

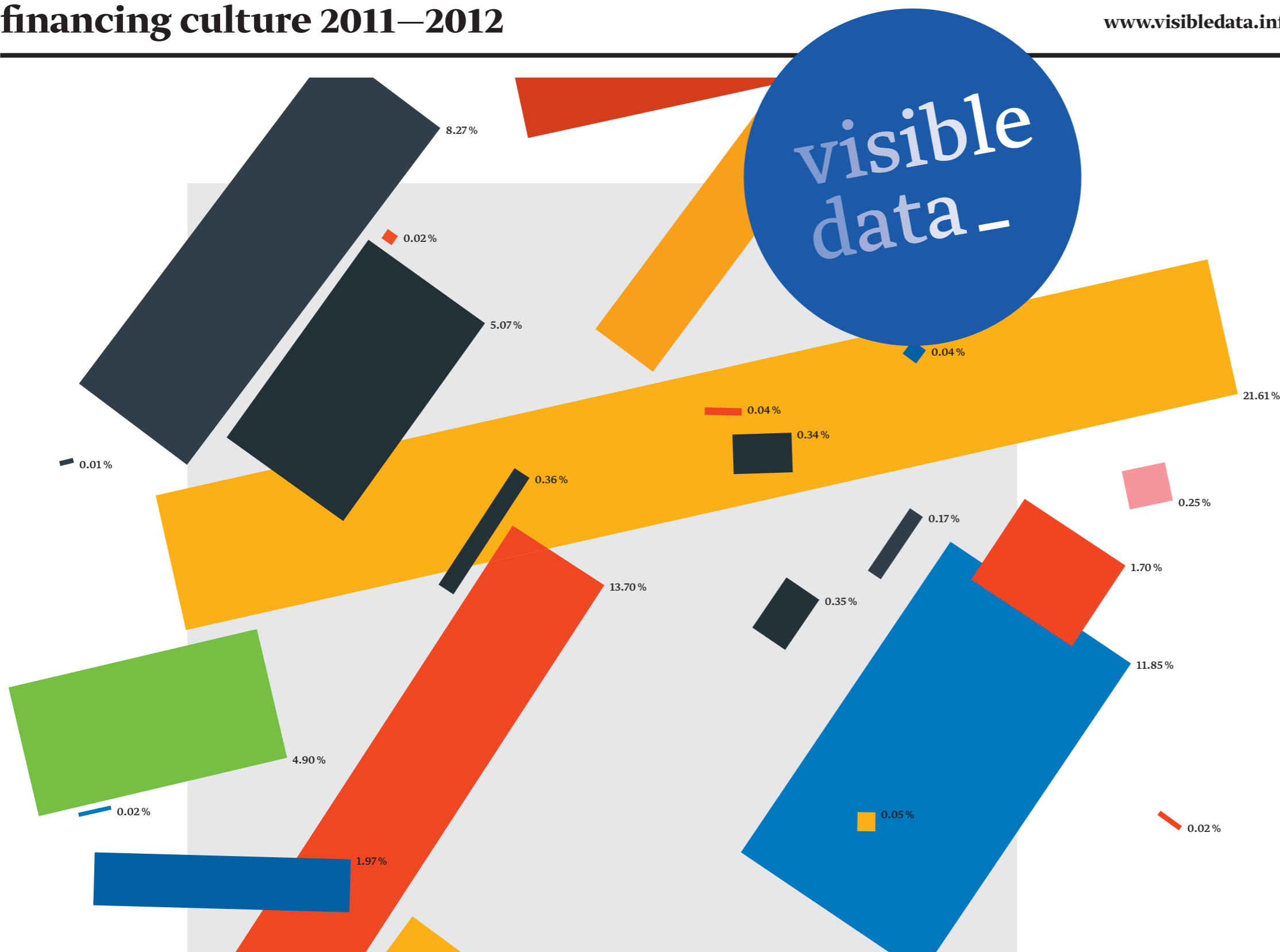
Visible Data

Czech Republic
Hungary
Netherlands
Poland
Serbia
Slovak Republic

financing culture 2011–2012

www.visibledata.info

free of charge



Financialization Clarity

“Statistical thinking will one day be as necessary for efficient citizenship as the ability to read and write!”
H. G. Wells

Visible Data Project searches possible models of structuring data in the field of financing culture, where there is usually a lower level of interest for information design and visualization. Data about economics, demographics and financial resources is the most visually represented, where culture is still not in the main focus of researches, where power relations are more sophisticated and therefore not so attractive or dramatic. In Europe, especially in Eastern Europe, financing culture is still based mainly on governmental funding. In this sense, it is of a great importance for public to efficiently monitor the taxpayers' money. Although culture has minimal portion of general budget, it is still a significant number, especially considering numerous non-profit cultural subjects that are dependent on it. For citizens, financial public budget items and their interconnected relations are highly abstract, unattractive and incomprehensible things. Sometimes, governments and municipalities intentionally preserve this complexity, as such, thus remaining known to a very small circle.

Comparative research through various information visualizations of different budget items and structures provide a better insight of how micro and macro cultural financial policies are functioning. Visualizations are delivered after thorough research and development of graphic

and program application which are made by a group of international designers, artists and programmers. The cultural scene lacks a clear picture about what exactly is supported by decision-makers, what amount is allocated and from what budget line. It is quite usual that a smaller portion of a culture budget is allocated to public calls for proposals and projects with the greater part going to non-transparent beneficiaries, opening to different kinds of corruption. This is the case not only with cultural spending, but it is also connected with general budget management in other social areas and budget items.

The Visible Data Project improves the capacity of cultural organizations by giving the tools for efficient public policy monitoring and analysis. With a better transparency of the decision making processes, civil society organizations can better and more efficiently monitor and analyse public policy, enabling a stronger position of the NGO cultural and activist sector in advocacy and cultural policy making. Visible Data is an action that highlights the issue of transparency of financing culture at a local, regional and national level by combining social and data research with attractive tools of visual communication, such as data visualization graphics. Although information visualization has its limitations in realizing long-term goals in cultural policy-making, it can provide policymakers and advocates with powerful tools that can be used in realization of cultural policies.

In the Visible Data Project, graphic designers, web designers, programmers, sociologists, cultural policy

researchers, artists and theorists collaborate together. The emphasis on the work with students is on their critical thinking and their approach to the matter of visualization, meaning that there should be awareness of how information visualization could be manipulated and misused.

Besides analyzing and researching the structure and meaning of data, designers and researchers involved in the project develop various models of formal representations of data visualization. Formal elements include graphical and artistic experiments combined with structured computer programming that is the backbone of graphical user interface. The key issue is to implement interdisciplinary and collaborative conditions in design practice, thus enabling design to act in wider social scope and without limitation to be service oriented activity mostly, as it often is the case. Design is becoming the subject of everyday social transformation; design scene is becoming aware of its social and political impact and it is slowly abandoning its supposed neutrality in dealing with the power it possesses.

Visible Data is a long term project with the aim being to support the involvement of the public in decision-making processes, in this particular case in the field of culture and non-profit sector, to show to decision makers and executive government that their activities are monitored by public and to investigate cases when governmental activities are secretive. In the situation when media are mostly directly governed by the state, or controlled by the capital that is interconnected with the government and, moreover, budget legislation and budget allocations are barely analysed and monitored by media.

Visible Data – Culture Financing is a project arising out of the need of different stake-holders in the field of culture, specifically those independent and non-governmental ones.

This need is described through the very name of the project, Visible Data, and emphasizes contemporary information noise when information today's often more hides and less shows. Crucial social issue today is how information is stored, distributed and, in particular, how it is structured. If the access was the keyword in the nineties, the keyword today is the search. The politics of search includes systems of information gathering, retrieval and visualization. In the recent past, the visualization of information used to be a helpful tool to understand the complex nature of human society. Since this complexity is exponentially growing, the demand for different kinds of mediators and agents is being essential.

The Visible Data Project in 2011 compares six European countries (Czech Republic, Hungary, Netherlands, Poland, Serbia and Slovakia), their overall budgets and budgets for culture at the national, regional and municipal level. The publication also contains texts about cultural policies in different European countries. These texts and interviews offer an insider view on local cultural policies and so budget decisions can be analysed with better accuracy, knowing different cultural policies. With the financial crisis, governmental cuts in cultural spending came first and, in some examples, these cuts were more than radical, creating existential problems, culmination of precarity and even threatening the existence of organizations. The project also presents some examples of good and bad practice in the field of cultural policies that were developed during workshops with students and designers in different European countries.

Although the laws regulating national budget belong to the most important decisions of a state, it is presented to the public and media as a highly complex operation and therefore only very few within society have the privilege to clearly

understand why certain budget is shaped in that specific way. Decisions about the budget also carry a sense of mystification, a mystification of one process in which on the contrary all society should be more involved, and where these decisions should be presented as a much clearer and comprehensible way to the public. Media situation helps this “secretive operation”, because public audience has rare opportunity to see or read clear analysis of the budget, to see or to read about how budget changes can influence life in the next 365 days. There is also a specific cultural frame that normalizes the situation where majority of the population doesn't want to know what budget items mean.

Although financial sector has global boom in the last 30 years, abstraction of financialization is widening the gap between “Those Who Know” and the others. The same goes with the case of the state budget. Those Who Know don't want to share “the knowledge” with the others. Some people don't even demand it. If the financial system could be compared with the theological-religious system, than those who operate with financial flows and its laws could be described as clergy of secularized-financialized transcendentalism. Others should hope and believe that clergy knows what clergy is doing, so they will successfully secure stability of the society.

Compared to row data, image is in most cases easier to comprehend, especially in the time when visual mode of production is dominating. Visualization of data, in the case of the budget, has power to make the abstraction of data of the budget items and clearer to concretized it in the eyes of the audience. Although visualization of data is not neutral, although it is always subjective, it calls the wider public to be involved in the wider discussion about this important issue.

Text by Kristian Lukić

Workshop Visible Data



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

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

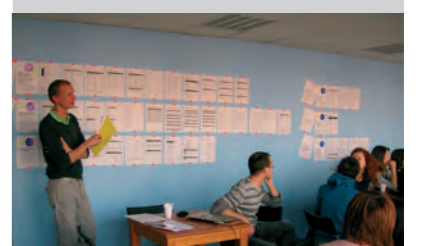
Workshop Visible Data: public funding



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

During these three days, students, young designers and artists from Serbia were creating a series of analyses and graphic visualisations of the information on budget distribution for The Republic of Serbia, AP Vojvodina and the city of Novi Sad for the year 2011. They were creating new visualizations and infographics on these data sets with the aim being to reflect actual problems and issues of cultural policy in Serbia.

Workshop Visible Data



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

During these four days, participants were creating a series of posters on researched data with aim of reflecting actual problems in financing of culture in Slovakia. Results are exhibited in Bratislava during the Visible Data Exhibition and will be presented in a form of guerilla campaigns for the public in the city of Bratislava during this exhibition.

Presentation Visible Data



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

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

Public discussion Public Secrecy – Case of Commissions

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

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

Exhibition Financialization and Cultural Policies

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

The Financialization and Cultural Policies Exhibition form a part of the long term project Visible Data that explores possible models of structuring the data in the field of culture financing and nonprofit sector. The exhibition presents works of designers and artists who present their views on the issues of budget policies and influence on culture policies.

Exhibition Visible Data, financing culture

Place: Gallery PF01, Bratislava, Slovakia
Date: December 13, 2011 – January 31, 2012
Organization and curator: Open Design Studio
Exhibiting authors: Marina Armuš (RS), Anna Bárdy (HU), Marko Brkić (RS), Elena Čaniová (SK), Marek Chmiel (CZ), Miloš Čosović (RS), Miroslav Dajč (RS), Ex Lovers (CZ), Abel van Gijlswijk (NL), Ábris Gryllus (HU), Gergely Hangyás (HU), Marco Hendriks (NL), Hana Hudáková (SK), Ana Jablonowska (PL), Marcin Kacperek (PL), Juraj Kočár (SK), Lukáš Kijonka (CZ), Dawid Korzekwa (PL), Katarina Lukić Balážiková (SK), Roman Mackovič (SK), Dawid Malek (PL), Jakub Mašita (CZ), Alicja Masiukiewicz (PL), Branislav Matis (SK), Veronika Melicherová (SK), Boris Meluš (SK), Martin Mistrik (SK), Tomasz Niemiec (PL), Predrag Nikolić (RS), Ivana Palečková (SK), Hristina Papadopulos (GR/RS), Basia Pospischil (PL), Ivana Radmanovac (RS), Małgorzata Rusin (PL), Anna Salomon (PL), Lubica Segečová (SK), Lucia Šimková (SK), Jiří Toman a Barbora Toman Tylová (CZ)

The main concept of the exhibition is to reflect the lack of interest in cultural policy in Slovakia. One part of the exhibition presents individual visions on and visualizations of various data showing actual problems in Bratislava and Slovakia regarding culture financing and cultural policy. Other part of exhibition presents visualizations of national, regional and municipal budgets for culture from 2011 in Slovakia, Serbia, Netherlands, Hungary, Poland and Czech Republic created by graphic designers and artists from the stated countries. One part of the exhibition is presenting website www.visibledata.info, which is one of the main outputs of this international project where visualizations are generated by choosing specific data sets and design and so can be used by the public.

Public discussion Follow the Money Trail

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

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

Financing of culture

The interview gives a short overview on the problematic issues of financing culture in Serbia, Slovakia, Hungary and Poland through three answers given by the members of the organizations involved in the Visible Data Project. Kristian Lukić from the Institute of Flexible Cultures and Technologies – Napon, Fatime Plótár from Momeline, Katarina Lukić Balážiková from Open Design Studio and Angelika Gromotka and Magdalena Sówka from STGU shared their ideas, opinions and thoughts concerning financing of the culture in their countries. The authors of texts are cultural activists, graphic designers and media theorists.

What do you think from your perspective as organization active on cultural scene, what are the main problems of financing culture in your country?

Institute for Flexible Cultures and Technologies – Napon: The first and biggest difficulty is something that is, more or less, connected with a specific problem of almost all post-Yugoslavian countries. Certain cultural infrastructures started to flourish during 50's and 60's. Until 90's, there was a significant number of institutions that were relatively successful. During the nineties (especially in Vojvodina and Serbia), because of the war and international sanctions, almost all of these state institutions lost financial support for programs, but their kept employees and preserved social peace. Years passed and public institutions atrophied, being unable to cope with dynamics of networked conditions that boomed, especially developed after 2000.

Momeline: As in other former communist countries, the process of transition has caused a crisis in the system of financing culture. In addition to decreasing GDPs and reduced state budget, the population showed less interest in culture and the arts during the years of reorientation. The main channels of financing had, however, become more stable and there has been a certain increase of resources in some areas. Nevertheless, the prevailing mood is that public funding is lagging behind needs and the difficulties of the state budget do not promise fast remedy to this perception.

