

encatc



REPORT

4th Annual ENCATC Policy Debate

**Financing the Arts in Challenging Times:
Policies, Business Models and Good Practice from Europe and the USA**

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4th Annual ENCATC Policy Debate Report

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ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

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Foreword

On 4 July in Brussels, under the patronage of the European Cultural Parliament, ENCATC held its 4th Annual ENCATC Policy Debate **‘Financing the Arts in Challenging Times: Policies, Business Models and Good Practice from Europe and the USA’** at The Centre - Edelman Brussels.

This event, held under the patronage of the European Cultural Parliament and done in partnership with The Centre – Edelman Brussels’ platform for public engagement, continued a series of thought-provoking debates on the topic of “arts and culture on challenging times” started by ENCATC in 2011 with the aim to understand the new political and financial contexts where sponsors, donors, policy makers, artists, funders, and managers have to perform. In 2014, the policy debated aimed to present and analyse a number of case studies and practices both from Europe and the United States that could lead to new practices for the sector and inspire the participants in their daily work and future decisions.

At this time of this policy debate Europe is facing the most important financial crisis after World War II. Formally, the start of the crisis could be dated back to September 15, 2008, when Lehman Brothers, the fourth largest investment bank in the USA, declared bankruptcy. However, the World Bank data show that the real start of the crisis could be set around the last quarter of 2007. In this current context, it means that after six years the crisis is still far to be overcome. This derives from an inaccurate interpretation of the crisis (Davies, 2010). Indeed, the crisis has been mainly considered as a global financial crisis, related to ordinary fluctuations of the economic cycle. Unfortunately, this crisis is not merely happening on the global level, it is not merely financial, and most of all it is not a short-term crisis related to ordinary fluctuations of the economic cycle.

The crisis has been having an huge impact on the financial sustainability of cultural organisations. Typically, the sources of income of an arts and cultural institution are threefold: public contributions, tickets and commercial sales, fundraising and sponsorships. Public contributions are received from public bodies, both at a local level and at a regional and national level. However, these public subsidies to culture are decreasing throughout Europe. The amount of the tickets revenues and commercial sales derives from citizens’ degree of consumption of arts. Fundraising and sponsorships derive mainly from

the development of joint projects and partnerships with private companies. Surely, fundraising could regard individuals as well, but usually most of this kind of income comes from companies that wish to improve their public image through donations or cause-related campaigns. Sponsorships are strictly linked to companies’ marketing strategies. At this time, in the light of the crisis, all three of these income sources are being strongly affected.

In a rapidly developing and uncertain environment, it is extremely important to re-think current business models for financing the artistic and cultural sector to combine public subsidies with a significant amount of other sources of revenue. In the short-term, arts and cultural organisations could increase the level of public subsidies through advocacy and pressure group campaigns. But over the longer term, for achieving an enduring financial sustainability they should aim at leveraging other sources of revenue through a managerial approach. Tickets revenue and commercial sales could be increased through marketing initiatives (Colbert, 1994). Fundraising could be increased through ad hoc projects and participatory processes. Sponsorships could be increased through market analysis and joint programmes. The opportunities created from the web 2.0 and the digitalisation processes should be better exploited, and a greater degree of attention should be paid to the development of the cultural organisation’s on-line identity. Cost accounting should be implemented in order to monitor efficiency. Planning and control tools should be adopted in order to steadily verify the capability of meeting the planned objectives and the capability of operating in financial sustainability conditions (Gilhespy, 1999).

ENCATC would like to thank all of the speakers who kindly accepted to share their experiences and knowledge at this edition of Annual ENCATC Policy Debate. It is our hope that these discussions actively contributed to new ways of thinking among the participants as well as to design new sustainable business models for the artistic and cultural sector.

Finally, ENCATC wishes to sincerely thank our partners, host, and supporters who have immensely contributed to the implementation of this event.

GiannaLia Cogliandro Beyens
ENCATC Secretary General

Keynote address

On 4 July in Brussels, Annick Schramme, ENCATC President and Professor at the University of Antwerp/Antwerp Management School delivered the policy debate's keynote address on "Financing the arts in challenging times in Europe and the USA".

In the region Flanders, Belgium we just had the mother of all elections, with an election for the federal government, for the Flemish government and for a new European parliament. We are really living in challenging times.

We are all looking forward who will be the next Minister for Culture and how Europe will deal with the cultural and creative sectors in the near Future. The new Programme Creative Europe is launched already, but how much money will be available to stimulate the cultural sector in the following year?

In many European countries, public funding for arts and culture has been reduced and governments call upon cultural actors for more cultural entrepreneurship. As a result, significant numbers of subsidised cultural actors are looking for alternative strategies to survive in a landscape where the resources for arts and culture will become even more scarce.

What will be the effects of the financial crisis on cultural policy, on each cultural organisation and each individual artist?

Will everybody suffer from the crisis? Can organisations from the cultural and creative sectors survive without subsidies? What is the role of policy in supporting their working? And how do they deal with these slashed budgets?

First, we will look at the impact of the economic crisis on public funding in Europe. Then we will look at the concept of market failure in the arts and the differences between the various art forms. Market failure is one of the most important legitimizations for supporting arts and culture in Western Europe after World War II. Most of the ministries for Arts and Culture were established at the end of the fifties and having cultural policy was seen as part of the welfare state. The government had to take care for the social and cultural welfare of their citizens. During the golden sixties – the period of economic prosperity – the impact of the government increased. But in the eighties and also

now we are living in a period of economic recession. How are organisations and governments dealing with this principle of market failure in the arts? Finally, we will look at the strategies that organisations are using to survive. Cultural entrepreneurship has become a central concept in this discourse.

Financial and economic crisis

In Europe, but also in the US, we all experience the effects of the economic crisis. This crisis has not only economic effects like less financing, production, consumption and employment, but also a social and political impact.

In times of crisis everyone seems to fold back upon themselves. In the first instance national governments fail to solve problems on their own while European institutions seem to have difficulties to tackle the crisis and to find an overall consensus. At the micro level, people on the street suffer from the effects of the crisis has on their daily lives. In this way, the economic crisis causes immobility in the search for solutions, the socio-economic gap becomes wider and the overall frustrations increase.

A good example of how the economic crisis affects the cultural sector, is the shutdown of international cooperation between different cultural organisations within Europe, especially the collaboration between Belgian art institutions and those from European countries that were hit hardest by the crisis. In an interview the artistic director of CAMPO – an arts center in the city of Gent with a large international network – told us that a few years ago he programmed many performances from Southern European and they collaborated with several Southern European art centers. Most of these contacts have now been bled to death due to a shortage of funds and the drastic reduction of financial support from both the private sector and the Southern European governments (Blom, 2013).



Bourla Theatre in Antwerp, Belgium.

Bran van der Meer via Flickr CC BY 2.0

Even in our own country cultural players have difficulties to survive. The economic crisis is undoubtedly detrimental to the overall economy and thus also for the creative economy to which the cultural sector belongs. In my speech, I would also like to address the financial problems inherent in the cultural and creative sectors (CCS), their self-reliance and the way they deal with the consequences of the economic crisis and adjust their operation to this.

From a financial to a structural crisis: the cultural sector shares in the fold

As a result of the financial crisis and the various 'rescue' actions undertaken by many countries, including Belgium since 2007, many countries built a high national debt. The Belgian, but also the Flemish government announced a series of austerity measures that would affect all departments. The cultural sector is not immune to the effects of this crisis. Initially, we note that the reduced government funding in recent years towards the cultural sector were part of the overall savings that governments implemented.

In 2009, our Minister of Culture Joke Schauvliege still had a portfolio of 97 million, while the sector was asking for 168 million euros. 2010 was a very difficult year for the cultural sector. Like all departments of the Flemish Government, also the department of culture had to cut its budget. They needed to find 14 million (3% of what the whole budget that the Flemish Government wanted to save). Minister Schauvliege therefore decided in 2010 and 2011, the so-called cheese grater to be applied and 2.5% of the funding allocated budget was finally not paid.

Other measures that year were the freezing of all project grants (€ 290,000 in the arts, € 500,000 in heritage), the budget for international cultural cooperation (€ 650,000), the fund for cultural infrastructure (€ 1,000,000), the decree on top pieces (€ 360,000) and the art collection of the Flemish Community (€ 150,000). In addition to the 14 million that they recuperated, she saved another 4.4 million, that brought the total saving budget for culture 18.4 million euros.

The entire cultural sector looked after this round of cuts with fear to a new structural funding round. A second slicer operation remained. In the last subsidy round, funds were redistributed which led to shifts in the budgets with only 5% of structural resources reserved for project grants. Even larger institutions for theater, musical theater, music and multidisciplinary purposes saw their budgets reduced in favor of sectors that had already suffered for some time from a lack of grants. Audiovisual, visual arts and architecture and design went according to Hill Aerts' analysis all 5% to 10% in advance. What some organisations felt as a subsidy reduction was finally a reallocation of available resources.

