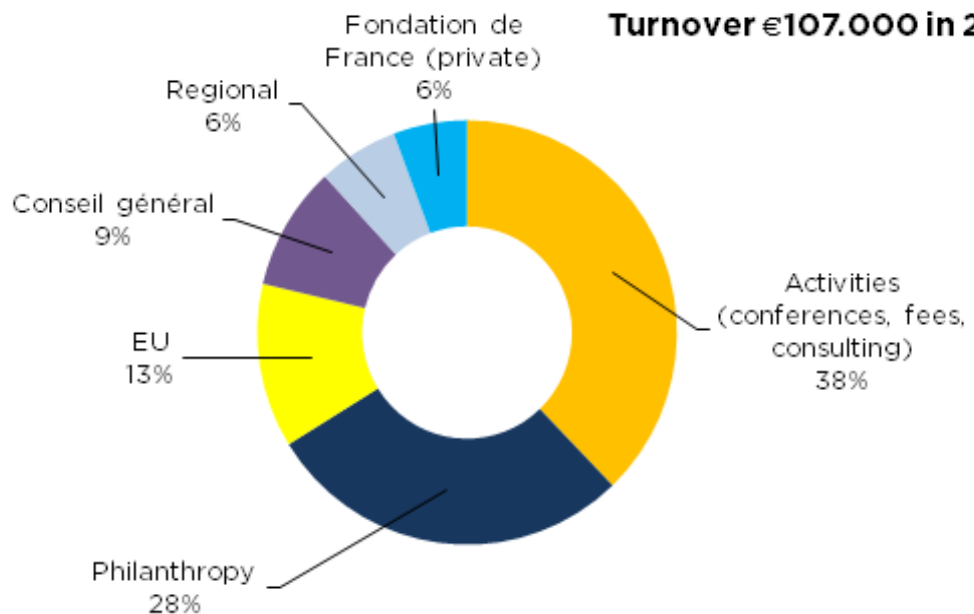
examples of mixture of funding

The following graphics illustrate how different producers of artistic interventions in three different countries (Spain, France, Sweden), with different business models combine funding from diverse sources in 2012.

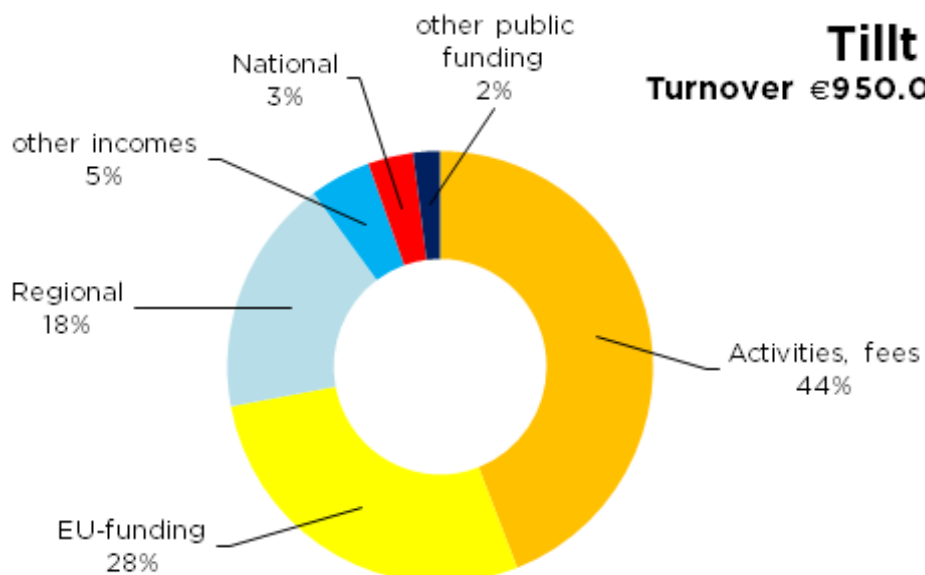
Conexiones improbables



3CA Turnover €107.000 in 2010



Tilt Turnover €950.000 in 2012



CHALLENGES

for producers of artistic interventions

The mapping showed that producers of artistic interventions experience similar difficulties with regard to funding across Europe. For cases in which production is funded on a project-by-project basis, they indicate that administrative work in filling in forms and demands for funding is time- and cost-intensive. Some of these producers do not receive annual or multi-annual funding for structural costs, which makes their activity largely dependent on political will and commitment to artistic interventions. As this type of activity is still quite new and not yet anchored in cultural or other policies, a significant investment of time and effort has to be devoted to convincing policymakers, as well as potential private funding organisations or sponsors to engage in these projects. The funding environment is hence quite insecure.

A major difficulty for producers of artistic interventions is still to make the case for artistic interventions and their producers and in particular to overcome the omnipresent way of thinking in boxes, sectors and classifications that do not allow the funding of cross-sector projects. In principle, any innovation, or regional /local/urban development funding scheme could be used for producers of artistic interventions, if eligibility criteria were to allow it and there was a clear political will to support such type of activity.

The need has been identified for more flexibility of public or private cultural and innovation funding schemes, in order to allow the funding of artistic interventions as a factor of various innovation and development policies.

POLICY RECOMMENDATIONS

Going beyond the question of raising awareness about the opportunities of artistic interventions for cultural, innovation and development policies, these policy recommendations focus on how to provide targeted support to producers of artistic interventions and artistic interventions. They are addressed to policy makers at all levels (local, regional, national, EU) in Europe and are based on the findings of a mapping across the major European producers of artistic interventions active in various countries and different fields. The policy recommendations can also be used for producers of artistic interventions as a starting point for further advocacy work at all governance levels.

Policy recommendations take as starting point the need to overcome existing sector-dependent thinking in order to open up existing support schemes in several fields of public and private policies. This can be done as follows:

- a) Increase awareness among producers of artistic interventions to tap into resources from other sectors than the cultural one. Making the case for artistic interventions as a tool to generate innovation in various fields at all levels of policy-making and support schemes, will highlight the need to open up existing support schemes in other sectors for these types of projects. -> Many producers of artistic interventions see themselves inside existing categories and do not think of searching for funding in other funding sectors than the cultural one, even though their activities clearly impact on many other areas, such as urban, regional development, product and service innovation as well as social innovation.
- b) Include artistic interventions as a best practice for generating social innovation and innovation in policy papers and strategic policy documents, in order to highlight its potential as a new innovation tool. -> A clear conceptual support to artistic interventions would allow the opening up of support schemes and pave the way for sustainable funding.
- c) Increase flexibility of eligibility criteria in existing support schemes for innovation projects, regional and urban development projects, and any other sectoral support scheme that could benefit producers of artistic interventions. -> The eligibility rules in many funding schemes for innovation and regional development do not foresee supporting not-conventional projects. Thereby they miss out on new types of projects, such as artistic interventions for innovation.
- d) Open up the possibility for producers of artistic interventions to apply for annual funding from support schemes funding organisations active in innovative artistic practices, innovation development and regional/urban regeneration activities. -> There is a need to recognise the benefits of artistic interventions for companies, economy and society and to allow for sustainable funding for these activities that would diminish uncertainty with regards to funding in this field and allow producers to dedicate more time to developing their activities.

Partners

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