Open Design Studio: As far as we have observed from our position as graphic designers and culture activists who are applying for grants, there are more main problems in Slovakia relating to financing of independent culture. The first one is the inefficiency of financing. The main money flow goes through the Ministry of Culture. Bratislava Self-Governing Region and the City of Bratislava have a really bad policy regarding financing of culture. The highest amounts flow to institutional culture and these public structures still have not developed any standard grant program for supporting the independent culture scene. Just to mention one example – NGO sector in Bratislava gets only 0,98% of the whole cultural budget and that is shame in current state of democratic society and for the capital of Slovakia.

The second big problem is the bureaucracy in the application processes. The time subjects are spending with preparing application forms and collecting all necessary documents is really enormous. What is also quite painful is the fact that this process causes a financial loss from the beginning – time is money. The time spent on these applications will never be returned and the ex-

penses can never be covered from such small grants.

The third problem is the inefficiency in financing both sectors. Cultural institutions directly connected to the public financial source have the expenses relating to their facilities, technical supports, salaries, energy all covered automatically. On the other hand, institutions receive less for producing program and employees often lack motivation to apply for additional grants. The problem faced by NGO sector has reversed consequences. The nature of all grant programs is defined to help financing program rather than their own existence. NGO's through grant systems and public tenders are allowed to apply for a support of their programs, but these don't cover the rest of the costs, such as electricity, rent, telephones and other regular fees or operating costs. Without involving own private financing or connecting with private sector, the members of NGO's often don't have their own offices where they could organize their working meetings (they often meet in cafes and restaurants), there have no salaries on regular basis, so literary they cannot live from these activities. Their work looks like voluntary, however their agenda of most of them is really serious and professional.

STGU – Association of Applied Graphic Designers: Both society and authorities have insufficient awareness of the fact that the culture is essential and is the key in shaping responsible social attitude. There is a conviction, that expenses allocated for culture are large enough (but mostly it's like a drop in the ocean of needs), not mentioning that culture is not earning money for itself. People completely forget about shaping minds, about non-material profits, aesthetic qualities, gained thanks to culture, which are completely invaluable. Very often getting finance for cultural activities crash into a wall of endless, complicated bureaucracy and incompetent people.

On the other hand, we have grants from different sources (governmental, private and foreign grants) and creative people have some possibilities to get the money for their ideas – that's how we developed many cultural events, which are now in the commercial and self-financed sector.

Why do you think the culture is so underfunded?

Institute for Flexible Cultures and Technologies – Napon: On the opposite side there is NGO sector and individuals that are operating in highly precarious conditions with constant threat of a burnout. NGO sector in culture contributed a lot in ending the Milošević era and helped the opposition at that time. But soon after, the new political actors started to marginalize independent sector of culture, and avoided the structural reform of public cultural institutions on the one side and to support independent NGO cultural sector on the other. The general idea that was apparent in 2002/2003 was to bring "know how" from the NGO scene to public institutions (which basically means that public funded institutions include project oriented and grant seeking models, having support of workers and practitioners from NGO), and bringing more sustainable model (and finance) from public institutions and state, thus lowering precarious conditions in independent sector. But instead of that, the situation is still more or less the same: there is huge chunk of cultural budget that is going to quite a number of employees in public cultural institutions and less for content. Independent cultural sector is frustrated since often it has international communication and numerous activities, but its experience and expertise is not of great use for state cultural sector. Another weakness is that NGO sector is not

working together in advocacy issues, but recent developments show that this is changing, and that independent nonprofit scene is starting to organize slowly, but it is visible.

Momeline: In these transitional times of economic crisis, culture is not of foremost importance when it comes to financing. In Hungary, cultural financing is mainly centralized. Private funding in Hungary, although it exists, is not typical because the spending power and range of possible funders is much more limited than in Western Europe.

Open Design Studio: It's a well known fact, that culture has always been of a marginal interest unless it was used for political or ideological purposes. In Slovakia we call this discontinuity. It appears in all sectors, so its visible also in culture. The country that has always been a part of a bigger system, the state that is still very young and have started without having real experiences in governing can not promise big or revolutionary thinking. Lets see it in some short historical overlook. In 1990–2002 within Czech-Slovak Federal Republic dominant was to reinforce Slovak national identity. After splitting and founding the Slovak Republic in 1993, the Government supported mostly the national culture with autocratic methods which lasted until 1998. Even the Slovak Government did not proclaim culture as an important part of national and international politics. The content of official State declaration talking about some culture politics was depleted, hesitant and non-systematic. The Official Governmental program declaration of 2002 is also missing visions and goals that Slovak culture should be focused. Furthermore, there are no solutions as to how we should face the pressures of globalization. After entering Euro-Atlantic structures, Slovakia has entered the domain of global culture. However, our own local evaluation is still missing. There is no real cultural policy and no real explanation of which values we are following. The question is not about experiencing the crisis of cultural policy. The question is if we even have one.

STGU – Association of Applied Graphic Designers: Culture is still treated as a department, where authorities make cuts and are looking for ways to save money to be used for other departments. This part of our lives is underestimated. The lack of imagination and lack of awareness or interest of the authorities is to blame for people not thinking about culture as a basis for modern, democratic and well prospering countries at the arena of international politics. On the other hand, it is understandable that politicians care at first about the basic qualities of strong economical areas, such as industry, health care, highways etc. because strong and rich society can afford the culture.

Do you see any specific solutions of solving this problem?

Institute for Flexible Cultures and Technologies – Napon: If we are talking about Europe, it is mostly because we are witnessing global re-composition of power where Europe is trying for counter productivism of the East. This means that all the "unproductive" elements (in economic terms) in European societies will experience bigger cuts. The concept of artistic and cultural production from the second part of the 20th century in continental Europe is slowly vanishing and it seems it is going more closely to Anglo-Saxon concept of culture. That means entering the game of public demand and a quick delivery. Culture will be more seen as a potential brainstorm area for economical and technological boom, rather than something that is needed in the process of individual and social enlightenment and emancipation. In this sense, the European cultural policies are slowly becoming

orientated toward general European reconfiguration from the concept of welfare state & culture for all to the concept of intense productivism & culture for those who can contribute to productivity mode and those who can pay. Those who fulfill these expectations will be much more financially secured. For the others, there is only possibility in solidarism and common efforts in the fight against imposed precarisation.

Momeline: A comprehensive state financing program should be elaborated with the involvement of professional organizations. In addition, the introduction of an Arts & Business approach with the synthesis of the state, the business and cultural spheres would be welcomed and would result in quality improvement, professionalism and a mutual set of values.

Open Design Studio: Major changes in Slovakia can be proceeded only if the public and politicians will finally agree with having regular discussions, when cultural actors will stand together and fight for their position and when politicians start to perceive culture not as a natural phenomenon that is developed autonomously. Financing of culture can be effective only if the following things are changed: politicians want to communicate and discuss with the cultural scene, cultural actors will be more active and more politically engaged, regional and local governments will create regular granting systems for distributing more financial resources for independent cultural scene, cultural infrastructure will be more supported, Bratislava as the capital city will finally support financing and opening of its internationally recognized Cultural center, Kunsthalle, the Museum of Contemporary Art and the Museum of Design, Architecture or Applied Arts, Bratislava will also support independent culture production as opposed to supporting only institutions and theatres, mass money wasting will be stopped and instead of that used to develop cultural infrastructure and, finally, individuals or groups will organize more projects like this one, because if there is no radical public discourse, none of these things will start to change.

STGU – Association of Applied Graphic Designers: People definitely have to change the way in which they perceive culture (not only authorities, artists, 'ordinary' people, people who work in cultural institutions as well). People usually perceive culture through the prism of cultural centers and museums – dull, not inventive and too fossilized institutions functioning on the organization schemes which were appropriate 20 (or even more) years ago. People have to open up for new ideas, innovations and they need to learn from each other, from experience of others. They have to compare their points of view, discuss solutions and take actions; not only talk about change.

Maybe, a good solution is to rearrange the structure of cultural institutions and organizations in Poland. There is a strong need to refresh the formula. A structure based on projects seems to be a very good alternative. It works for artistic agencies – bigger, more commercial ones can bring money in and thus such an institution can survive and invest in other smaller or more sophisticated projects. Other issue – simplification of the procedures relating to awarding grants. Institutions (and their budgets) would become more independent from clerks' decisions. And maybe, the joint efforts and cooperation of people working in culture, media, art as well as managers, journalists, public relations specialists, people from different fields, politicians, businessmen, etc. to learn how to efficiently manage such a large and diversified issue as culture is (which represents country abroad).



See visible budgets online!

www.visibledata.info

Czech Republic

State Overall Budget 2011: Comparison of all sectors

authors of visualization
Ex Lovers (CZ)

Czech Chart

State institutions are fully or partly dependent from state and its financial support. Money from the state is to them like nutrition to a child. Some of them are well-fed, some are surfeited and some are underfed. Only the state decides about who will stay alive and full of energy as well as about who drops dead from malnutrition. Salami seems like the right food for the visualisation. Everybody knows it, can imagine its nutrition value and the Czechs like it. Salami is also linked to incrementalism – a method often used in politics – in Czech called “salami method”. The political method typical for adding or taking away unnoticeably little by little instead of a few large jumps. Just like cutting off a stick of salami.

Source

The Act No. 487/2009 on the State budget of the Czech republic for 2010. Appendix No. 3 - General overview of state budget expenditures in sectors. Available on the internet: Ministry of Finance CR. <http://www.mfcr.cz/cps/rde/xbcr/mfcr/487_2009_P3_pdf.pdf>
Proposal of revenues and expenditures of particular budget sectors and state funds for 2012-2014. Available on the internet: Ministry of Finance CR. <http://www.mfcr.cz/cps/rde/xbcr/mfcr/TABULKY_Navrhy_prijmu_a_vydaju_-_Rozpocet_2012-2014.pdf>

Total budget

1 190 700 908 (thousand CZK)

01. Ministry of Labour and Social Affairs 40,63 %, 483 781 377	30. Office of the President 0,03 %, 339 045
02. General Treasury Administration 13,32 %, 158 658 634	31. State Office for Nuclear Safety 0,03 %, 335 669
03. Ministry of Education, Youth and Sports 10,67 %, 127 086 415	32. National Security Authority 0,02 %, 244 671
04. State Debt 6,59 %, 78 491 134	33. The Office for Personal Data Protection 0,02 %, 187 689
05. Ministry of the Interior 4,44 %, 52 877 539	34. Industrial Property Office 0,01 %, 166 966
06. Ministry of Agriculture 4,31 %, 51 336 986	35. The Institute for the Study of Totalitarian Regimes 0,01 %, 150 968
07. Ministry of Defence 3,69 %, 43 878 417	36. The Constitutional Court 0,01 %, 145 771
08. Ministry of Transport 3,58 %, 42 570 979	37. Office for the Protection of Competition 0,01 %, 138 868
09. Ministry of Regional Development 2,71 %, 32 217 793	38. Czech Mining Office 0,01 %, 126 217
10. Ministry of Industry and Trade 2,09 %, 24 849 907	39. Energy Regulatory Office 0,01 %, 100 725
11. Ministry of Justice 1,68 %, 20 058 532	40. The Office of the Public Defender of Rights 0,01 %, 93 800
12. Ministry of the Environment 1,44 %, 17 090 710	41. Council for Radio and Television Broadcasting 0,005 %, 54 253
13. Ministry of Finance 1,28 %, 15 188 284	
14. Ministry of Culture 0,61 %, 7 294 982	
15. Ministry of Health 0,57 %, 6 820 824	
16. Ministry of Foreign Affairs 0,47 %, 5 571 259	
17. The Academy of Sciences 0,41 %, 4 865 777	
18. Czech Office for Surveying, Mapping and Cadastre 0,25 %, 2 962 497	
19. Czech Science Foundation 0,21 %, 2 460 890	
20. State Financial Assets Management 0,18 %, 2 100 000	
21. Administration of State Material Reserves 0,15 %, 1 843 605	
22. Security Information Service 0,10 %, 1 166 001	
23. Czech Statistical Office 0,10 %, 1 133 685	
24. Chamber of Deputies of the Parliament 0,09 %, 1 081 439	
25. Technology Agency 0,07 %, 849 477	
26. The Office of the Government 0,06 %, 706 654	
27. Czech Telecommunication Office 0,05 %, 628 313	
28. Supreme Audit Office 0,04 %, 535 640	
29. Senate of the Parliament 0,04 %, 508 516	



Hungary

State Overall Budget 2011: Comparison of all sectors

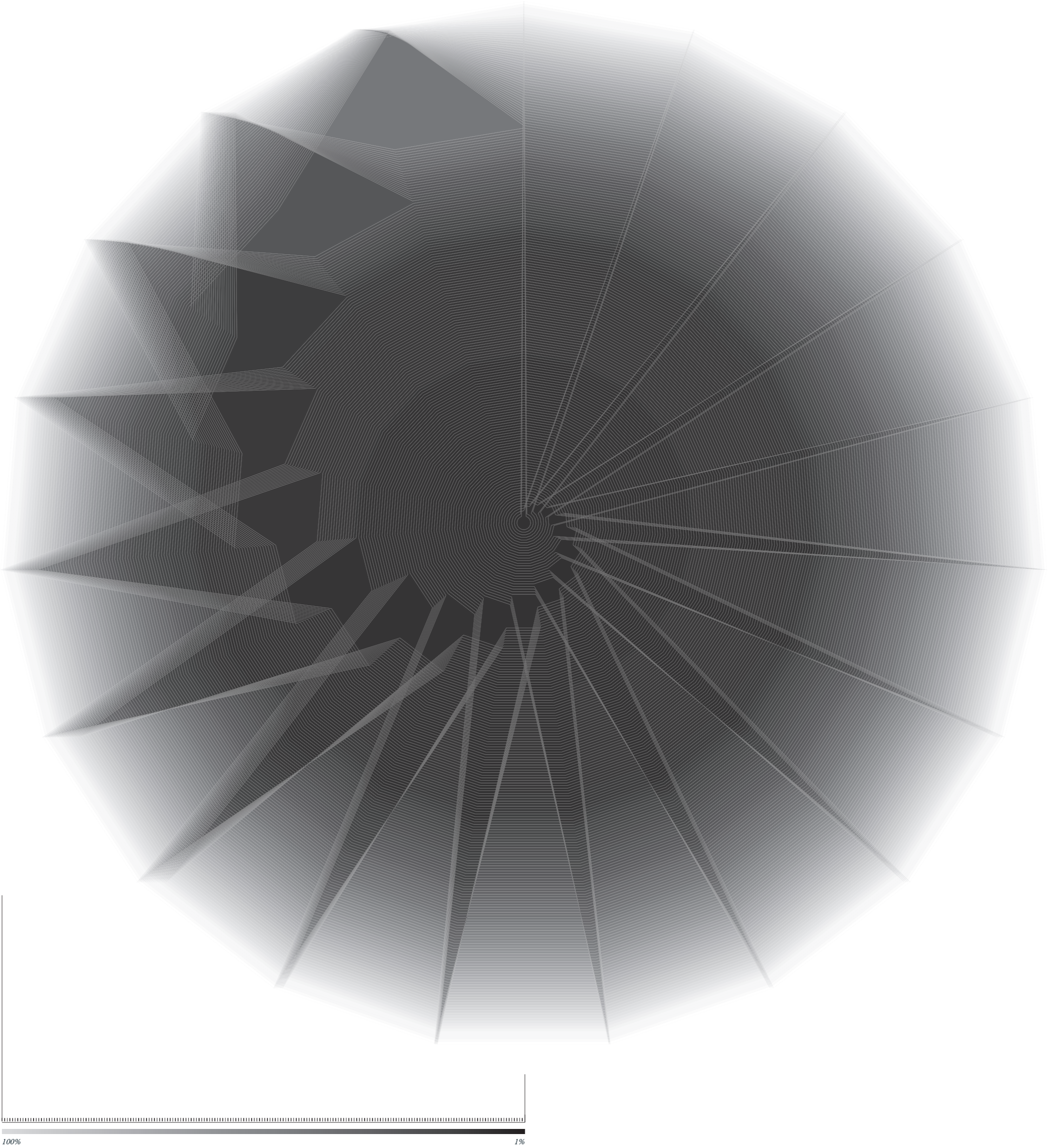
author of visualization
Abris Gryllus (HU)