We find ourselves in recent years clearly at a turning point: the available grant resources are becoming scarce for an expanding cultural field.

Yet the Flemish art sector may not complain compared to the other countries. In the Netherlands, the United Kingdom and Spain - the culture budget decreased by 20%. And probably the public funds for culture will further decline in the following years. It is time for many institutions to make a balance and to look at survival strategies. Within the innovation strategies of many countries, governments are increasingly pushing for concepts

such as cultural entrepreneurship and the search for alternative funding. These concepts are often launched within an economic framework. But is this framework applicable to all kind of art forms?

The arts and cultural sector: addicted to subsidies?

In most of the European countries art and culture is financially supported by the government. This funding is often contested in times of crisis. Some people (politicians and critics) give preference to public funding of the economy or social welfare at the expense of art which, according to them is still a luxury product that is a secondary benefit and is not needed for the proper functioning of society. It is currently not so much the usefulness or necessity of art that is questioned. The value of arts and culture is again on the agenda in the Netherlands, the United Kingdom and also in Belgium. There have been many research studies and publications on the value of culture.

They use the insights of David Throsby, Bruno Frey and publications of other economists and sociologists, to legitimize why arts and culture is important for society. There is not only economic value (return on investment), but also a societal, historical and immaterial value. It is good for our health and for the wellbeing of people. Studies about the measurement of happiness are also related to the availability of arts and culture. According to many people arts and culture also have an important intrinsic value. That means art doesn't need to be legitimized. It's art for art's sake.

An important and maybe somewhat overlooked value of arts and culture is the option value. In that case you need to ask people if they are prepared

to give a percentage of their taxes to arts and culture, even if they don't participate themselves. We did a kind of research a few years ago and people in Flanders are still very in favour of arts and culture.

A frequent criticism of the subsidised cultural sector is that - because of this financial aid - they enjoy a privileged position compared to other market players and therefore it is time for the cultural sector to become more entrepreneurial. Especially in the Netherlands a lot of people and politicians are thinking this way. The author of the opinion piece ("The truth about art grants", 2013) criticizes the fact that some cultural institutions find it obvious that they are getting money from the state. They are not challenged anymore to find other resources. The reduction of financial aid is, according to some, also a wake-up call for the cultural sector to prove that they are worthy of being subsidised. In addition, reference is often made to artists and institutions that are using market-oriented business models in a successful way. Indeed, there are artists and cultural initiatives that manage to survive without any form of public support. The opposite is also true. Of several prestigious cultural houses, less people are putting public interest in question, such as the Louvre in Paris, the MOMA in New York or the various Flemish classical orchestras. Despite their public success they would not survive without public funding.

A peculiar creature

Jim Collins puts forward in his book "Good to Great and the Social Sector" that within the social sector, which the cultural sector is also included for him, money is used as a means, not an end in itself. The question that we therefore need to ask is not



Despite their popularity, even flagship institutions like the MoMa in New York would not survive without public funding.

what will be the financial return, but what is the effectiveness of their means.

It should also be mentioned that the traditional market mechanism of supply and demand do not always apply to the creative and cultural sectors. Art does not always come from a market demand, nor from the will to meet the market demand, but from the individual motive or urgency of the artist himself. Thus in the cultural creative industries often supply prevails the demand of the market by far.

"Art has nothing to do with the stern preoccupations of the economist. The Artist's values - and his splendid and often splenetic insistence on supremacy or aesthetic goals - are subversive of the straightforward materialist concerns of the economist. He makes the economist feel dull, routine, philistine and useful sadly unappreciated for his earthy group ... Not only do the two seldom meet, but the regret in each is evidently negligible," wrote JK Galbraith in *The Liberal Hour*, 1963 (sic.)

Differences in market dependence

I think one makes a mistake when they paint the cultural sector with the same brush as other market-oriented sectors and when they assume that when artists and art organisations do not manage to get return it is evidence of laziness or unwillingness. Not all art forms are working on the basis of a market logic and are capable to be profitable.

First, the reason for the differences in market dependence is in the underlying cost structures of various art forms. Baumol and Bowen knew in 1966 already that concepts such as improving efficiency and productivity growth - in the regular economy, a frequently used term - are very limited applicable in the arts sector. Based on an analysis of the underlying cost structure specific to the arts, they find out that the variable cost for the presentation of the work for a number of art forms are very important. Thus, the performing arts can not profit from achieving productivity gains. The economic dilemma of the performing arts is,

according to Bowen and Baumol, that the more they play the more they make loss. Moreover, a performing arts work must be created each time, so that the production cost per unit does not decrease as it produces more. A production can not be played faster. Variable costs, these are the costs that arise in the presentation of the work and are considerably high as for each performance you need the presence of the artists and also their salaries are not reducible.

In a recent publication 'Art Affairs' (Hester et al, 2013) of the Flemish Theatre institute, also emphasized that in relation to the cost of producing art, the size of the addressable market has a significant impact on the revenue potential and the effectiveness of the used business models. The size of the addressable market here is highly dependent on the specific nature of the work, the genre and artistic choices the artist makes. Depending on the choices, they will make a big or a niche audience appeal.

Also the extent to which an art form has the potential to transcend time and space and to "commodify" or materialize, largely determines the feasibility of market-oriented business models. So cd's and movies can work much easier according to a market philosophy than live performances and concerts where a service is provided which is characterized by the simultaneous presence of the artist and the public, and an empty seat is direct loss of income.

To summarize, we can say that the combination of the size of the addressable market, the production costs (fixed and variable) specific to the product and the extent to which the art product manages to transcend the boundaries of time and space determines the extent to which the art form can rely on market mechanisms to achieve sustainable financing of its artistic activities. These three factors help to determine to what extent a artistic product can make a return.

Art forms that have only a limited market available, have high production costs and who are limited in



their ability to transcend time and space will not be profitable enough to survive, according to the established market principles. We speak in this case of market failure.

Market failures can be countered by contributions from third parties - be public or private funding. However, when this government funding is not provided or greatly reduced, the cultural sector should be looking for alternative strategies to survive.

Different survival strategies

As above depth studies (Bowen & Baumol, Hester) show, for different art forms a reduction in costs and an increase in productivity are unfeasible. They have to find other strategies to increase their income and to save money.

Limiting overhead is one of the things as an arts institution you can monitor in order to reduce costs.

In the article "The Financial Crisis and its Impact on the Current Models of Governance and Management of the Cultural Sector in Europe" Lluís Bonet and Fabio Donato (2011) examine the impact of the economic crisis on the cultural field and the opportunities this provides for the future.

The authors are both convinced that this crisis also creates opportunities to implement structural changes in the cultural and creative sectors. They argue that most European countries have responded to the crisis by a gradual reduction of subsidies. These cuts have led to a decline of cultural products and services, and thus indirectly also cause a reduction in cultural consumption. The cultural and creative industries have responded in two ways, according to the authors.

First, by developing new marketing strategies and to avoid risks by choosing artistic work has been already proven to be popular with a wider audience.

This means that artists and organizations that have a more avant-garde approach, and come out with innovative and experimental work, have a lot of difficulties to keep their heads above water.

A second strategy was, according to the authors, to set up partnerships with other cultural players in order to attract more donations and sponsors.

But you need to take into account the fact that donations and sponsorships have also a fall back in times of economic crisis.

A third strategy is to find alternative financing methods. Several studies, like the Cultural Business Model of Giep Hagoort (2011) my model

of public - private partnership (2011) or the model of the 4 spheres' of Arjo Klammer (2005) provide alternative ways to generate (Hagoort & Cooper, 2004) new sources of income. All three models are no longer focusing on the financial deficit of the institutions, but each offer according to its own layout; a broad look at all possible sources of income for the cultural organization or artist. By focusing on all possible sources of revenue, the financial management of an organization can undergo a new impulse (Hagoort & Cooper, 2004).

It seems that if the vulnerable cultural institutions want to survive the economic crisis, they have to prove to be entrepreneurial. However, I do not define entrepreneurship within an economic framework, but rather from a creative way of thinking that goes beyond the known economic framework and the market in a search for new creative solutions.

It remains a difficult balancing exercise where the creative and cultural sectors sometimes struggle with. The new cultural entrepreneurship that the cultural sector should be remains a difficult area. Different organizations, each with their own profile, have to find their own way. They have to find their own tailor-made business model.



It's time to think outside of the box.

Policy Debate summary

On 4 July 2014, more than 70 researchers, academics, cultural operators and practitioners, cultural managers and representatives from European and international institutions gathered in Brussels to discuss financing the arts in the context of today's challenging times for the sector. Focusing on policies, business models and good practices from Europe and the United States, the goal was to understand the evolving political and financial contexts in which sponsors, donors, policy makers, artists, funders, and managers have to perform. All in all, 10 countries were represented (Belgium, Bulgaria, Cyprus, Italy, Netherlands, Romania, Switzerland, Spain, Ukraine, and the United Kingdom). Among the audience members were representatives of the European Commission, permanent representations to the EU (Belgium, Slovakia), the South African Embassy, the British Council, the European Cultural Parliament, regional offices, as well as cultural networks and art organisations.

Organised by ENCATC in partnership with Edelman Brussels' platform for public engagement and held under the patronage of the European Cultural Parliament, this event was hosted by The Centre. After the policy debates "Opportunities of Crisis: Managing the Impact of the Financial Crisis in Europe, Designing Innovative Strategies and Forecasting Possible Futures" (why everything in the title not capitalized?) (2011), "Responding to the Crisis with Culture: Towards new Models of Governance for the Cultural Sector" (2012, 2013), the 2014 debate continued the thought-provoking discussion on the topic crisis, the impact it has on the arts and culture, and how to adapt and innovate to make the sector sustainable.

This edition of the debate was the first time a specific focus was put on American ideas, concepts and models that could be adapted, transferred or inspirational to the European context, in addition to good practices and European business models. With contributions from leading experts and policy makers, participants gained insight on concepts such as crowdfunding and its challenges and implications for Belgian and European cultural organisations, public ownership with private management business models, tax deductions, and cultural entrepreneurship.

The policy debate, moderated by **Jill Craig**, Deputy General Manager at Edelman Brussels, began with the keynote speech delivered by **Annick**

Schramme, ENCATC President and Professor at the University of Antwerp/Antwerp Management School in Belgium. In her address "Financing the Arts in Challenging Times in Europe and the USA", Professor Schramme presented how the art and cultural sector has fared since WWII, riding the economic wave during highs of economic growth and prosperity through times of financial uncertainty and cuts. Her presentation (see pages 4-8 to read in full) also covered the impact of this wave on Europe public funding, the concept of market failure and differences in market dependence, as well as strategies that organisations are using to survive. In her conclusion, she signalled that despite the multitude of strategies and business models, different organisations, each with its own unique profile, have to find their own way. There is no "one model fits all" - they have to create their own tailor-made business models. This was an excellent lead in to the presentations by invited arts and culture experts and policy makers who shared their experiences dealing crisis and recession, alternative business models and strategies to survive, and ideas to make arts and cultural organisations more sustainable: **Mattia Agnetti**, Executive Secretary, Fondazione Musei Civici di Venezia; **Luc Colebunders**, CEO, Crofun (Crowdfunding platform); **Ignasi Guardans**, CEO, CUMEDIAE; **Catherine Magnant**, Deputy Head of Unit Cultural Policy and Intercultural Dialogue, European Commission; and **Johanna Suo**, Partner, TAG Gallery in Brussels.

Can public heritage be successfully managed by a private foundation?

Since 2008, **Mattia Agnetti** has been the Executive Secretary at Fondazione Musei Civici di Venezia. The Fondazione Musei Civici di Venezia is a network of 11 museums located throughout the city centre and the Venetian lagoon islands. What makes it unique is that it is a private foundation responsible for managing and developing the publically owned cultural and artistic heritage (buildings, palaces, permanent collections, etc.) of Venice and islands as well as implementing all decisions taken by the Board. This also includes the management of museums' bookshops and coffee shops, hosting of events in museums' locations and merchandising.

It was a strategic choice to keep the ownership of the heritage public while having the core



Doge's Palace in Venice, Italy.

management and promoting done privately. In the Italian context, this does not mean that private management is superior to public, rather a means to collaborate and efficiently use human and financial resources in the best possible way. In the case of Venice, grouping the heritage and management in such a way allows support of medium-sized museums to keep their doors open by pooling resources from “champion” revenue generators like the Doge’s Palace, one of the city’s main landmarks. With centralised management in place, resources are efficiently allocated and the results have been positive. The fifth consecutive budget has been without loss and during these past few years of crisis this is something to celebrate.

It is interesting to see how the open marketing policy has evolved under the Fondazione’s private management. The pricing policy of publically managed museums can go unchanged, sometimes for decades. Independent autonomy in setting price according to the momentum, changing clientele, rotation of collections, season periods, etc. allows income from those who can afford to contribute to art with the possibility to keep in place policies and advantages for targets who really need it. Of course the aim is not to constantly change prices, but a degree of flexibility keeps heritage accessible for while not neglecting potential revenue.

Introducing the private management component also shows a change in attitude towards heritage in Italy. Where once the priority of public funding was to preserve and protect, now the element of promotion - one of the responsibilities of the private Fondazione - has gained importance. Both conservation and promotion are in fact

complimentary and the two should not be pitted against one another. The promotion of a museum’s collection generates extra income that can be invested in the collection’s protection which ensures its presence for future visitors. They are part of the same cycle.

Is crowdfunding here to stay?

When asked if they had heard of crowdfunding, almost all ENCATC policy debate participants raised their hands. However, significantly fewer said they had actually contributed to a crowdfunding campaign and only a few had used it to fund an art or cultural project. Clearly people have heard about this concept that can successfully raise thousands or millions of dollars online, but from the group present in Brussels, it seems active participation has not quite caught on. Could this be the same for the rest of Europe?

The CEO and Founding Partner of Crofun bvba, **Luc Colebunders** is at the head of this crowdfunding company for creative, social, and innovative business projects. In response to government cuts to arts and culture and likely less public spending in the future, he is looking to alternative financing. Why could crowdfunding be an alternative? Because people - the crowd - like art. Moving away from large government subsidies or rich private investors, crowdfunding appeals to people’s tastes in hopes of bring in small contributions from many interested individuals.

Popular in the United States with platforms like Kickstarter and Crowdfunder, the model encourages people to express their support for projects they like. In Belgium and the rest of Europe there is the need for funding and this is a model anyone can use. However, we see everyone talk about it and then it stops. Also, in general, artists don’t like the idea of asking the public directly for money as a means to alternative financing.

Beyond the challenges of changing people’s attitudes and habits, will crowdfunding have legal challenges or regulatory issues? Usually, when an individual gives a small donation, say five Euros, to support an artistic project there are no legal issues at date. This is in contrast to financial loans or major contributions where there are strict laws and regulations to follow. In Europe, each country has its own laws and regulations for financial contributions. Without an overall European policy and legal structure to guide crowdfunding it becomes a challenge. From the experience of Crofun bvba, each time a crowdfunding campaign is to be made in France, or Germany or England the rules and national legal framework change which makes it more complex and costly to work across national borders.



Crowdfunding diagram from Rocío Lara

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If the model catches on, it will likely become an increasingly pressing issue for policy makers at the European level to regulate. However, at this time in Europe, we are still in the early stages.

There's more than crisis, this is a new world - but not fear

Shaking things up on the panel discussion, **Ignasi Guardans**, CEO, CUMEDIAE challenged the notion of the ongoing crisis. Building on his experience and knowledge from a distinguished political career serving in the Catalan Parliament, the Spanish Parliament, and finally the European Parliament, he also served previously as CEO of the ICAA, Spain's Film and Audiovisual Arts Agency within the Ministry of Culture. As a Member of the Board of Directors of the Ministry of Culture, he was aware of the contexts and decisions of his colleagues in other disciplines (performing arts and music, cultural industries, heritage, books and libraries). With extensive experience in policy and culture, he has a wide overview of changes in the sector and society impacting the future of arts and culture in Europe.

To think this crisis is merely a temporary phase before returning to "how things were" is not realistic. There has been a change of model. We cannot pretend culture and the way it is managed, the relationship between creativity, culture, and society remain isolated on an island totally untouched by what is going on in society and other sectors.

Change is natural and it's not something to shy away from. For example, publishing is nothing like it was 15 years ago because of online companies.

We seem to have accepted changes to how we access, buy and publish printed material. So the question is, why would the museum stay the same? Museums did not exist in the 16th century. Nor did art galleries or dance companies. These are inventions – very recent ones in the way we know them. And they will disappear, however the art will not. Culture will not disappear. But the way art and culture are communicated, managed, funded, transmitted will be transformed. We are living this transformation now. To continue looking for funds to keep doing things in the way that they've been done in the last 100 years is not good practice.

What generates fear during this transition is that it's happening in parallel to a very deep financial crisis. The consequences of this financial crisis are here to stay which makes for a different approach to public funding necessary. Money will come back, there is recovery, but the budget of the cultural ministries in Europe in general will not increase soon and they may never increase, or perhaps never again to what they were in the past. With this in mind, we need to look to new and alternative funding.

One avenue is to raise money through creative partnerships at different levels such as public to public or public and private as seen in the example of the Fondazione Musei Civici di Venezia. Beyond this, let's put creativity into sponsorship. What do you offer in the exchange of money? What do you offer to that company providing you with funding? Just a glass of champagne once a year? Find what you can offer which helps that company. The aim is not to become completely commercial, but more creativity in what you can give in return for that

company – or its shareholders to feel stimulated to keep funding your activity.