Balloons and Needles

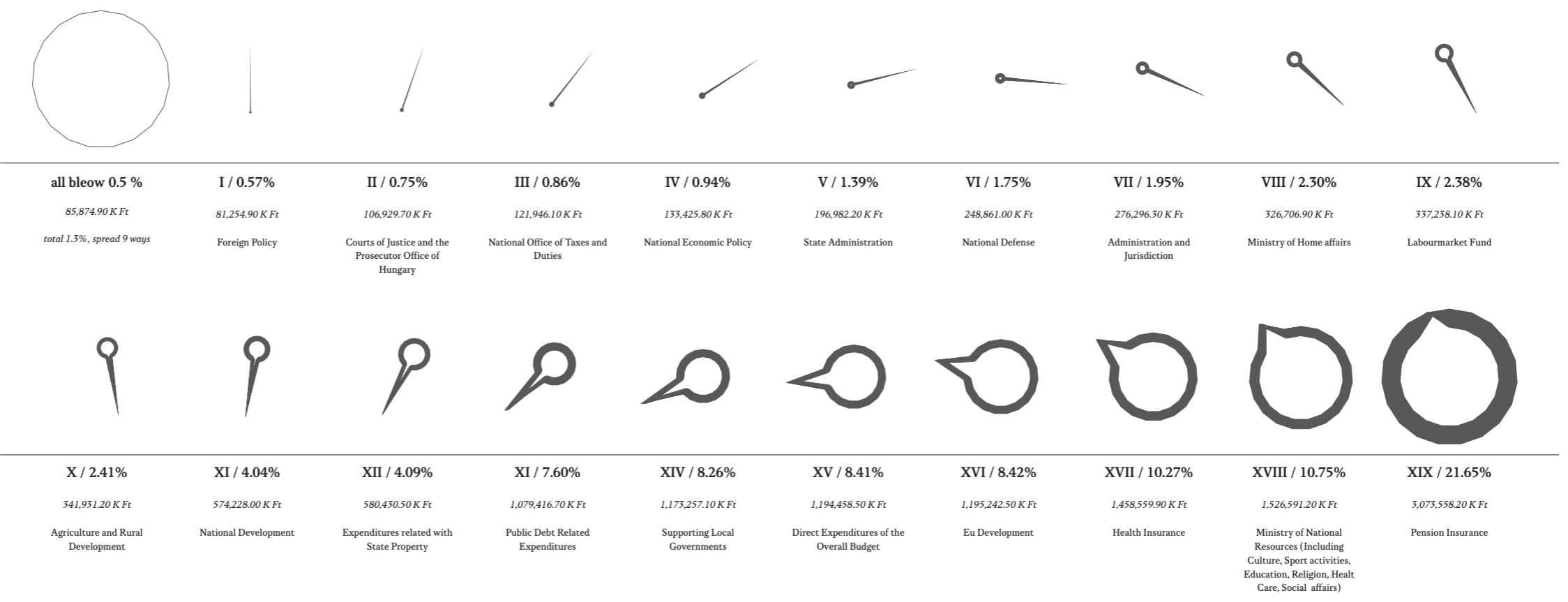
The basis of this infographic is a concentric regular polygon with as many angles as many directions the fund goes. Starting from the smallest amount, from the inside of the structure, we render and connect various numbers of concentric shapes to each angle, depending on their percentage value.

Source

Law about the State Overall Budget of 2011; Online:
http://jogszabalykereso.mhk.hu/cgi_bin/njt_doc.cgi?docid=131536.563200



100% 1%



Poland

State Overall Budget 2011: Comparison of all sectors

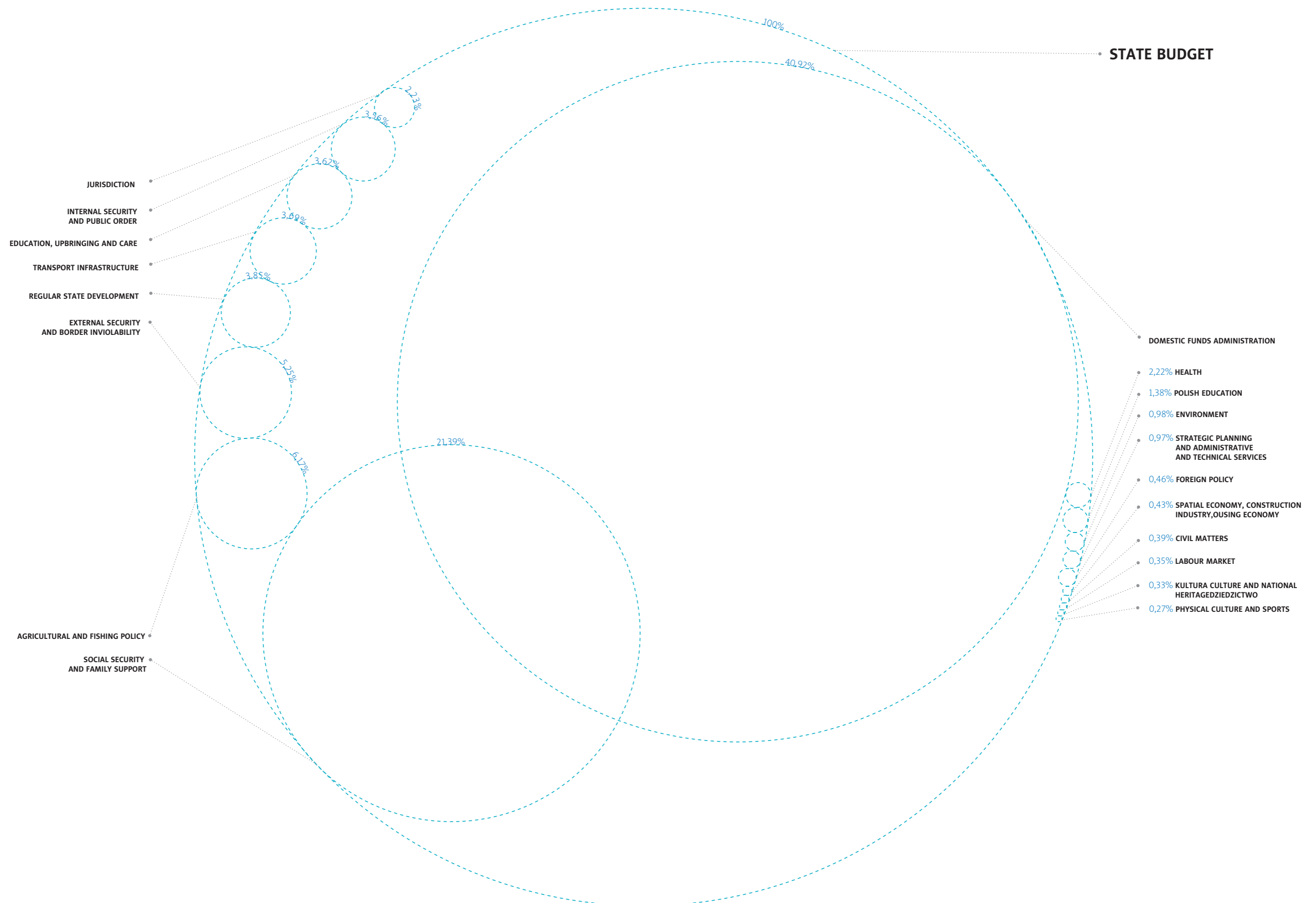
author of visualization
Marcin Kacperk (PL)

Eye Catcher

An eye-shaped visualization is as simple as an optical lens – particular positions of a budget show where they are placed. It is very eye-catching. The budget is like the eye for the whole country.

Source

All informations about state budget are taken from Ministry of Finance page, where is Budget Act and it can be downloaded from this page: <http://www.mf.gov.pl/dokument.php?const=5&dzial=32&id=238289>



Serbia

State Overall Budget 2011: Comparison of all sectors

author of visualization
Ivana Radmanovac (RS)

Budget of Republic of Serbia
804.947.313.000,0 DIN 796.189.231,45 EUR 100,00% ▲

a*h/2

This infographic is based on a grid consisting of many triangles. These triangles are randomly filled with colors. Every triangle has a color that corresponds with the color of a given budget category (which is placed under the grid). The number of triangles filled with the same color corresponds with the percentage of the given category.

Source

Transparency Serbia



FREQUENCY



CHANGE COLOR

CLEAR

SAVE AS

▲ Ministry of Education 143.354.570.000,00 DIN 141.794.826,90 EUR 17,81 %	▲ Ministry of Science 19.109.763.000,00 DIN 18.901.842,73 EUR 2,37 %	▲ Ministry of Youth and Sports 4.604.974.000,00 DIN 4.554.870,43 EUR 0,57 %
▲ Ministry of Labor and Social Policy 118.033.177.000,00 DIN 116.748.938,67 EUR 14,66 %	▲ Ministry of Health 15.598.136.000,00 DIN 15.428.423,34 EUR 1,94 %	▲ Security Information Agency (BIA) 4.101.386.000,00 DIN 4.056.761,62 EUR 0,51 %
▲ Ministry of Defense 73.335.470.000,00 DIN 72.537.556,87 EUR 9,11 %	▲ Ministry of Environmental Protection 21.717.051.000,00 DIN 21.480.762,61 EUR 2,70 %	▲ Ministry of Mining and Energy 2.637.697.000,00 DIN 2.608.998,02 EUR 0,33 %
▲ Ministry of Interior 53.421.379.000,00 DIN 52.840.137,49 EUR 6,64 %	▲ Ministry of Justice 13.482.190.000,00 DIN 13.335.499,51 EUR 1,67 %	▲ Ministry of Public Admin. And Local Self-Gov. 1.298.362.000,00 DIN 1.284.235,41 EUR 0,16 %
▲ Ministry of Economy and Regional Development 46.721.872.000,00 DIN 46.213.523,24 EUR 5,80 %	▲ Ministry of Trade and Services 6.180.638.000,00 DIN 6.113.390,70 EUR 0,77 %	▲ Ministry of Telecommunication 2.428.751.000,00 DIN 2.402.325,42 EUR 0,30 %
▲ Ministry of Agriculture 32.593.228.000,00 DIN 32.238.603,36 EUR 4,05 %	▲ Ministry of Culture of Republic of Serbia 6.121.888.000,00 DIN 6.055.279,92 EUR 0,76 %	▲ Ministry of Religious Affairs 644.687.000,00 DIN 637.672,60 EUR 0,08 %
▲ Ministry of Infrastructure 23.418.188.000,00 DIN 23.163.390,70 EUR 2,91 %	▲ Ministry of Foreign Affairs 5.648.488.000,00 DIN 5.587.030,66 EUR 0,70 %	▲ Ministry of Human and Minority Rights 5.081.060,00 DIN 5.025,78 EUR 0,00 %
▲ National Investment Plan 32.394.729.000,00 DIN 32.042.264,09 EUR 4,02 %	▲ Ministry for Kosovo and Metohija 4.489.369.000,00 DIN 4.440.523,24 EUR 0,56 %	▲ Rest of budget institutions 173.332.680.000,00 DIN 171.446.765,58 EUR 21,53 %
▲ Ministry of Diaspora 273.559.000,00 DIN 270.582,59 EUR 0,76 %		

Slovak Republic

State Overall Budget 2011: Comparison of all sectors

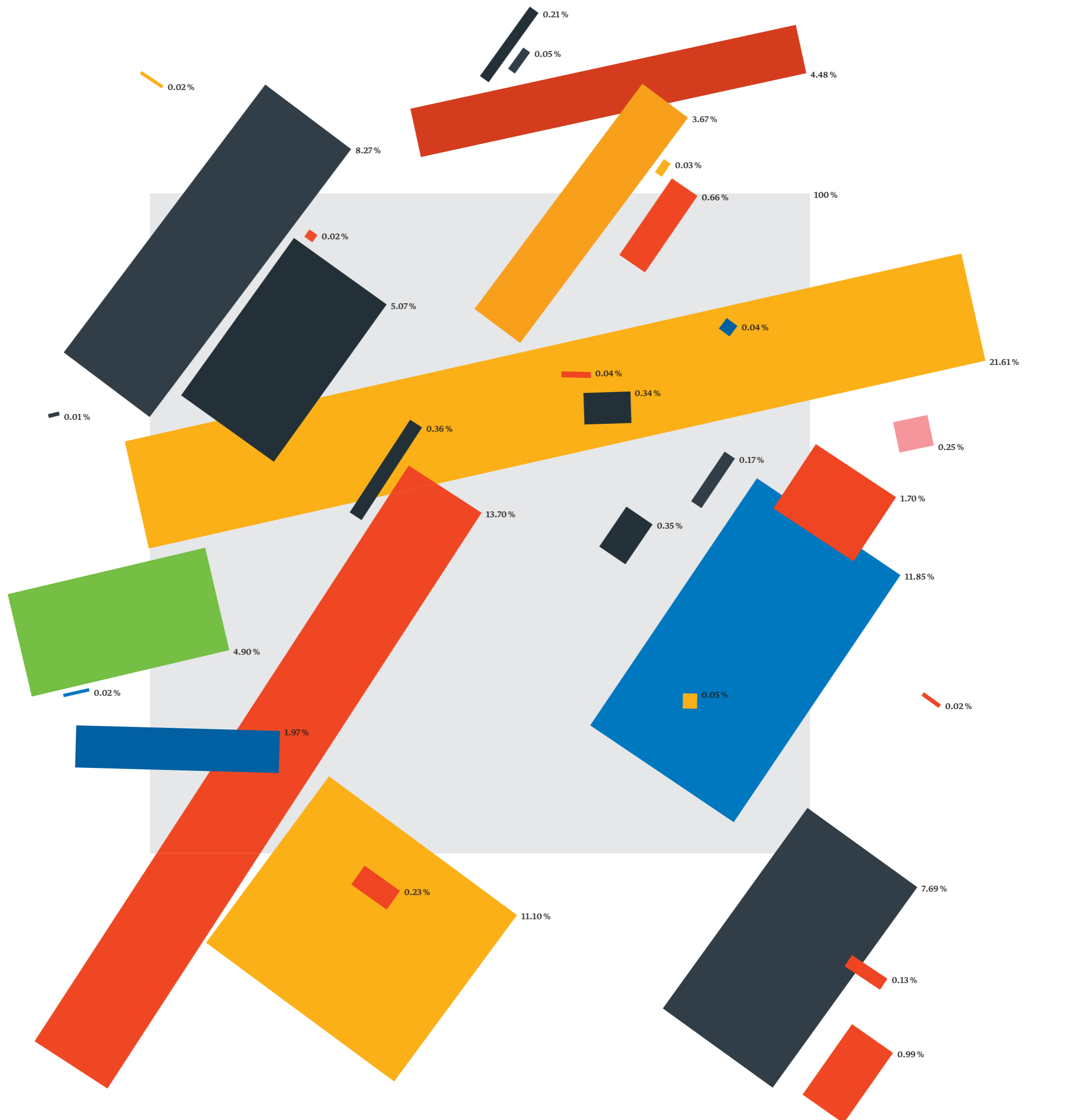
author of visualization
Roman Mackovič (SVK)

Suprémát

Data-visualisation inspired by a Suprematist Composition painting by Kazimir Malevič. Both the abstract painting as inspiration and the abstract data as input create a structure which adds attractiveness to its content and allows to see and feel the essence of the data. The result is the balance between random and humanized form. It could be seen as an artists perspective on the financing culture topic.