Despite all this talk about public budget cuts, it is not always gone, rather redirected. While there is less money for culture, there is funding (including EU money) for self entrepreneurship, start ups, training, research, and urban and social development just to name a few. Part of that money (not all) can be perfectly used for artistic and cultural projects. For example, what is the cultural dimension of an urban activity, a youth activity, a research project, or even an energy compliance activity?

Looking more specifically at the United States, why does it seem Americans are so generous with their money towards the arts? It is not about generosity. It is because every single dollar given, donated in support of the arts is tax deductible. Crowdfunding contributions are tax deductible. Americans are saving on their taxes. If a common lobby for arts and cultural structures could influence policy at the EU Member State level for solid and long term attractive tax deductible laws in support of donations to arts and culture would be one way to attract private money to the sector. It will never replace what will never come again, but this it is a way forward.

European policy supporting arts and culture in times of crisis

To better understand what is going on at the EU level and opportunities for the arts and cultural sector, **Catherine Magnant**, Deputy Head of Unit Cultural Policy and Intercultural Dialogue, European Commission was invited to speak on the panel to provide this important perspective.

For policy it is key to build a case for culture. This is where the cultural and creative sectors can be extremely important as we look at the wider picture. We need to look beyond creation, heritage, visual arts, performing arts to see how these subsectors influence or impact other sectors such as design, architecture, publicity, fashion, etc. All that together is what we call the culture and creative sectors. The EU embraces this sector because it helps policy makers build the case for culture policy. Not only for the role it plays in social cohesion, well-being, but also for jobs and growth in the EU which is crucial for Europe to come out of this crisis.

With regards to European funding for the arts and culture, the EU's Creative Europe programme (2014-2020) has actually had its budget increase as compared to the last period. This was made possible even during challenging times of financial crisis. This programme allows the European Union to support the creative sectors, artistic mobility,

audience development and more. Even if the budget has increased there are still limits in what can be done. For example, Creative Europe has roughly 200 million Euros. The budget of the Paris Opera is 150 million Euros. This puts our budget quickly into perspective. It is why policy makers have to target structuring actions for artists and the cultural and creative sectors.

The Commission is also working to make sure there are other open doors for culture in other sectors. This is a way to mainstream culture. To demonstrate it is relevant wherever we can have opportunities for funding. One of the most important of those doors is the structural funds which is EU support to regions and for development within Europe. The role of the cultural and creative sector in development at the regional level is a motor for growth and social cohesion. There are also doors open to the sector in research under the Horizon 2020 programme. For example there are directions under societal challenges with funding for research on cultural heritage. Other funding is available for small and medium size enterprises which can be an important resource for the cultural and creative sectors.

It is also important to have policy and digitisation and intellectual property rights (IPR). Speaking about the challenging times for the arts, certainly these issues play a key role. In a changing world with so much content on the Internet - and much of it free and available at any time - has diminished the revenues for the artist. In this context, IPR is closely linked to digitisation because it has an important impact on the revenues for artists. This will surely continue to be an issue as society evolves with Internet content, consumption and behaviour.

Education, Cultural Entrepreneurship and Youth

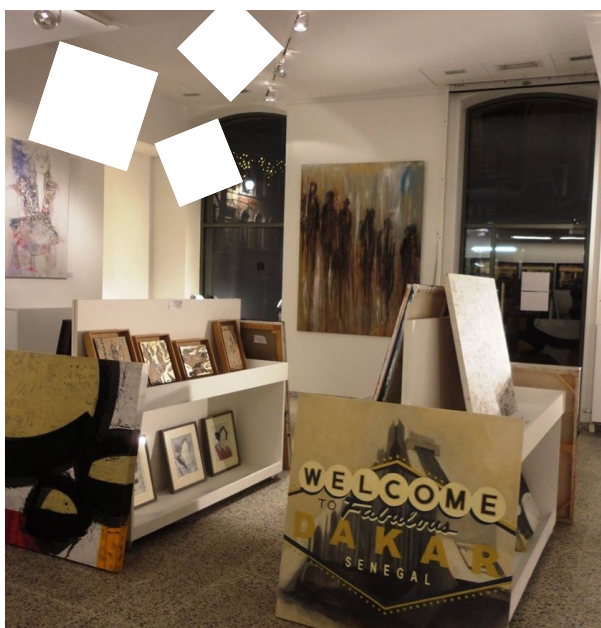
Joanna Suo is a member of the European Cultural Parliament. She is a partner of a new entrepreneurial venture called TAG bxl the affordable art gallery in Brussels. She also works as Director of Development at CUMEDIAE, culture and media agency Europe. With her background in the arts, education, youth and cultural entrepreneurship she shared her experience of working in the field and opening a gallery.

Artistic and entrepreneurial education is key for the sustainability of the arts and cultural sector. Artists and professionals involved in the arts need more practical skills. Learning how to create projects, find funding, communicate efficiently, etc. With a strong education system supported by policy at the local, regional, national and European level, we can better support the sector, foster innovation and make it sustainable. Cross sectoral networking is

an important compliment to education. When we bring together artists, entrepreneurs, politicians, civil society, with professionals in finance, industry economy and other sectors, there is incredible potential to create innovative projects resulting in interesting new collaborations. Bringing young people into this dynamic adds another layer because they are not yet “disillusioned” in their careers.

We should also lobby for Arts education to be included in STEM (Science, Technology, Engineers, and Maths) to become STEAM. This will be a way to attract a new generation of innovative thinker and get them excited about arts and culture. Furthermore, the importance of the arts is touted as a necessary component for the structural development of society. There are no reasons arts and cultural education should not join the ranks to have the same importance as math and sciences.

The TAG gallery is an excellent example of cultural entrepreneurship. Taking a turn away from a traditional gallery, the TAG accords artwork that is too conceptualised or that can alienate a broader public. This also extends to pricing. Employing a new model, the gallery was set up to support emerging artists, many of them young, to assist them in self-promotion and reach new audiences. Art is sold from 100 EUR up to 3,000 EUR which can allow an artist to sell more art at a lower price, but to a wider audience who can afford it. This model aims to help artists early in their careers to build an audience and launch a successful career. Balance can be difficult to find. Is a painting that costs 1,200 EUR seen as being inferior to a work with a price tag of 20,000EUR? Art doesn't have to be expensive to speak to us.



TAG bxl gallery in Brussels.

How do we change the public's perception that price always equals quality in the art world?

For this new model to be successful, the TAG quickly realized it needed to not look like a "posh" sterile traditional gallery. This meant learning having large format painting in the gallery's windows towards the street were intimidating - passerby's immediately thinking "large equals expensive". Once the large format paintings were swapped out for smaller works of art in a variety of mediums, people started coming in thinking "smaller means affordable".

Final thoughts

It was clear from the Policy Debate discussions in Brussels that there are many new pathways open to arts and cultural organisations that are looking for resources during times of crisis. There are innovative and exciting new business models and ideas coming from Europe and the United States, but in all likelihood transferring or transplanting a model from one organisation to another will not lead to success. Arts and cultural organisations need to analyse their context, opportunities and threats in order to employ and test a model that is right for that particular organisation. Learning from others about what has worked and what hasn't, sharing experiences, and finding ways to collaborate and forge new partnerships will be key for going forward.

Policy makers and educators will also need to react. As new models are developed, tested, employed and successful, policy makers may be pressured to regulate or put into place new legislation to keep up with changes in the sector (crowdfunding, intellectual copyright, the digital market, etc.). Educators need to stay abreast to developments to teach cultural management and cultural policy students about political developments, alternative business models, and entrepreneurial skills in order to prepare them for tomorrow's reality and to be flexible in face of change.

The cultural sector need not fear the future. However, we need to accept that the arts and cultural sector will continue to evolve and cultural consumption behaviour will change as it has always done. The sooner we stop dragging our heels and start running towards new opportunities - whether that be funding, models, partnerships, skill sets, etc. - will we be able to find ways to make the sector stronger, more adaptable to change and therefore more sustainable in the long-term.

Essay

Mia Pearlman is an engaged artist whose work is meant to contribute to advancing reflection and thinking in the artistic sector. She has written this essay especially for the 4th Annual ENCATC Policy Debate. A video of her work on the project “Uplift” was shared at the event.

In the United States, the arts like everything else are subject to a highly Darwinian style of capitalism in which only the strong survive.

Individual artists do not receive funding directly from the federal government because conservative politicians killed those programs in the 1990's. Any government support for individual artists comes from state, city or local governments. Some big states, like California and New York, give a significant amount of money to non-profit organizations and have awards for individual artists, which are usually merit-based. Other states may invest next to nothing. In general, being an artist is seen as an individual choice that society is not responsible for supporting in any way. If people want to have the arts in their lives, they can pay for it. If not, then there will be no arts. This is why in most of the U.S. you don't find galleries, concert halls, theaters or free performances. They can't survive without help, so they don't survive. Even radio stations are owned by big conglomerates, so unless there is a public radio station in the area, in many places you can only hear country music and Christian rock.

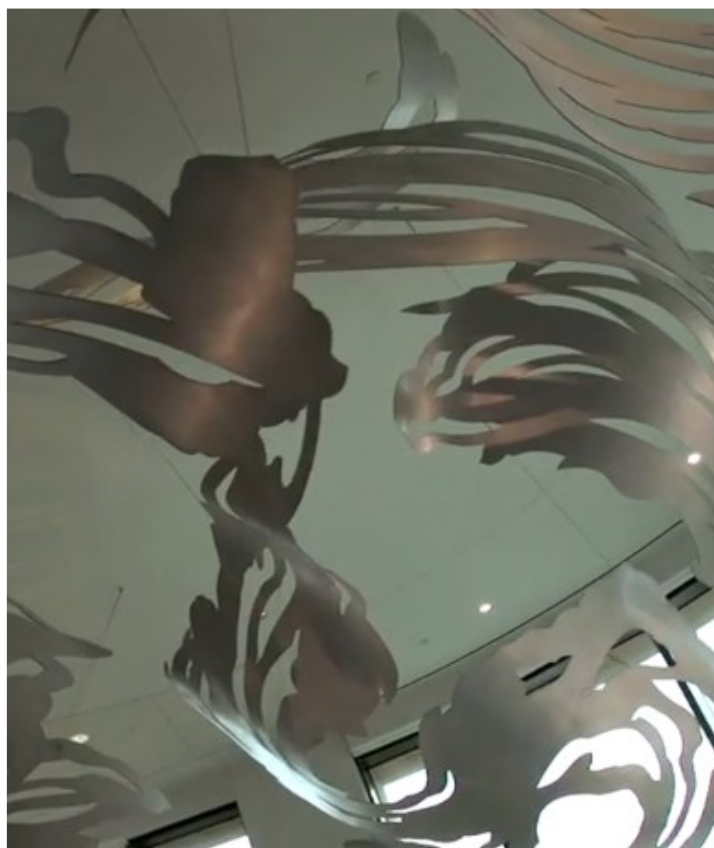
As a result, museums and other non-profit institutions are constantly trying to raise money from private donors. Much of what a typical museum director does is entertain rich people and ask them to support the museum, which could not survive otherwise. This gives large donors a lot of power in terms of the programming and direction of the institution, not to mention have their name emblazoned across the museum wing they funded. It leads to conflict of interest, like when museums show the private collection of someone on the Board of Directors, which increases the value of the art for the owner.

Corporations are huge sponsors of arts programming, which also gives them undue influence in the institutions they support. They donate money as part of their branding strategy, so the things they support have to fit their "brand." Totally private funding is why museum, concert, theater and dance tickets are so expensive.



UPLIFT, a permanent, site-specific, indoor-outdoor sculpture by American artist, Mia Pearlman, is made of waterjet cut stainless steel and aluminum, commissioned by Liberty Mutual Insurance Group for their new headquarters in Back Bay, Boston.

© Mia Pearlman www.miapearlman.com



Top left: Artist Mia Pearlman works in her studio in Brooklyn, New York. Bottom left: Production of "UPLIFT" at the Polich Tallix Fine Art Foundry in Rox Tavern, New York. Right: Final installation at Liberty Mutual Insurance Group headquarters in Back Bay, Boston.

Without being subsidized, only upper middle class or rich people can afford the arts. In France, for example, there is a little jazz festival in almost every town. In the U.S. to see jazz, which is constantly lauded as one of our main cultural contributions to the world, you have to travel to a big city like New York and spend \$50 or more dollars at a club. You can't find jazz, or a jazz radio station anywhere else.

In my opinion, having shown my work in Europe and Asia, the positive aspect of the American system is that by asking people to donate money, individuals are more invested in the arts in the U.S., because they have to be. If people don't fight for their local theater or opera or museum, it won't exist. Often people are the most invested in smaller cities and towns because they may have only one cultural institution, and if that disappears, there is nothing at all.

Individual artists have to be highly entrepreneurial to survive, especially because most people leave school with upwards of \$100,000 USD of debt and pay interest rates higher than those corporations pay to banks. So to be an artist you really have to be ultra-committed. More and more people who go into the arts come from rich families who subsidize their kids, because otherwise it's almost impossible to make a living. I think serious artists here are

very motivated and ambitious. The people who keep going are the ones who really care.

From what I can see, the European model of arts funding is much better in that it supports the arts for all of society, not just those in urban areas or those who can afford it. There is more of a respect for the arts and a feeling that they are very important to a healthy society. Perhaps individual artists are somewhat less ambitious by American standards, but they probably have a much higher quality of life. The down side is that when funding is cut because of a financial crisis, most people don't feel personally responsible for keeping their institutions alive. Appointments to run institutions can be political, and change based on elections. At least in the U.S. these jobs are based on merit, not politics, and if someone is great at their job they can keep it no matter who is in office.

I think a hybrid of the two models would be ideal. If there were a way to combine the individual sense of investment and responsibility in America with the more universal state support of Europe, there would be a great balance that would serve everyone.

Mia Pearlman, Artist
2 July 2014, New York City, USA

Food for thought...

ESSAYS



How is the arts and culture sector responding to the crisis?

Helmut K. Anheier

How should non-profits rise to new challenges?

Helmut K. Anheier

Six tips for weathering the storm

Helmut K. Anheier

Preparing for the future

Helmut K. Anheier

How can the cultural sector survive the financial crisis?

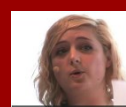
Helmut K. Anheier

VIDEOS



Opportunities of Crisis

Culture Change Conference



Cat Harrison

Possible Futures

Culture Change Conference



Joe Ludlow

Opportunities of Crisis

Culture Change Conference



David Lan

Possible Futures

Culture Change Conference



Shelagh Wright

Spain: Policies, crisis and opportunities



Eva Morago

ARTICLES



Culture could help defeat economic crisis

EU Hungarian Presidency

The economic crisis, prospects for art and culture in Europe

SICA

La crise ne menace pas le mécénat d'entreprise

Chantal Pirlot

Global financial crisis and recession: Impact on the arts

IFACCA

Le mécénat d'entreprise déserte la culture

Le Monde

Rethinking Cultural Philanthropy

Diane Ragsdale

Impact on the Current Models of Governance and Management of the Cultural Sector in Europe

Lluís Bonet & Fabio Donato

Exporting Culture in a Global World: War economy or a Warhol economy?

Cristina Ortega & Giannalia Cogliandro Beyens

REPORT



Responding to the Crisis with Culture: Towards new Models of Governance for the Cultural Sector

4th Annual ENCATC Policy Debate

Under the patronage of



PROGRAMME 4 July 2014 in Brussels, Belgium

- 15:00 – 15:30 **Registration and welcome coffee**
- 15:30 – 15:40 **Opening words**
Jill Craig, Deputy General Manager, Edelman Brussels
GiannaLia Cogliandro Beyens, ENCATC General Secretary
Savina Tarsitano, Artist, Member of the European Cultural Parliament
- 15:40 – 16:00 **KEYNOTE**
Financing the arts in challenging times in Europe and the USA
Annick Schramme, ENCATC President, Professor, University of Antwerp
- 16:00 – 17:30 **PANEL DEBATE**
Moderated by
Jill Craig, Deputy General Manager, Edelman Brussels
Participants
Mattia Agnetti, Executive Secretary, Fondazione Musei Civici di Venezia
Luc Colebunders, CEO, Crofun (Crowdfunding platform)
Ignasi Guardans, CEO, CUMEDIAE
Catherine Magnant, Deputy Head of Unit Cultural Policy and Intercultural Dialogue, European Commission
Annick Schramme, ENCATC President, Professor, University of Antwerp
Johanna Suo, Partner, TAG Gallery
- 17:30 **Official opening of the exhibition**
Savina Tarsitano, Artist, Member of the European Cultural Parliament
With artists from Europe and the USA
Emmanuel Beyens, Belgium
Morris Rosenzweig, USA
Mia Pearlman, USA
Networking time and cocktail offered by Gal Kroton

Speakers



Mattia Agnetti

Mattia Agnetti is the Executive Secretary at Fondazione Musei Civici di Venezia since 2008. Fondazione Musei Civici di Venezia is a network of 11 Museums located throughout the city centre and the Venetian lagoon islands. The Executive Secretary is responsible for the implementation of all decisions taken by the Board. In his role, Mattia acts as Director General. From 2003 to 2008, he worked as Deputy Head and Project Manager at INTERACT Programme Secretariat in Vienna where he supervised financial and operational aspects of approved operations as well as the implementation of the INTERACT Programme Annual Work Plan. Mattia is also Chairman and CEO of SMINT srl - Servizi Museali Integrati. The Company, fully owned by the Fondazione, develops and implements relevant business such as the management of Museums' Bookshops and Coffee Shops, hosting of events in Museums' locations and merchandising. As from January 2013 the Company has been incorporated into the Fondazione. Previously, he worked as senior manager at the Comune di Venezia, where he was responsible for the management of the EU Policies and Projects Office. As for his education, he studied International Relations and Diplomatic History in Padova, French Foreign Policy at the Ecole Nationale d'Administration and European Policies at the Université Libre de Bruxelles.