Source

Act on the state budget 2011. Appendix n.3
- State budget expenditures in 2011. Available on the internet: Ministry of Finance SR.
<http://www.finance.gov.sk/Documents/1_Adresar_redaktorov/Filo/Z%C3%A1kon%20o%20C5%A1t%C3%A1tnom%20rozpo%C4%8Dte%20na%20rok%202011%20-%20schv%C3%A1len%C3%BD%20NR%20SR/pr%C3%ADloha%20C4%8D.%203.pdf>



100.0 %	16,957,772,812 €	Total budget of SR	3.67 %	622,310,008 €	Ministry of Finance	0.13 %	22,835,392 €	Statistical Office
21.61 %	3,664,884,612 €	General Treasury Administration	1.97 %	333,673,576 €	Ministry of Economy	0.05 %	8,032,705 €	The Supreme Court Office
13.70 %	2,323,259,742 €	Ministry of Education, Science, Research and Sport	1.70 %	288,602,181 €	Ministry of Justice	0.05 %	7,989,756 €	The National Security Office
11.85 %	2,009,192,040 €	Ministry of Labour, Social Affairs and Family	0.99 %	167,192,123 €	Ministry of Culture	0.04 %	7,463,146 €	The Supreme Inspection Office
11.10 %	1,882,739,258 €	Ministry of Transport, Construction and Regional Development	0.66 %	111,750,932 €	Ministry of Foreign Affairs	0.04 %	6,592,691 €	Slovak Office of Standards, Metrology and Testing
8.27 %	1,401,899,384 €	Ministry of Health Service	0.36 %	61,137,659 €	The General Prosecution	0.03 %	5,167,601 €	Nuclear Regulatory Authority
7.69 %	1,303,853,488 €	Ministry of Agriculture and Country Development	0.35 %	59,551,028 €	Slovak Academy of Sciences	0.02 %	4,094,554 €	The Office of the President
5.07 %	860,606,801 €	Ministry of Interior	0.34 %	57,070,014 €	The Government Office	0.02 %	3,097,338 €	The Constitutional Court Office
4.90 %	831,414,661 €	Ministry of Environment	0.25 %	42,383,720 €	State Material Reserves	0.02 %	2,777,698 €	The Industrial Property Office
4.48 %	759,774,575 €	Ministry of Defence	0.23 %	38,946,174 €	Slovak Information Agency (SIS)	0.02 %	2,675,969 €	The Public Prosecution Office
			0.21 %	35,599,628 €	Geodesy, Cartography and Catastre Authority	0.01 %	2,145,056	Antimonopoly Office
			0.17 %	29,059,302 €	National Council Office			

Czech Republic

State Culture Budget 2011: Ministry of Culture

author of visualization
Lukáš Kijonka (CZ)

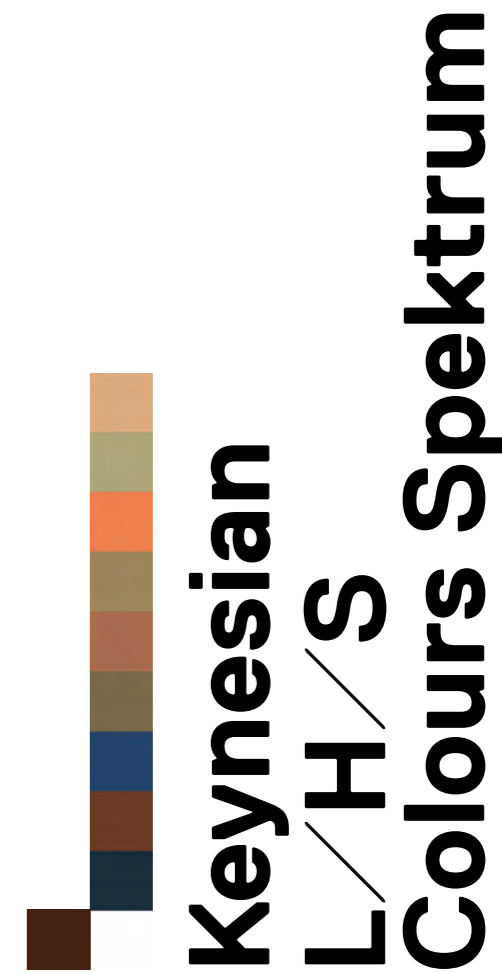
Keynes L/H/S

Work with hard data in the table brings us view of current budgeting, but the content of table is interpreted in different ways. The meaning of content is modified thanks a number of attitudes that represent political or economical background of interpret. Whenever we show the table to ten different economists with different approaches to fiscal policy, we receive ten different stories. We have used a specially created application that dispenses a picture into particular colours appearing in the picture. In this application, the LHS system is intently disposed. Thanks to this system, a colour field arises that is ranked in accordance with brightness of colours. Every part of the spectrum indicates a colourfulness of individual row in the table. As an original picture, a portrait of John Maynard Keynes – the main representative of modern economy in the 21th century is utilized. His ideas helped to overcome the economic crisis in the 30's.

Source

Approved budget for 2011. Available on the internet: Ministry of culture CR. <http://www.mkcr.cz/cz/ministerstvo/rozpocet-a-zaverecnny-ucet-53/>

John Maynard Keynes



Budget of the Ministry of Culture

Programmes	Amount (thousand CZK)	Percentage (%)
Total budget of the Ministry of Culture	7,294,982	100.00
State-funded institutions established by the Ministry of Culture	4,182,986.00	57.34
Expenditures on operation of registered churches and religious groups	1,400,753.00	19.20
Preservation and renewal of cultural monuments	686,772.00	9.41
Cultural services, support of live art	485,000.00	6.65
Expenditures on task fulfilment	277,901.00	3.81
Expenditures on research, development and innovations	211,570.00	2.90
Support of culture of national minorities	40,000.00	0.55
Support of development and renewal of materially-technical basis of regional cultural institutions	10,000.00	0.14
Support of film industry	0.00	0.00

Hungary

State Culture Budget 2011: Culture And National Heritage Conservation

author of visualization
Ábris Gryllus (HU)

Sight test

There are some you must see, some you barely can.

Source

Law about the State Overall Budget of 2011; Online: http://jogszabalykereso.mhk.hu/cgi_bin/njt_doc.cgi?docid=131536.563200

175,832.20 Thousands Ft

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all blew 0.5 % || 7671.86 M. Ft
total 4.36%, spread 30 ways

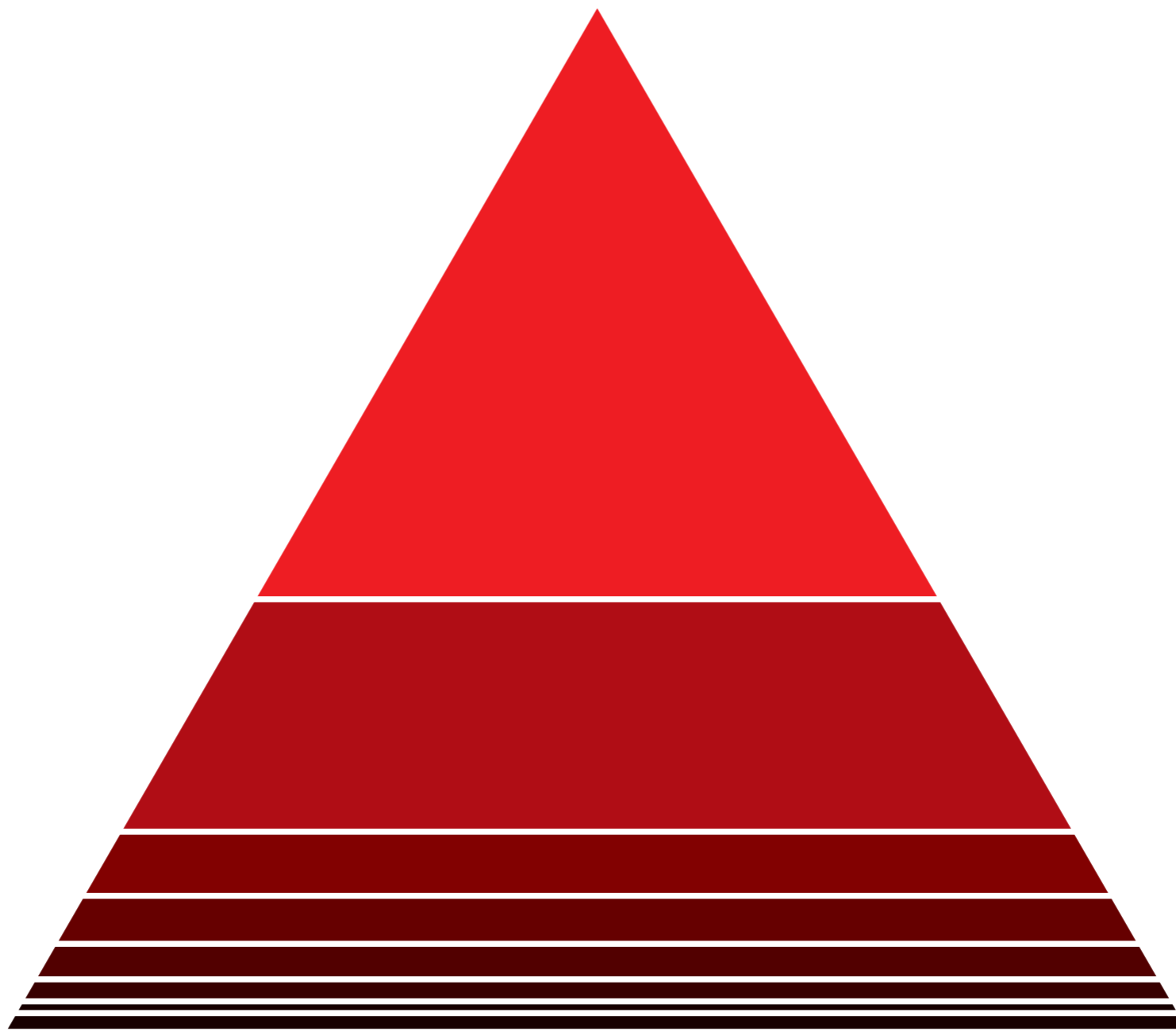
Serbia

State Culture Budget 2011: Ministry of Culture

author of visualization
Marko Brkić (RS)

The Hierarchy
“None are more hopelessly enslaved than those who falsely believe they are free.”
Goethe

Source
Transparency Serbia



Institution	Amount DIN	Amount EUR	Percentage
Overall budget of Ministry of Culture	6,121,888,000.00	60,552,800.00	100%
Public culture Institutions	3,545,158,000.00	35,065,853.59	57.91%
Specialized services	1,387,787,000.00	13,726,870.00	22.67%
Subsidies to non-financial enterprises and organizations	378,366,000.00	3,742,492.58	6.18%
Fees for the social welfare	288,000,000.00	2,848,664.69	4.70%
Grants to non-governmental organizations (NGOs)	207,000,000.00	2,047,477.74	3.38%
Contract services	128,326,000.00	1,269,297.73	2.10%
Net earnings of employees in the Ministry of Culture	64,848,000.00	641,424.33	1.06%
Other institutions in Budget of Ministry of Culture	122,403,000.00	1,210,712.17	2.00%

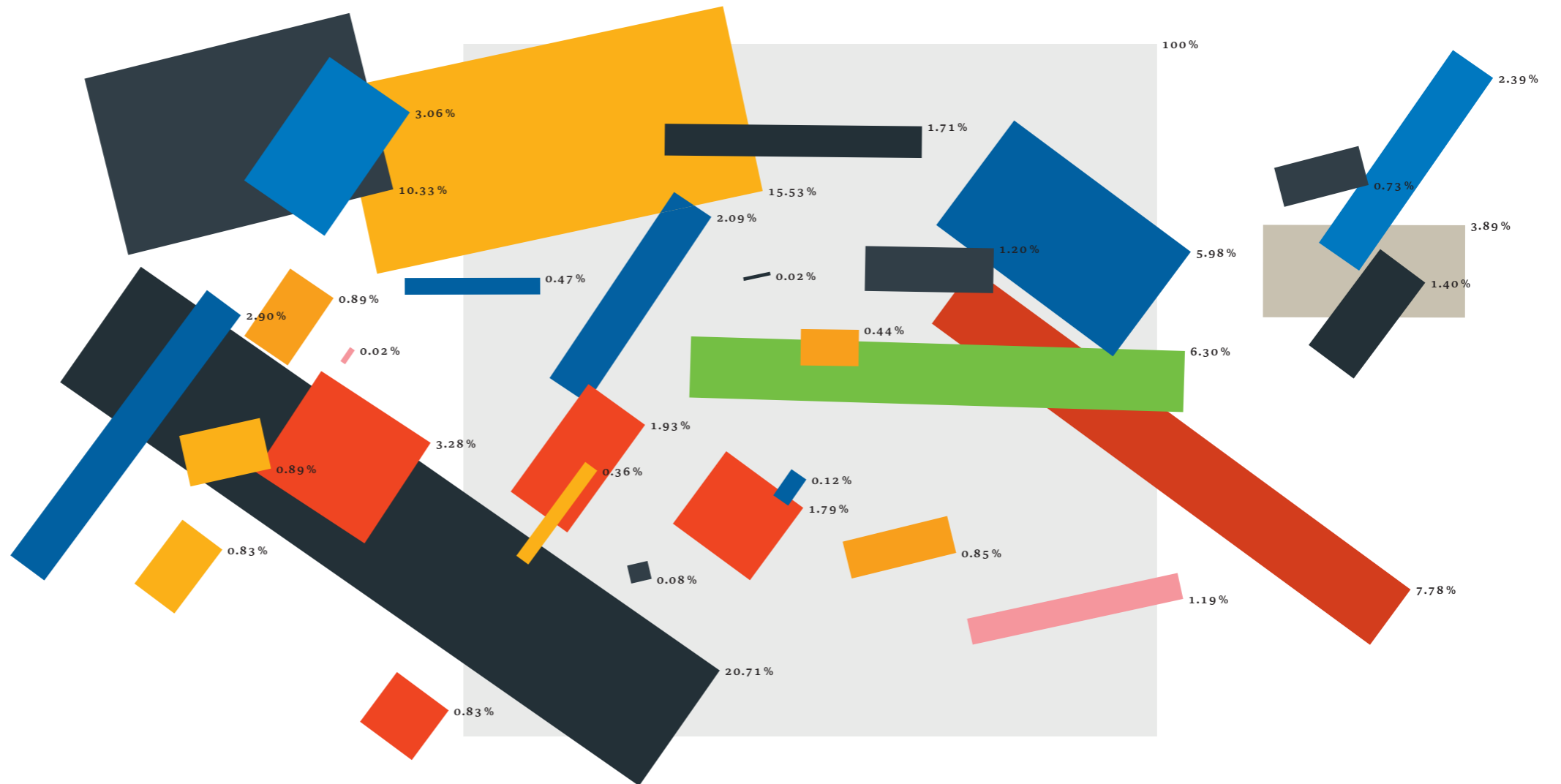
Slovak Republic

State Culture Budget 2011: Ministry of Culture

author of visualization
Roman Mackovič (SK)