Giannalia Cogliandro Beyens

Giannalia Cogliandro Beyens has been since 2004 the Secretary General of ENCATEC, the leading European network in the field of cultural management and cultural policy education. She is also the administrator of the Thomassen mobility programme and serves on several boards. With more than 20 years experience in international relations, Giannalia is an expert in advocacy, cultural policy and strategic management, in particular in the context of international cultural organisations. Former Policy Officer of the Cultural Forum of EUROCITIES, the network of major European cities, she successfully designed and coordinated within this prestigious organization several transnational and cross-sectorial projects in the field of culture and education. Giannalia was Secretary General of the Association of the European Cities of Culture of the year 2000 set up in 1996 by the European Commission. Journalist since 1993, she started her career as Press & PR Officer for the N.A.T.O organization in Rome. For the European Commission she wrote 10 Reports on social European policy and a major study on the European Cities of Culture for the year 2000. Educated at the University "La Sapienza" in Rome, Giannalia holds a Degree in Political Sciences - International Relations, a M.A. in European & International Career Studies and a M.A. in European Constitution. Giannalia was trained for six months at the European Commission and at the Italian Institute for Foreign Trade, ICE, in Brussels.



Luc Colebunders

Luc Colebunders is the CEO and Founding Partner of Crofun bvba, the Crowdfunding Company for creative, social, and innovative business projects, that combines the various forms of crowdfunding. He is also the Chairman of BCF vzw (the Belgian Crowdfunding Federation). Luc is a Board Member of BZB (Professional Association of Independent Financial Intermediaries / Beroepsfederatie van Zelfstandige financiële Bemiddelaars) the largest professional association in Flanders that defends the interest of the self-employed bank and insurance intermediaries. BZB is an appreciated partner in several political parties, the Flemish and federal government, the European Parliament, the FSMA, Febelfin, Assuralia and many financial and insurance institutions. He is also the CEO and Founding Partner of Active Capital bvba Bankbroker and Insurance Broker, specialised in Portfolio Management, Portfolio Monitoring, Independent Fund Advisory & Wealth management.



Jill Craig

Jill Craig is Deputy General Manager at Edelman Brussels. She has over 15 years of policy and public affairs experience in Brussels. She has advised corporate, trade association and coalition clients across a wide range of sectors including financial services, land use and construction, energy, environment and consumer affairs. Before joining Edelman, Jill was the Director of Government Relations Europe for Genworth Financial, a US Fortune 500 insurance company, and prior to that Head of Public Affairs for the world's largest organisation for real estate.



Ignasi Guardans

Ignasi Guardans (Barcelona, 1964), Ph.D., started his career in 1991 as an academic in the field of Private International Law. He later practiced for some years at an international business law firm, dealing with issues as Intellectual Property, among others. In 1995 he started a political career, which took him to the Catalan Parliament (1995); the Spanish Parliament (two mandates, 1996-2004), and finally the European Parliament (2004-2009). Among other responsibilities, for all those years Ignasi was an active Member of the Culture Committee in those assemblies. He therefore had a direct perspective and implication in legislative and monitoring work in the field of culture, media and creative industries. He had also a direct relationship for many years with stakeholders, at national and European level. In 2009, he was appointed CEO of the ICAA, Spain's Film and Audiovisual Arts Agency within the Ministry of Culture. As a Member of the Board of Directors of the Ministry of Culture, he was also closely informed on the areas and decisions of his colleagues in other disciplines (Performing Arts and Music; Cultural Industries; Heritage; Books and Libraries). During that period he was Chairman of the Board of Audiovisual SGR, a Public Private Partnership for Credit Guarantees to Creative Industries. After a period as Head of Public Affairs at the European Broadcasting Union (Eurovision), he moved to Brussels, and was the Co-Founder of CUMEDIAE, Culture & Media Agency Europe aisbl, a non profit consultancy in the field of creative industries. In 2014 he has joined as a Partner the Brussels Office of a US-based Global Law Firm, K&L Gates.



Catherine Magnant

Catherine Magnant, a French citizen, graduated in international relations and Slavic languages. She started her career in Moscow, where she headed the Press and information section of the local European Commission Delegation. Back in Brussels, she worked on EU enlargement issues, and on the promotion of human rights in EU's external relations. She then moved to the Directorate General of Employment and Social Affairs where she coordinated the 2007 European Year of Equal Opportunities for all. Catherine is now Deputy Head of the Unit in charge of Culture Policy and Intercultural Dialogue in the Directorate General for Education and Culture.



Annick Schramme

Annick Schramme (Belgium) is President of ENCATC and Professor and Academic Coordinator of the Master programme in Cultural Management at the University of Antwerp and the Competence Center Management, Culture and Policy (Faculty of Applied Economics). Besides, she is the Academic Director of the Competence Center Creative Industries at the Antwerp Management School. Over the last years she has published about arts policy, international cultural policy, heritage management, creative industries and fashion management. From 2004 until the end of 2012 she was the advisor of the Vice-Mayor for Culture and Tourism of the City of Antwerp. Finally she is member of several boards of cultural organisations and advisory committees in Flanders and the Netherlands. She is member of the Arts Council of the Netherlands and of the Strategic Advisory Committee of Culture, Youth, Media and Sports of the Flemish Government and the Flemish UNESCO commission. She is also President of the Flemish Children Theatre house HetPaleis, member of the board of the Royal Flemish Opera house and Royal Ballet and member of the Flemish Fund for Literature, and some other organisations.



Johanna Suo

Johanna initially entered the culture arena through acting. For several years she pursued a career as a theatre actress in Sweden and she has always been a cultural entrepreneur. Whilst in Stockholm, she was key in creating the theatre Scenen Pipersgatan 4 in 2001. She also started a theatre company, Theatre Overground, where she assumed the role as Artistic Director and managed a long-term project about making marginalised voices heard through stage productions. That project resulted in 6 plays that were staged in Sweden. At the beginning of 2005 Johanna moved to France to manage a cultural exchange/stage performance at the Swedish Institute in Paris. In 2008 she founded the association Innovation Culture Europe (ICE) which aim is to improve knowledge between European countries and cultures and to encourage values such as awareness, engagement and openness through art and cultural projects. Johanna initiated and conceptualised of the large-scale exhibition project United States of Europe – a travelling exhibition about European Identity and Europe today, coordinated by the Goethe-Institut Paris where Johanna also worked as Project Manager. After having spent 3.5 years in London she moved to Brussels. Here she continues to coordinate the European Cultural Parliament (ECP) Youth Network and the "Empowerment through Culture" project. Since summer 2013 she is a member of the European Cultural Parliament. She is a partner of the newly started art gallery TAG bxl and she works as Director of Development at CUMEDIAE, culture and media agency Europe.



Emmanuel Beyens

Emmanuel Beyens is a Belgian artist living and working in Brussels. After a fifteen year career as journalist for the written press and Belgian television, he decided in 2013 to entirely dedicate his life to portrait and depicting the human figure. Born in a family of Belgian ambassadors, his painting is strongly influenced by the memories of his childhood spent in several countries including Japan, Brazil, The Netherlands and Italy. *"In Brazil, I gained a fascination for bright colors and semi-precious stones. Italy has given me a taste for beautiful fabrics and classicism. In Japan, I experienced the endless search for perfection."* Emmanuel creates portraits on commission as well as contemporary and surrealistic portraits freely inspired and painted from live models. His work has been shown in several exhibitions organised by The European Commission (2010) or more recently by the Montepaschi Bank (2014). In 2011, Emmanuel won the Grand Prix at the Portrait International Fair (Château de Beaugard, France). His paintings are to be found in several private collections.



Mia Pearlman

Since receiving a Bachelor of Fine Arts from Cornell University in 1996, Mia Pearlman has exhibited internationally in numerous galleries, non-profit spaces and museums, including the Museum of Arts and Design (NYC), Plaatsmaken (Netherlands), Roebling Hall Gallery (NYC), Smack Mellon (Brooklyn, NY), the Centre for Recent Drawing (London), Morgan Lehman Gallery (NYC), the Montgomery Museum of Fine Arts (AL), the Renwick Gallery at the Smithsonian American Art Museum, and the Manchester Art Gallery (UK). She recently completed a large commission for Liberty Mutual's new headquarters in Boston, and is currently working on a commission for the 80th Street A Train station for the MTA in Queens, New York. Her work has been featured in over a dozen books on contemporary art, and in both international and domestic press, including The New York Times, New York Magazine, The New York Post, The Boston Globe, The Milwaukee Journal Sentinel, Surface Design Journal, Elle Décor Italia, Grafik (UK), Machina (Poland), Computer Arts (UK), and Home Concepts (Singapore). Pearlman has also appeared on PBS Thirteen's SundayArts and NY1. Pearlman has participated in many residency programs, including 20x24 Studio (NYC), Proyecto'Ace (Buenos Aires), Byrdcliffe (Woodstock, NY), the Lower East Side Printshop (NYC), and the Vermont Studio Center. In 2012 she was a Fellow at the Liguria Study Center in Bogliasco, Italy. Pearlman lives and works in Brooklyn, NY.



Morris Rosenzweig

Morris Rosenzweig was born in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family which has lived in southern Louisiana since the mid 1890s. His works have been widely presented throughout the United States, as well as in Denmark, Sweden, Holland, France, Germany, Japan, Argentina, Mexico and Israel. Among the noted ensembles who have brought these works to life are Speculum Musicae, "Piano and Percussion-Stuttgart", The New York New Music Ensemble, the Chamber Players of the League-ISCN, EARPLAY, NOVA, Philippe Entremont with the New Orleans Symphony, and Joseph Silverstein with the Utah Symphony. Mr. Rosenzweig has received honors from the Guggenheim Foundation, the Rockefeller Foundation for a residency at Bellagio, an Academy Award from the American Academy of Arts and Letters, a commission from the Koussevitzky Foundation in the Library of Congress, a commission from the Fromm Foundation at Harvard University, and the support from the Alice M. Ditson Fund for two recording projects. He has also been awarded the McCurdy, Nietzsche, Rapoport, and the

International Horn Society prizes in composition. Presently Distinguished Professor of Music at the University of Utah -- where he teaches composition, theory, contemporary performance practice, and directs the [Maurice Abravanel Visiting Distinguished Composers Series](#) -- he has formerly held positions at Queens College and New York University.



Savina Tarsitano

Savina Tarsitano was born in Calabria, Italy where she grew up before to start her travelling through Europe. Her research hinges on concept of *landfall*. She has spent creative periods in “theme-sites” like islands, abbeys, and castles. Her works, executed using varied techniques, are incarnate visions (ingrown visions) arising from the perceived relation with the place, the environment, conceived itself as a visual space. Her works have been exhibited in Denmark, France, Martinique, Greenland, Italy, Germany, Finland, Belgium, Holland, and the United States. In 2008 she was nominated to be a member of the European Cultural Parliament. She has obtained several grants from Europe, USA and China (Bogliasco Foundation, Et in Arcadia Ego, Programme Odyssey, etc). In 2011 she was selected to the Biennale of Venice, Padiglione Italia/Calabria. In 2012 Savina met the American composer Morris Rosenzweig at the Bogliasco Foundation and since then they have been cooperating for the forthcoming exhibition “*Heard through mixtful eyes*” a dialogue between music and photography. Morris Rosenzweig composed his music inspired by Savina Tarsitano’s photos. Since 2006 Savina has also been developing her project “creativity in motion” for a social integration and responsible transformation with local communities, in particularly in Martinique and the Caribbean Islands. Her project has been showed in the USA, Japan, and Europe. In 2012 “creativity in motion” was selected by the REBIRTH project and shown at the Louvre Museum on the occasion of the Michelangelo Pistoletto’s exhibition. In 2014 she was nominated Ambassador of the Rebirth project. She is the Italian responsible of the Human Rights project INSCRIRE by the artist Françoise Scheine and Art professor at the Children language School TuttiFrutti in Brussels.

ENCATC is extremely grateful to the artist Savina Tarsitano who not only initiated, selected this talented group of European and American artists, and coordinated the artistic part of this debate, but she also introduced ENCATC to Edelman Brussels and attracted sponsors. We think she is an excellent example of an “artist entrepreneur” and we hope her example will be followed widely.

Exhibition

In the framework of the 4th Annual ENCATC Policy Debate “Financing the Arts in Challenging Times: Policies, Business Models and Good Practice from Europe and USA” participants were invited to attend a presentation and exhibition of four artists from both Europe and the United States.

Emmanuel Beyens

French/Belgian artist

Savina Tarsitano

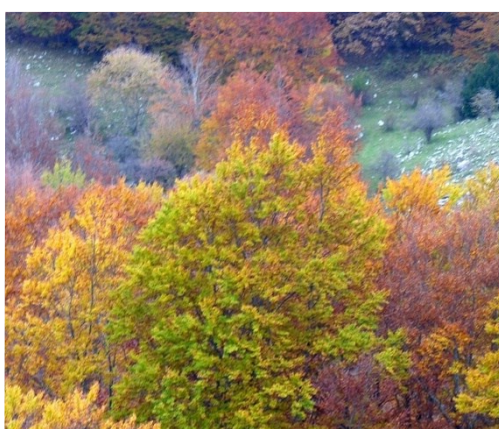
Italian artist

Mia Pearlman

American artist

Morris Rosenzweig

American composer



Credits: Music and Video Morris Rosenzweig
Credits: Photos Savina Tarsitano Calabria and Palazzo del Majno, Bereguardo, Italy
Credits: Emmanuel Beyens
Credits: Mia Pearlman

Participants

	Last Name	First Name	Institution	Job Title	Country
1.	Adam	Robert	Romanian Cultural Institute Brussels	Director	Belgium
2.	Agnetti	Mattia	Fondazione Musei Civici di Venezia	Executive Secretary	Italy
3.	Beyens	Emmanuel	- - -	Artist	Belgium
4.	Bishop	Zachery	European House for Culture	Project Manager	Belgium
5.	Bluds	Chris	- - -	- - -	Switzerland
6.	Bozano	Riccardo Raffaele	ISMO	Artist	Belgium
7.	Boulenger	Catherine	Kultur art bridge ngo	Art Project Manager	Belgium
8.	Buler	Anna	Theatre laboratory	Theatre Practitioner/ Cultural Project Manager	UK
9.	Bulta	Nuria	ICEC Catalan Institute for the Cultural Companies	Director Delegation Brussels	Belgium
10.	Castells	Helena	ICEC	Intern	Belgium
11.	Chantepy	Sevan	Edelman	Intern	Belgium
12.	Ciancio	Giuliana	- - -	Freelancer	Belgium
13.	Cogliandro Beyens	Gianna Lia	ENCATC	Secretary General	Belgium
14.	Colebunders	Luc	CroFun	CEO	Belgium
15.	Coumans	Sandra	- - -	Independent Art Professional	Belgium
16.	Craig	Jill	Edelman	Deputy General Manager	Belgium
17.	Cunningham	Florence	EEAS	President	Belgium
18.	Darley	Elizabeth	ENCATC	Director of Communications	Belgium

	Last Name	First Name	Institution	Job Title	Country
19.	Diez Garcia	Juncal	Cantabria Regional Office in Brussels	Junior Policy Officer	Belgium
20.	Fau	Emma	EUcapital	Founder	Belgium
21.	Fazi	Costanza	ENCATC	Trainee	Belgium
22.	Geukens	Anna	Culture policy unit, Province of Limburg	Policy Officer	Belgium
23.	Glory	Michael	- - -	- - -	Belgium
24.	Godin	Antoinette	St'art Invest SA	European Projects Officer	Belgium
25.	Grafulla	Elisa	KEA	Consultant	Belgium
26.	Grinberg	Michal	Avisa	Associate	Belgium
27.	Guardans	Ignasi	Cumediae	CEO	Belgium
28.	Hambouri	Ekaterini	European Commission	Policy Officer	Belgium
29.	Hemme	Lotte	LAHEMME	Researcher	Netherlands
30.	Heymans	Gudrun	Dep CYSM - Flemish Authority	Coordinator Creative Europe Desk	Belgium
31.	Hills	Gary	SEAP	Secretary General	Belgium
32.	Hriscia	Catalina	- - -	- - -	Romania
33.	Kalogirou	Ada	European Commission	Policy Officer	Belgium
34.	Kristoffersen	Elke	Centre for Fine Arts	Head of Funding – Foundations	Belgium
35.	Lagarre	Vincent	European Commission	Policy Officer	Belgium
36.	Lapierre	Hanne	Centre for Fine Arts	Assistant	Belgium
37.	Lorenzo Leronés	Gloria	European Commission	Desk Officer	Belgium
38.	Magnant	Catherine	European Commission	Deputy Head of Unit Cultural Policy and Intercultural Dialogue	Belgium