Suprémát
Data-visualisation inspired by a Suprematist Composition painting by Kazimir Malevič. Both the abstract painting as inspiration and the abstract data as input create a structure which adds attractiveness to its content and allows to see and feel the essence of the data. The result is the balance between random and humanized form. It could be seen as an artists perspective on the financing culture topic.

Source
Budget for 2011 in the programme structure.
Internal materials of the Ministry of Culture - available on demand.



100%	167,192,123 €	Total budget of Ministry of Culture	2.09%	3,500,000 €	Subsidy for Audiovisual Fund	0.83%	1,385,000 €	Immaterial cultural heritage
20.72%	34,638,901 €	Subsidy for operation of church headquarters	1.93%	3,227,539 €	Public enlightenment activities and traditional folk culture	0.83%	1,385,000 €	Cultural activities in the field of memory institutions
15.53%	25,966,425 €	Theatres and theatrical activities	1.79%	3,000,000 €	Art	0.73%	1,224,420 €	Support of programme management
10.33%	17,274,486 €	Music, concerts and arts groups	1.71%	2,851,200 €	Support of cultural events attendance	0.47%	785,000 €	Pro Slovakia
7.78%	13,001,370 €	Libraries and library services	1.40%	2,337,848 €	Charity of Slovakia	0.44%	740,125 €	Literature and literary culture
6.30%	10,526,955 €	Museums and galleries	1.20%	2,000,000 €	Media and audiovision	0.36%	600,000 €	The culture of marginalised groups
5.98%	10,000,000 €	Slovak Television	1.19%	1,992,000 €	The European Capital of Culture	0.12%	208,657 €	Diakony of Evangelical Church of the Augsburg Confession (ECAV)
3.89%	6,500,000 €	Conceptual and managing activities	0.89%	1,494,000 €	Support of activities of Matica Slovenska	0.08%	133,700 €	Other cross-section activities
3.28%	5,480,510 €	Preservation of monuments	0.89%	1,493,726 €	Systematic renewal of audiovisual heritage realized by Slovak Film Institute (SFU)	0.02%	38,000 €	Exceptional cultural activities within the grant system (National Cemetery Martin)
3.06%	5,108,800 €	Priority projects	0.85%	1,414,250 €	Fine art, photography, architecture and design	0.02%	26,555 €	Headquarter of the diakony of Reformed Christian Church in Slovakia
2.90%	4,855,000 €	Let's renew our house						
2.39%	4,000,000 €	Slovak Radio						

Czech Republic Central Bohemia Region

Regional Overall Budget 2011: Comparison of all sectors

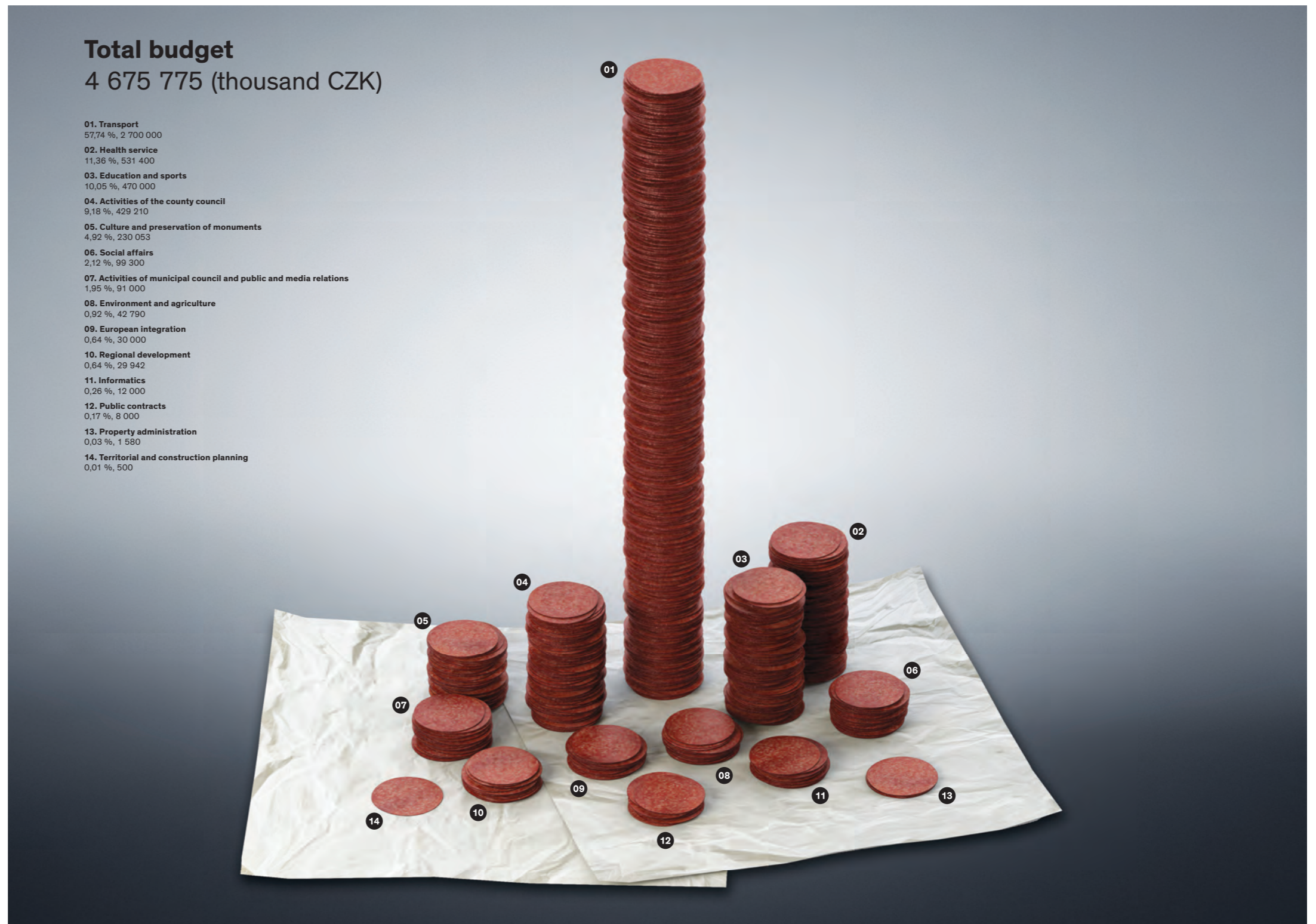
author of visualization
Ex Lovers (CZ)

Czech Chart

State institutions are fully or partly dependent from state and its financial support. Money from the state is to them like nutrition to a child. Some of them are well-fed, some are surfeited and some are underfed. Only the state decides about who will stay alive and full of energy as well as about who drops dead from malnutrition. Salami seems like the right food for the visualisation. Everybody knows it, can imagine its nutrition value and the Czechs like it. Salami is also linked to incrementalism – a method often used in politics – in Czech called “salami method”. The political method typical for adding or taking away unnoticeably little by little instead of a few large jumps. Just like cutting off a stick of salami.

Source

Budget of the Central Bohemia Region for 2011. Available on the internet: Central Bohemia Region. <<http://www.kr-stredocesky.cz/portal/odbory/ekonomicke-informace/rozpocet/>>



Regional Culture Budget 2011: Culture and Preservation of Monuments

author of visualization
Lukáš Kijonka (CZ)

Keynes L/H/S

Work with hard data in the table brings us view of current budgeting, but the content of table is interpreted in different ways. The meaning of content is modified thanks a number of attitudes that represent political or economical background of interpret. Whenever we show the table to ten different economists with different approaches to fiscal policy, we receive ten different stories. We have used a specially created application that dispenses a picture into particular colours appearing in the picture. In this application, the LHS system is intently disposed. Thanks to this system, a colour field arises that is ranked in accordance with brightness of colours. Every part of the spectrum indicates a colourfulness of individual row in the table. As an original picture, a portrait of John Maynard Keynes – the main representative of modern economy in the 21st century is utilized. His ideas helped to overcome the economic crisis in the 30's.

Source

Budget of the Central Bohemia Region for 2011. Available on the internet: Central Bohemia Region. <<http://www.kr-stredocesky.cz/portal/odbory/ekonomicke-informace/rozpocet/>>

John Maynard Keynes



Keynesian
L/H/S
Colours Spektrum

Culture and preservation of monuments
Current expenditures of the sector
(capital outlays excluded)

Programmes	Amount (thousand CZK)	Percentage (%)
Total budget of the sector Culture and preservation of monuments	230,053.00	100.00
Non-investment subsidies of state-funded institutions	219,353.00	95.35
Development projects of state-funded institutions	5,000.00	2.17
Regional functions of libraries	5,000.00	2.17
Archeological research and finds	600.00	0.26
Methodical, conceptual activity, international cooperation within the culture	100.00	0.04

Hungary Pest County

Regional Overall Budget 2011: Comparison of all sectors

author of visualization
Anna Bárdy (HU)

Sound graph

The visualization presents the structure of sound waves, each wave indicating an area or institution by its amplitude and weight. The less the wave is visible in weight and amplitude, the smaller amount of money the institution or area gets.

Source

<http://www.pestmegye.hu/adatmodositas/koltsegvetesek/ev-es-koltsegvetesek/eloterjesztes-pest-megye-110224>

3.24% / PUBLIC COLLECTIONS AND PUBLIC CIVILIZATION

4.94% / YOUTH PROTECTION



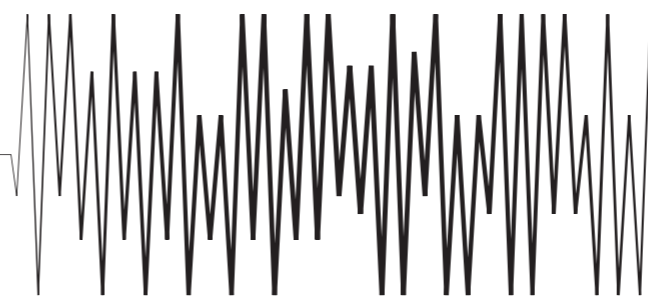
10.02% / SOCIAL SERVICES



23.95% / PUBLIC EDUCATION



27.13% / ADMINISTRATION



30.73% / HEALTH CARE

Regional Culture Budget 2011: Culture and National Heritage Conservation

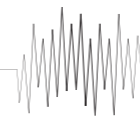
author of visualization
Anna Bárdy (HU)

Sound graph

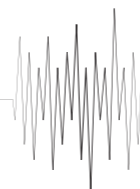
Source

<http://www.pestmegye.hu/adatmodositas/koltsegvetesek/ev-es-koltsegvetesek/eloterjesztes-pest-megye-110224>

3.56% / 40,205 THOUSANDS HUF / CIVILIZATION INSTITUTION OFFICE OF PEST COUNTY



13.04% / 1,129,972 THOUSANDS HUF / LIBRARY OF PEST COUNTY



13.49% / 152,411 THOUSANDS HUF / ARCHIVES OF PEST COUNTY



69.92% / 790,027 THOUSANDS HUF / HEAD OFFICE OF MUSEUMS IN PEST COUNTY

Netherlands Province of North-Holland

Regional Overall Budget 2011: Comparison of all sectors

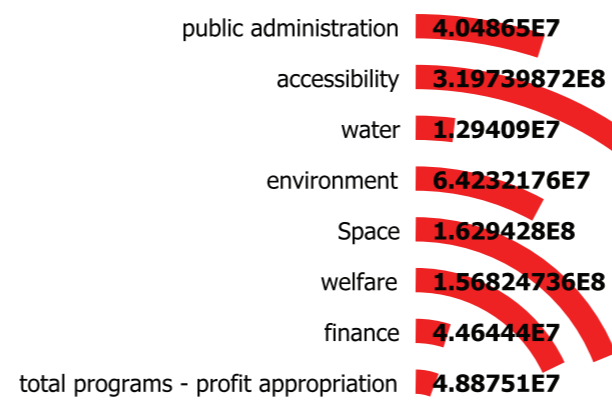
author of visualization
Marco Hendriks (NL)

It's just a matter of time

The arcs represent the amount of money that's going to each project. The design is a reference to the clock infographic screensaver. It's just a matter of time and, then, there is no culture any more. Since it is an important issue and I wanted to draw a lot of attention to it, I choose the color red. The graphic was programmed with Processing.