	Last Name	First Name	Institution	Job Title	Country
39.	Marques	MariaPaz	CultProd	Freelancer	Belgium
40.	Morantin	Charlotte	ECO (European Consulting Organisation)	Expert in cultural policies	Belgium
41.	Moulonguet	Matthieu	Rhône Alpes Regional's Office to the EU	Policy Officer	Belgium
42.	Myhrman	Malin	Edelman	Knowledge Manager	Belgium
43.	Myle	Brigitte	Kunsten en Erfgoed	- - -	Belgium
44.	Palmieri	Ira	European Commission	Expert	Belgium
45.	Parisi	Eleonora	VUB	Graduate Student	Belgium
46.	Peneva	Raliose	-	- - -	Bulgaria
47.	Peters	Philippe	Brabant Wallon	Actor	Belgium
48.	Power	Claire	- -	Arts Consultant	Belgium
49.	Rebulla	Patrizia	ULB	Doctorate	Belgium
50.	Reissig	Juliane	European Festivals Association (EFA)	Communications Manager	Belgium
51.	Rovito	Charlotte	Kuoni	Senior Project Manager	Spain
52.	Salanska	Silvia	Permanent Representation of Slovakia to the EU	First Secretary	Belgium
53.	Samouilidi	Myrto	- - -	Artist	Belgium
54.	Sanchez	Estefania	University of Granada	Art Historian	Belgium
55.	Scailteur	Véronique	Procter & Gamble	EU Affairs Officer	Belgium
56.	Schramme	Annick	University of Antwerp	Professor	Belgium
57.	Seroen	Jean-Dominique	ICHEC Brussels Management School	Professor	Belgium
58.	Sheppard	Philip	Zaparazzi sprl	CEO	Belgium

	Last Name	First Name	Institution	Job Title	Country
59.	Socratous	Demetra	ANTAMOSIS Group	Drama Teacher	Cyprus
60.	Suo	Johanna	TAG Gallery	Partner	Belgium
61.	Suppan	Claudia	Steiermark-Büro	Deputy Director	Belgium
62.	Svarce	Liva	Estonian Music and Theater Academy	Student	Belgium
63.	Tarsitano	Savina	European Cultural Parliament	Artist	Belgium
64.	Thienpont	Katrien	Permanent Representation of Belgium to the EU	Attaché	Belgium
65.	Urian de Sousa	Monica	European Commission	Programme Manager	Belgium
66.	Urzo	Federica	European Commission	- - -	Belgium
67.	Van Hille	Julian	South African Embassy	Marketing Officer	Belgium
68.	Van Rijckevorsel	Louise	Europa Nostra	European Affairs	Belgium
69.	Vittori	Mara	Fondazione Musei Civici di Venezia	Manager	Italy
70.	Volchenko	Nataliya	Youth Unit of Artists at the NGO "KATKA"	Independent expert	Ukraine
71.	Vouzelakou	Irini	British Council	Cultural Programmes Manager Greece	Belgium

About

Who we are

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organization gathering over 100 higher education institutions and cultural organizations in over 40 countries.

ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level. Supported by the Creative Europe programme of the European Union, ENCATC holds the status of an official UNESCO partner NGO and of observer to the Council of Europe's Steering Committee for Culture.

Our mission

"To stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology."

Our focus

As a cross-disciplinary network, ENCATC has eight Thematic Areas that stimulate innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

- Heritage ▪ Arts & Health ▪ Cultural Indicators ▪ Urban Management ▪ Cultural & Creative Industries ▪ Performing Arts Management ▪ Museums & Audience Policies ▪ Culture External Relations & Diplomacy

What we do

Our activities are structured around **5 strands**:

Advocacy

We develop and influence policies by engaging in advocacy actions through partnerships, advice, policy recommendations, consultations, meetings and public speeches.

Networking

Through a major Annual Conference, thematic forums, projects, activities and events, we enable academics, researchers, professionals, students, artists and policy makers to operate transnationally, find new audiences, share ideas,



projects, methodologies, experiences and research.

Building capacities

We offer our members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills and competencies.

Research

To anticipate the future and better understand the past, we promote access to cutting-edge research in the fields of cultural management and cultural policy.

Communication

We transform information into knowledge by collecting, analyzing, and disseminating information inside and outside the network through a number of communication tools.

Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture.

Membership is available on a full, associate and supporting basis for affiliate organizations such as educational and training institutions, foundations, cultural organizations, regional and local governments and any institution interested in cultural management and policy education.

Contact

info@encatc.org

Partners

Patron - The European Cultural Parliament



The “European Cultural Parliament” is a forum for European personalities in the fields of arts, culture and letters for dialogue, discussions and debate about crucial and burning issues of importance for European co-operation, European democracy and European culture. The belief of the “European Cultural Parliament” is that the European idea is based on a balance between respect for the diversity of cultures in Europe and cross-cultural tolerance and understanding. The purpose of the “European Cultural Parliament” is to strengthen the role of cultural and artistic ideas in the debate on the future of Europe. The Parliament will stand for common values, cultural identity and diversity as well as tolerance and will promote bridge building with other cultures.

www.kulturparlament.com

Partner - Edelman



Edelman is the world's largest independent PR firm with over 4,800 people in 67 offices worldwide. Edelman Brussels has a multinational and multilingual team of 30 people that provides strategic thinking and delivers high-impact campaigns, across the full spectrum of communications, providing quality services that enable its clients to engage with their stakeholders, build strong relationships and influence attitudes and behaviours in a complex world.

www.edelman.be

Partners - Creative Help Desk Vlaanderen and Wallonie-Bruxelles



Formerly Culture Contact Points, the Creative Europe Desks Belgium (CED Flanders and CED Brussels-Wallonia) are the official providers of information and resources on the Creative Europe programme for international cultural and creative cooperation in Belgium. They are part of the international CED network, with desks in each participating country in the Creative Europe programme. CED works in close relationship with both the

European Commission and the Executive Agency EACEA and with the national, regional and local authorities and cultural and creative operators. The Creative Europe programme aims to support the European audiovisual, cultural and creative sector. The different funding schemes encourage the audiovisual, cultural and creative players to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural and audiovisual works to reach audiences in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity.

www.cjsm.be/cultuur/themas/internationaal-cultuurbeleid/subsidies/creatief-europa
www.pcc-europe.be

Artistic Partner - The Bogliasco Foundation



The Bogliasco Foundation was created in 1991 by a group of artists and scholars from Italy, Switzerland, and the United States. Since 1996, the activity of the Foundation has been to run the Liguria Study Center for the Arts and Humanities where during seventeen years of activity it has hosted almost 650 fellows from 40 countries providing residential fellowships for qualified persons working on advanced creative or scholarly projects in the arts and humanities. Bogliasco is a little town situated on the south eastern city limits of Genoa in northern Italy. The Study Center is one of the few residential institutions in the

world dedicated exclusively to the humanistic disciplines. Approximately 50 Bogliasco Fellowships are awarded each year after a very careful selection process of the applications received, carried out by the Foundation's Advisory Committees in Italy and the United States. The applicants for Fellowships are expected to demonstrate significant achievement in their disciplines, commensurate with their age and experience and must submit descriptions of the projects that they intend to pursue in Bogliasco. An approved project is presumed to lead to the completion of an artistic, literary, or scholarly work, followed by publication, performance, exhibition, or other public presentation.

www.bfge.org

Artistic Partner - TAG bxl



TAG bxl wants to reconcile the public with art by offering a variety of unique contemporary pieces by emerging artists at affordable prices. TAG bxl aims to constantly offer new and interesting artists and artworks to a wider audience. The gallery offers more than 200m² of exhibition space at the heart of the Marolles district, a hub of the European art world. We have noticed that art is often (wrongly!) associated with a certain elite as if it would be reserved only for those with the

knowledge and the means to buy art. We think this prevents art from developing freely, not only for the artists who cannot find places to expose, but also for the potential clients that may not be able to spend large sums of money and turn it into non-art solutions (like posters or reproductions). This is where we come in! We would like to serve as a stepping stone gallery: by giving artists the opportunity to expose their works and offer a large variety of authentic pieces of art at affordable prices.

www.tag-bxl.be

Host - The Centre



The Centre

The Centre is Edelman Brussels' forum for debate and public engagement, allowing people engaged in shaping Europe's development to share ideas and views. It is both an incubator of ideas – hosting seminars, round tables, book launches, debates and a range of social events; and an instigator of ideas – collaborating with think tanks, foundations and other thinking communities globally to provide a different perspective and revitalize debate on the major issues of the day.

www.edelman.be/the-centre

Supporter - Gal Kroton



The Gal Kroton's activity started after the creation and approval by the European Union as a LDP (Local Development Plan), which covers 27 municipalities of the Province of Crotona and an area of 1716.75 square km. Functioning in the LDP framework, Gal Kroton aims to create an organised system among the different sectors of the rural economy centered on an integrated and eco-compatible development that wishes to promote local products and untapped local potential. In particular, the aim is to protect biodiversity for the preservation of a genetic, economic, social and cultural heritage, often orally transmitted from farmers and artisans, that is extremely interesting, rich and complex. Actions are also carried out to promote sustainability in order to stimulate the revival of sustainable agriculture. This particular type of agriculture is useful to counteract the negative environmental impacts, preserve the productive capacity of the land and encourage to make sustainability the structural basis of local agriculture. Sustainability ensures as well the viability of local agriculture through processing, research and introduction of new technologies for a stable and reliable local development process, for transnational and international cooperation and for the enhancement and promotion of the Mediterranean culture through the creation of networks between rural areas.

www.galkroton.it

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