Source

Provincie Noord-Holland, Begroting 2011



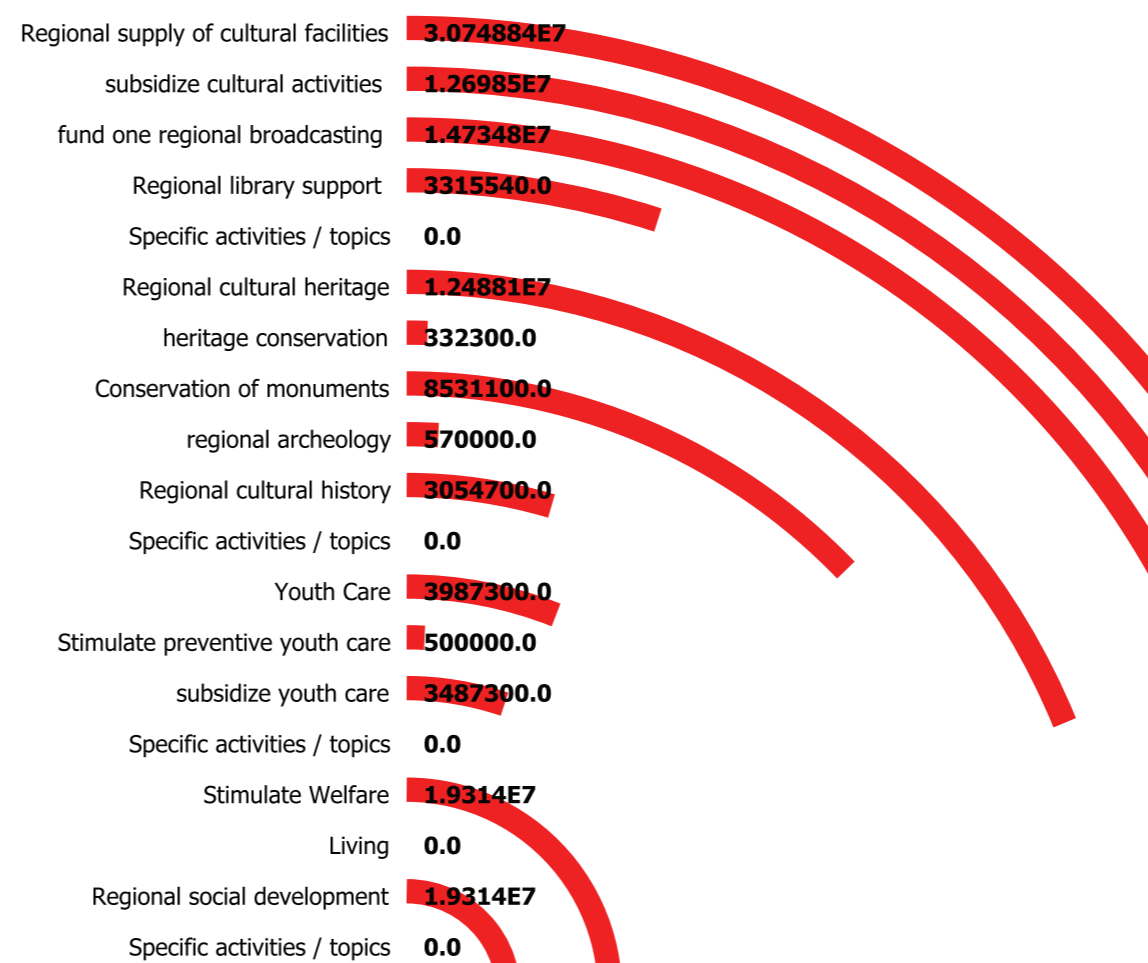
Regional Culture Budget 2011: Provincial Welfare

author of visualization
Marco Hendriks (NL)

It's just a matter of time

Source

Provincie Noord-Holland, Begroting 2011



Poland Silesia Region

Regional Overall Budget 2011: Comparison of all sectors

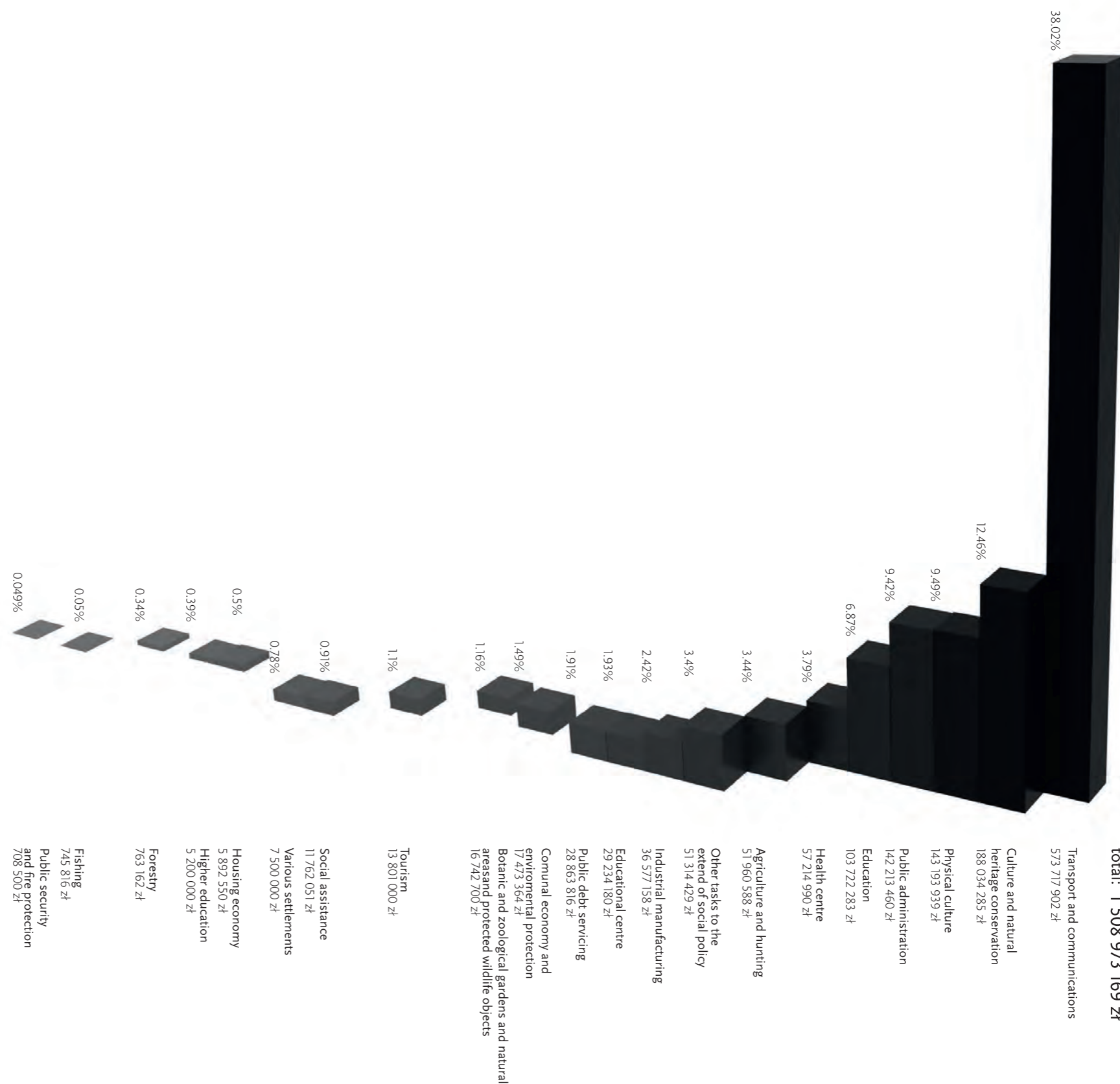
author of visualization
Tomasz Niemiec (PL)

The City

The idea of this visualization is to show the budgets as a buildings in the city – the highest are located in the centre, the lowest are more like suburbs. The centre is usually the visiting card of the city and the suburbs are somewhere off the main attention of politicians – just like a last positions in the budgets.

Source

All information about regional budget are taken from marshal office's page where is regional council's resolution on approving regional budget: http://bip.slaskie.pl/index.php?grupa=40&id_menu=17&id=44788 and it can be downloaded as a pdf file from: <http://bip.slaskie.pl/dokumenty/2011/01/20/1295520618.pdf>



Regional Culture Budget 2011: Cultural activities

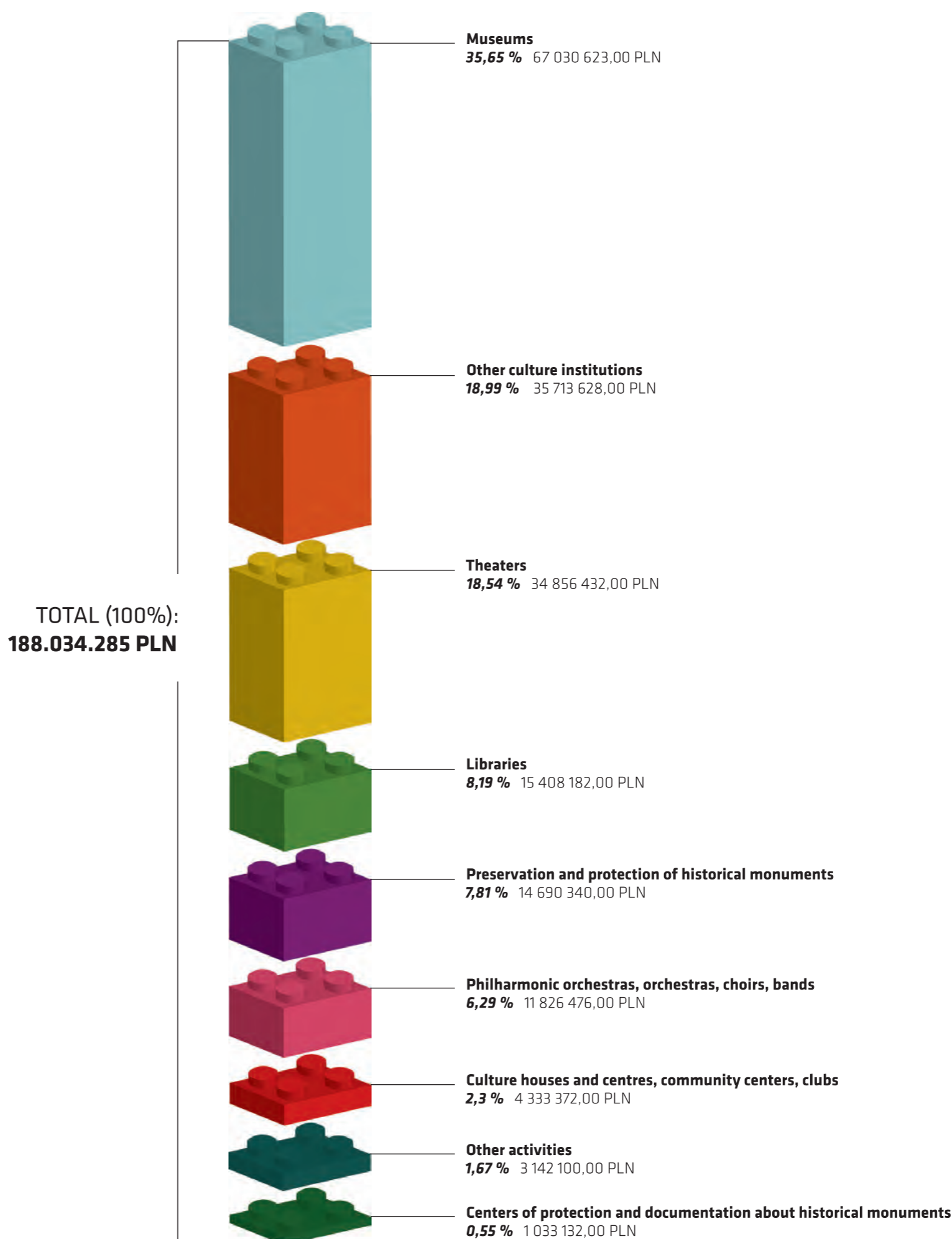
author of visualization
Dawid Malek (PL)

LEGO design

This budget visualization looks like a Lego blocks – they connect each other or they don't. They are simple and colorful – if they work perfectly, the structure looks and works properly and useful, no matter what block you will put in – always matches.

Source

All information about regional budget are taken from marshal office's page where is regional council's resolution on approving regional budget: http://bip.slaskie.pl/index.php?grupa=40&id_menu=17&id=44788 and it can be downloaded as a pdf file from: <http://bip.slaskie.pl/dokumenty/2011/01/20/1295520618.pdf>



Serbia Region of Vojvodina

Regional Overall Budget 2011: Comparison of all sectors

author of visualization
Miroslav Dajč (RS)

Chairs

The visualization represents the total budget for the Republic of Serbia which is 804,947,313,000.00 RSD or 796,189,231.45 EUR that makes 100% of the budget.

The informational graph is visually represented by a group of chairs that are associated to managerial chairs and also a work place. Each chair visually represents one Ministry and the colours represent the exact percentage of the budget that each Ministry is granted from the state budget and as the percentage decreases, the chairs are becoming grey. Thus the Ministries with the smallest budgets are represented by almost white chairs. Therefore, the chairs always have the same size, but their colours are changing depending on the amount of the budget.

This kind of visualisation is also applicable to other budgets, for instance the budget for culture in the Republic of Serbia, Vojvodina, etc.

Source

Transparency Serbia



Regional Culture Budget 2011: Secretariat for Culture

authors of visualization
Hristina Papadopulos (GR/RS)
Miloš Čosović (RS)

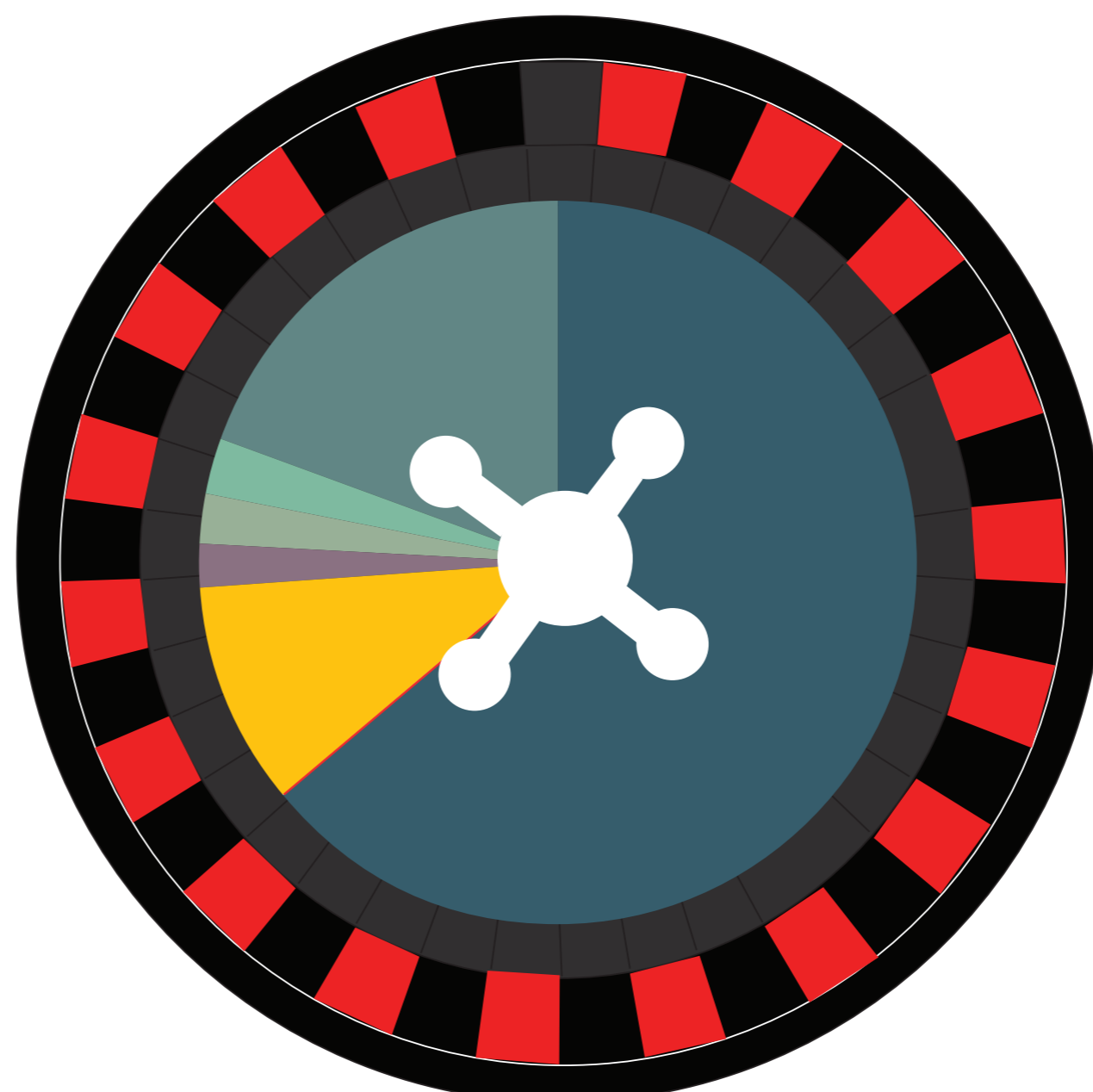
Roulette

Visualization represents a circle. Roulette as a casino game can be immediately recognized. The first form of roulette appeared in the 18th century in France. Just like in everyday life, money goes round.

Source

Transparency Serbia

Description	Amount DIN	Amount EUR	Percentage
Total Budget of Secretariat for Culture	2,286,686,312.57	22,618,064.42	100%
▲ Public culture institution	1,466,257,444.17	14,503,040.99	64.12
▲ Specialized services	398,438.00	3,943.007	0.02
▲ Grants to non-governmental organizations	223,375,200.00	2,209,448.07	9.77
▲ Subsidies to private companies	47,900,000.00	473,788.33	2.09
▲ Net earnings of employees in the Secretariat for Culture	48,767,105.00	482,365.03	2.13
▲ Contract Services	58,481,789.11	578,454.89	2.56
▲ Rest of Culture Budget of AP Vojvodina	441,506,136.29	4,367,024.10	19.31



Slovak Republic Self-governing Region Bratislava

Regional Overall Budget 2011: Comparison of all sectors

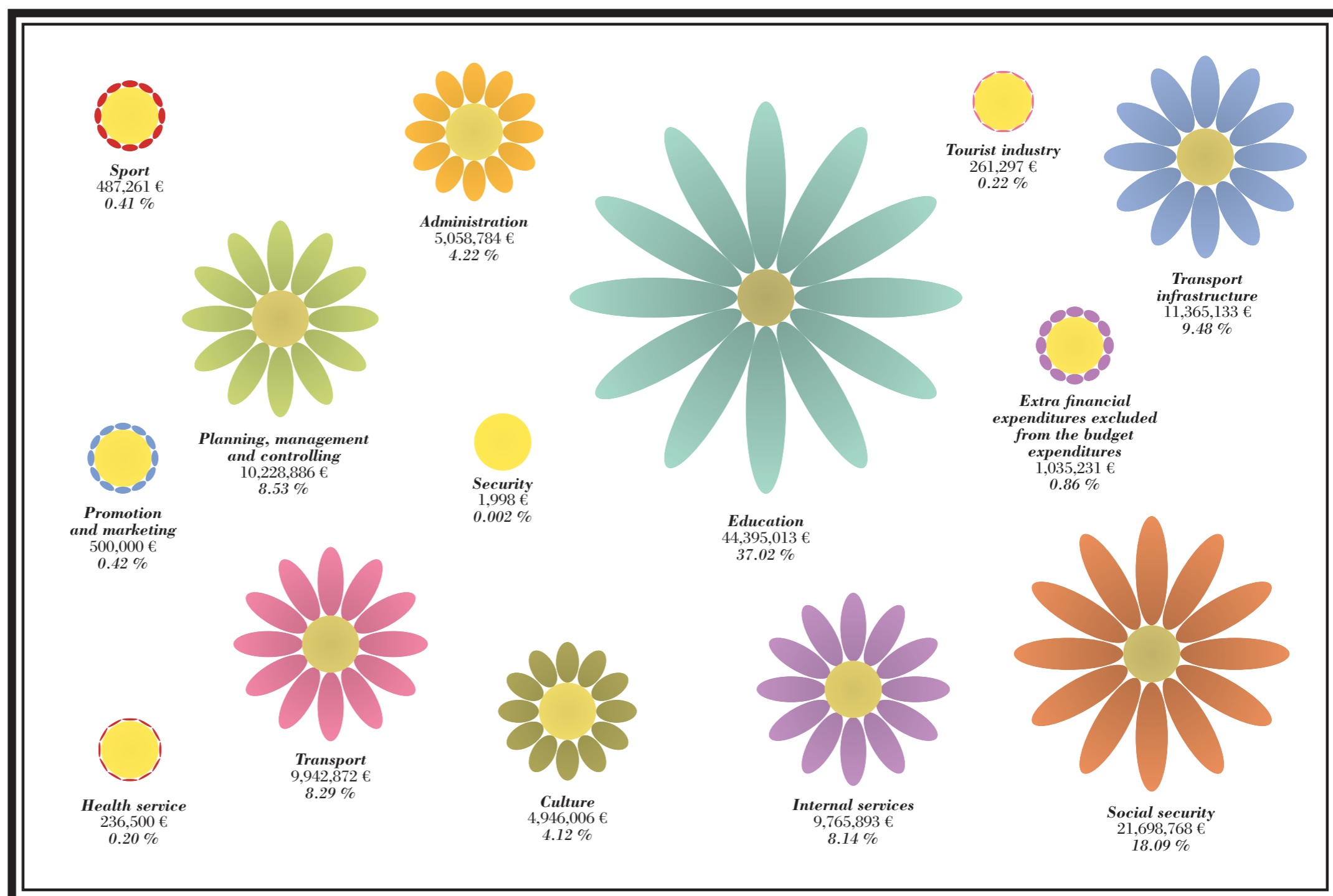
author of visualization
Boris Meluš (SK)

Flower Power

Culture is like flowers – some people love them, some can't stand them. But our ecosystem needs them for pollination and so they have to be watered every now and then. Since culture is not getting much benefits from bureaucracy, it has to be watered with wisdom. The graph captures this analogy in the form of a meadow, where overgrown flowers may slowly decay and fade away, and the under-nurtured ones can glow all the more. All the inner circles with pollen are of the same size, each representing an item itself, while the area of the outer circles with petals represent the value. If the budget had the second depth-level it could be represented by using the petals as traditional cake graph.

Source

Budget of self-governing region Bratislava for 2011-2013. Available on the internet: Self-governing region Bratislava. <www.region-bsk.sk/rozpocet.aspx>



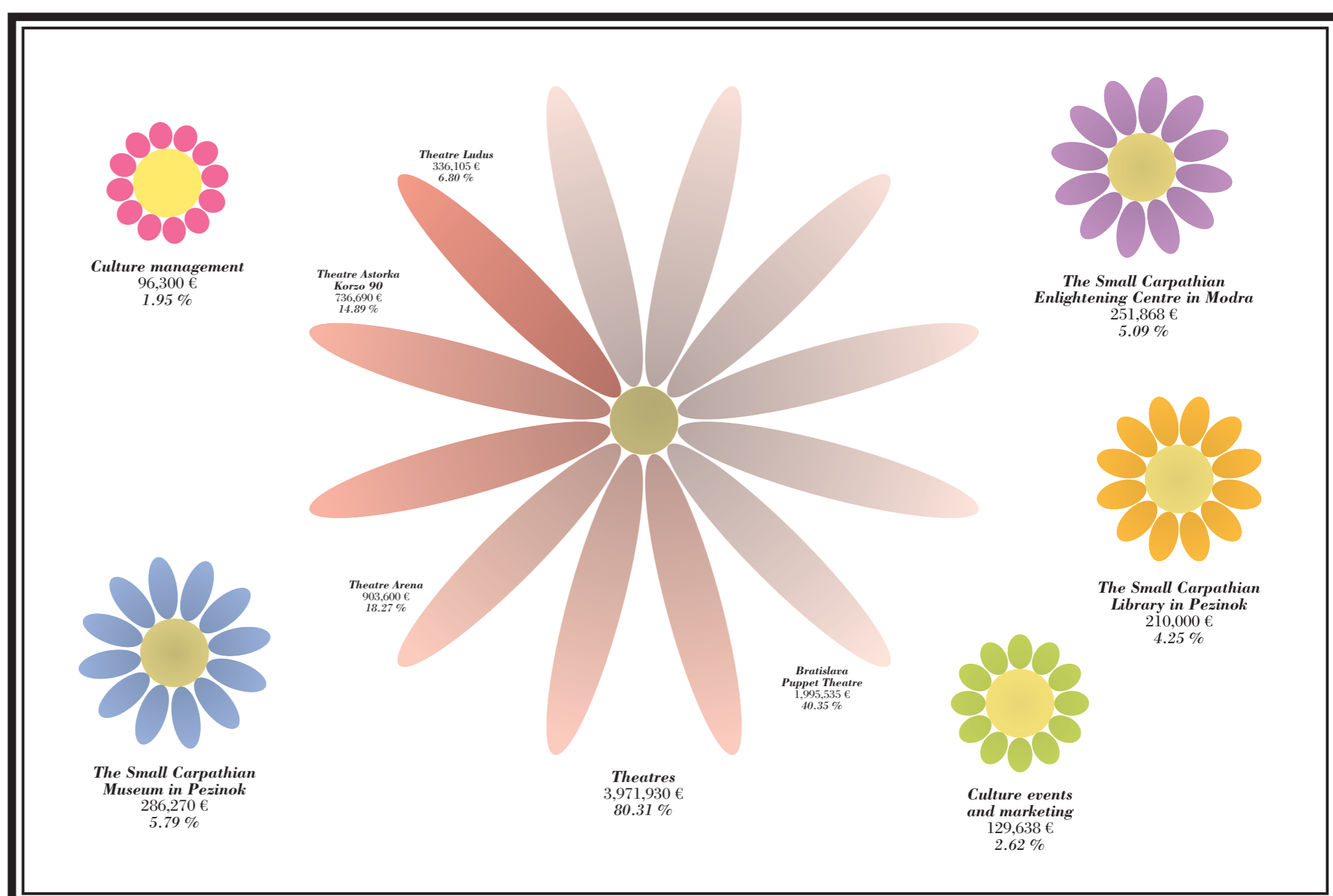
Regional Culture Budget 2011: Program Culture

author of visualization
Boris Meluš (SK)

Flower Power

Source

Budget of self-governing region Bratislava for 2011-2013. Available on the internet: Self-governing region Bratislava. <www.region-bsk.sk/rozpocet.aspx>



Czech Republic Central Bohemia Region Prague

Municipal Overall Budget 2011: Comparison of all sectors

authors of visualization

Jiří Toman (CZ)

Barbora Toman Tylová (CZ)

Culture limited

Main motive is strong claim that is also a typographical graph. Each letter represents one ministry of Czech Republic Government. Simple visualization enables rapid orientation in the displayed data. It speaks for itself and the Ministry of Culture and accent color is for illustrative communication.

Source

Set of budgets of the City of Prague and of city districts for 2011. - Appendix No. 1. Available on the internet: Praha.eu - City portal. <http://www.praha.eu/jnp/cz/home/magistrat/rozpocet/rozpocet_na_rok_2011/soubor_rozpocet_u_vlastniho_hl_m_prahy_a.html>



Municipal Culture Budget 2011: Sector of Culture, Sports and Tourist Industry

authors of visualization

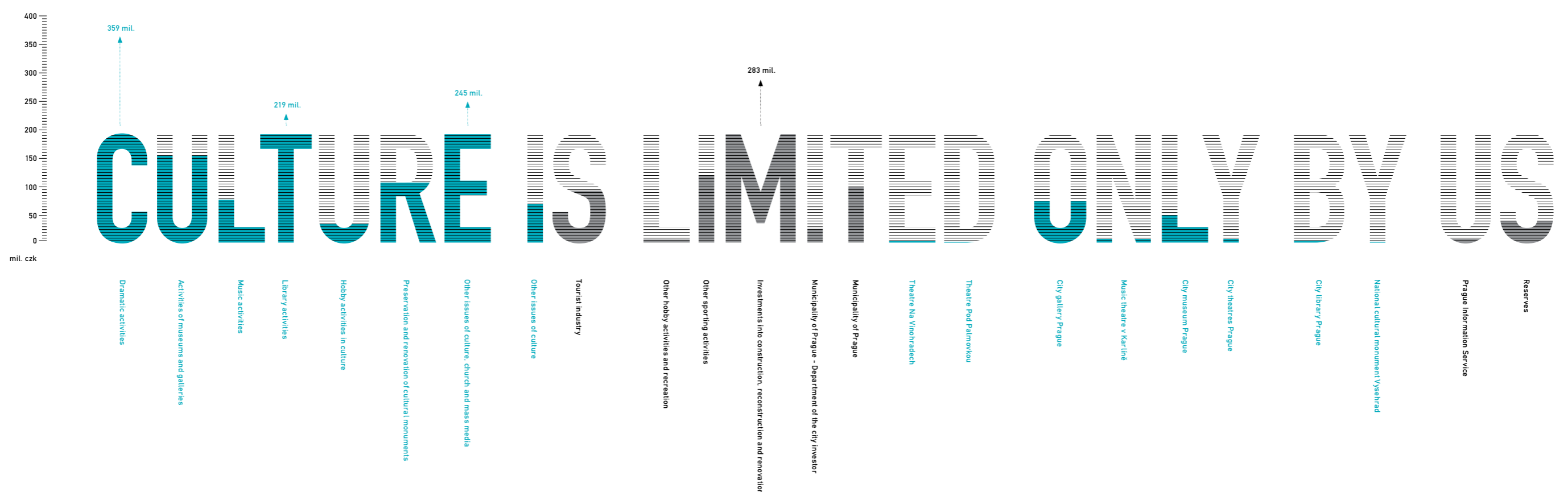
Jiří Toman (CZ)

Barbora Toman Tylová (CZ)

Culture limited

Source

Towards a final proposal of the budget of the city of Prague for 2011, subsidy relations of city districts for 2011 and budget expectations until 2016. Appendix No. 1 - Budget balance. Available on the internet: Praha.eu - City portal. <http://www.praha.eu/jnp/cz/home/magistrat/rozpocet/rozpocet_na_rok_2011/ke_konecnemu_navrhu_rozpocet_u_vlastniho.html>



Hungary Pest County Budapest

Municipal Overall Budget 2011: Comparison of all sectors

author of visualization
Anna Bardy (HU)

Antigravity spiral

This is more about visual than functional approach to data visualization. Clusters of lines indicate areas or institutions. Each cluster – by its width and length – represents a value between the lowest and highest percentage. The farther a cluster reaches from the middle and the more lines it is made up of (the wider it is), the higher the amount of money it gets.

Source

Fővárosi Közlöny 16.edition; Downloadable: <http://infoszab.budapest.hu:8080/GetSPFile.aspx?Attachment=tevekenyseg/Lists/KoltsegvetesRendelet/Attachments/5/K%C3%B6zl%C3%B6ny%2016%20sz%C3%A1m%20teljes.pdf>

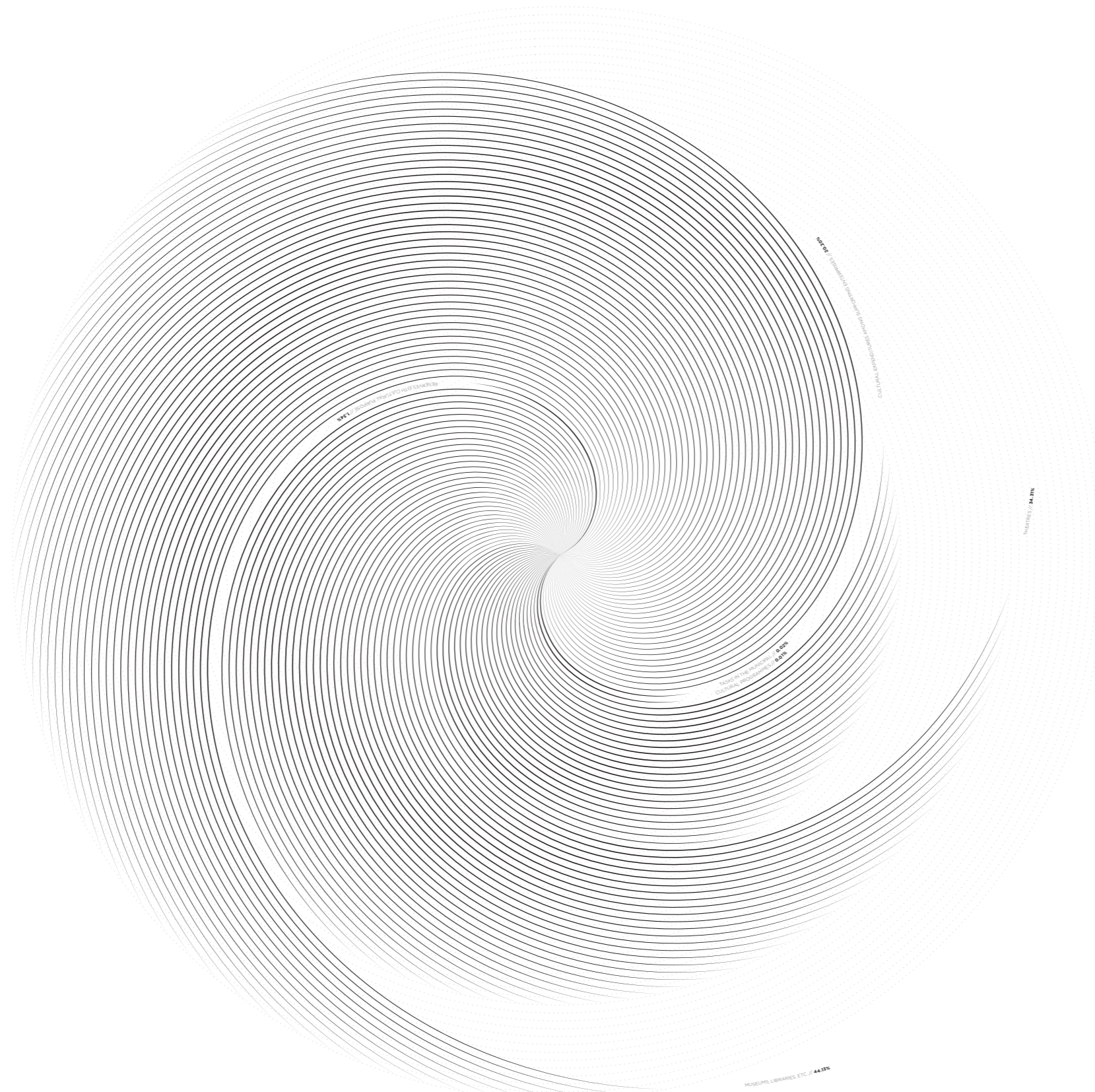
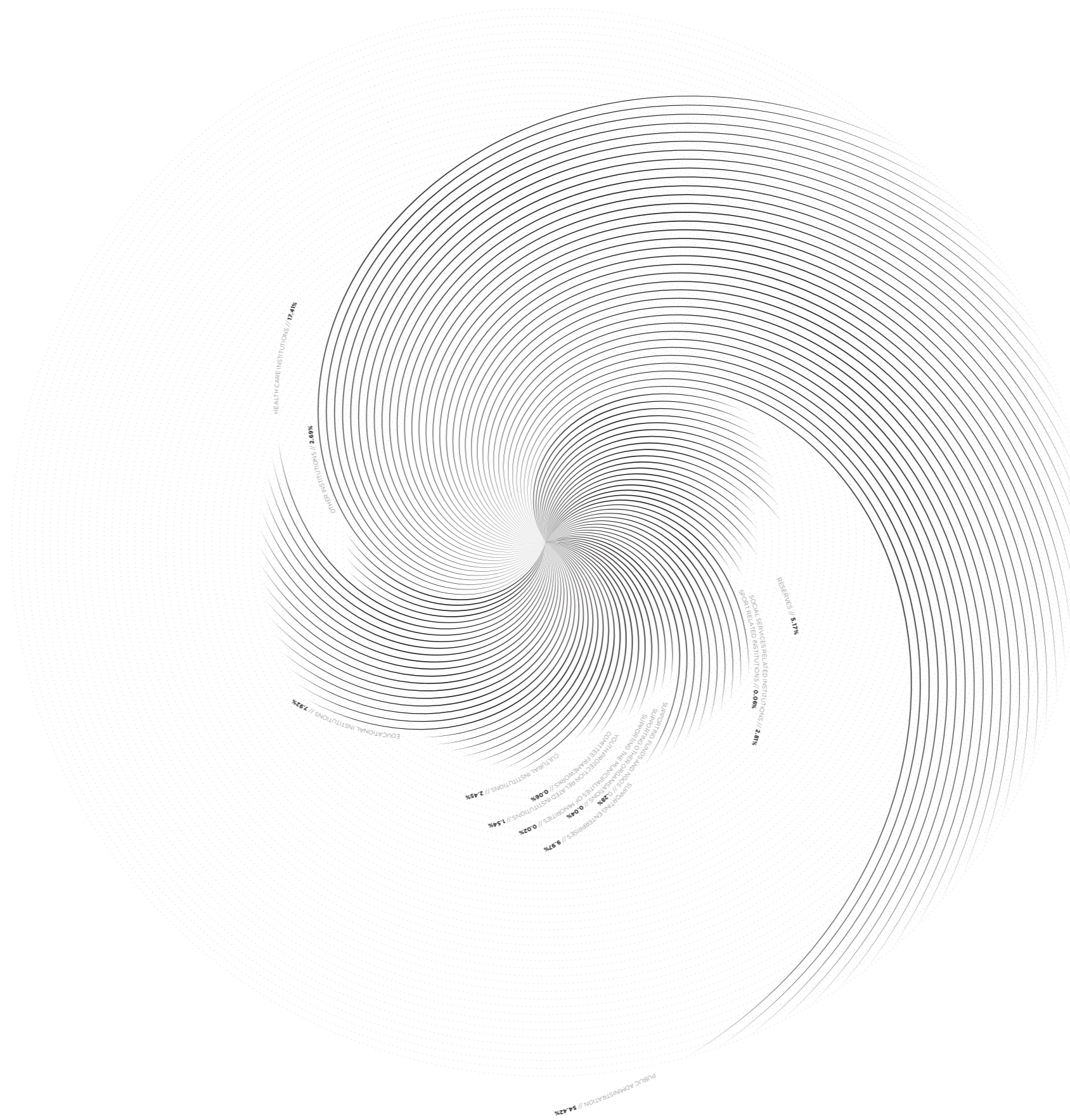
Municipal Culture Budget 2011: Cultural activities

author of visualization
Anna Bardy (HU)

Antigravity spiral

Source

Fővárosi Közlöny 16.edition; Downloadable: <http://infoszab.budapest.hu:8080/GetSPFile.aspx?Attachment=tevekenyseg/Lists/KoltsegvetesRendelet/Attachments/5/K%C3%B6zl%C3%B6ny%2016%20sz%C3%A1m%20teljes.pdf>



Poland Silesia Region Katowice

Municipal Overall Budget 2011: Comparison of all sectors

author of visualization
Basia Pospischil (PL)

Fingerprint

Fingerprint is a basic identification of human being – it contains unique code of personality and data. It determines this data from the outside – just like the budget of a country determines its structure and contains basic information. Once perfectly shaped and it works always in a good way and for a good purpose.

Source

Information are taken from the resolution of Katowice City Council on approving Katowice's budget for 2011 which can be downloaded from: <http://bip.um.katowice.pl/index.php?s=98&szukaj=bud%5BCet+na+2011>



Municipal Culture Budget 2011: Cultural activities

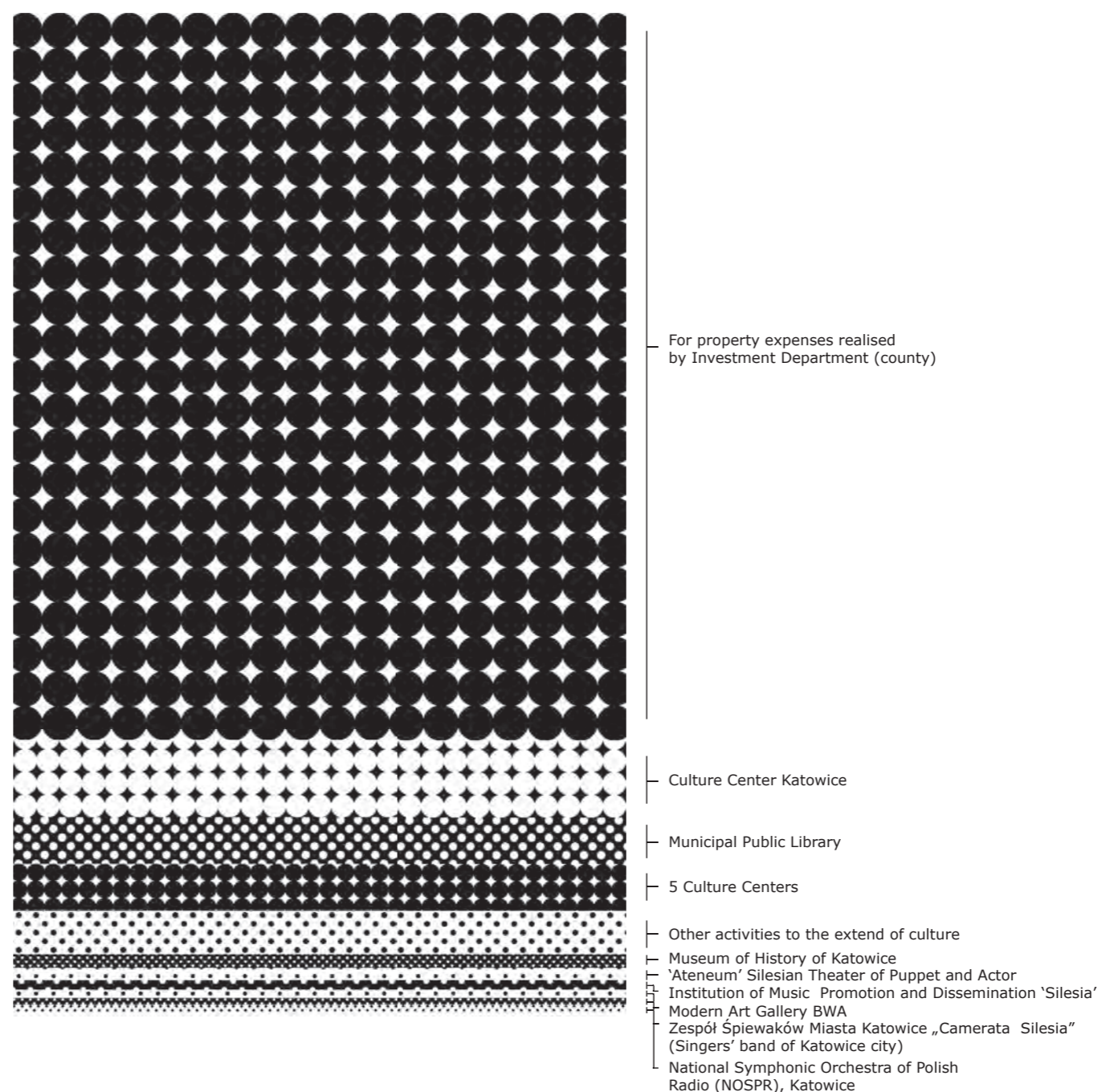
author of visualization
Dawid Korzekwa (PL)

Budget decks

This visualization uses a graphic raster which symbolize budget decks – every good analysis and structure need proper base, history, downs and surface. Sometimes, it needs a lot of time to be in a proper shape, however, a good quality and proportions of this structure guarantee good prosperity.

Source

Information are taken from the resolution of Katowice City Council on approving Katowice's budget for 2011 which can be downloaded from: <http://bip.um.katowice.pl/index.php?s=98&szukaj=bud%5BCet+na+2011>



For property expenses realised by Investment Department (county)	126 985 814,00 zł	70.37%
Culture Center Katowice	14 350 022,00 zł	7.95%
Municipal Public Library	8 625 130,00 zł	4.78%
5 Culture Centers	6 056 918,00 zł	3.36%
Other activities to the extend of culture	5 610 600,00 zł	3.11%
Museum of History of Katowice	3 490 812,00 zł	1.93%
'Ateneum' Silesian Theater of Puppet and Actor	2 570 010,00 zł	1.42%
Institution of Music Promotion and Dissemination 'Silesia'	1 353 700,00 zł	0.75%
Modern Art Gallery BWA	1 321 764,00 zł	0.73%
Zespół Śpiewaków Miasta Katowice „Camerata Silesia” (Singers' band of Katowice city)	997 877,00 zł	0.55%
National Symphonic Orchestra of Polish Radio (NOSPR), Katowice	380 000,00 zł	0.21%

TOTAL

180 456 796,00 zł

Serbia Region of Vojvodina Novi Sad

Earth-section

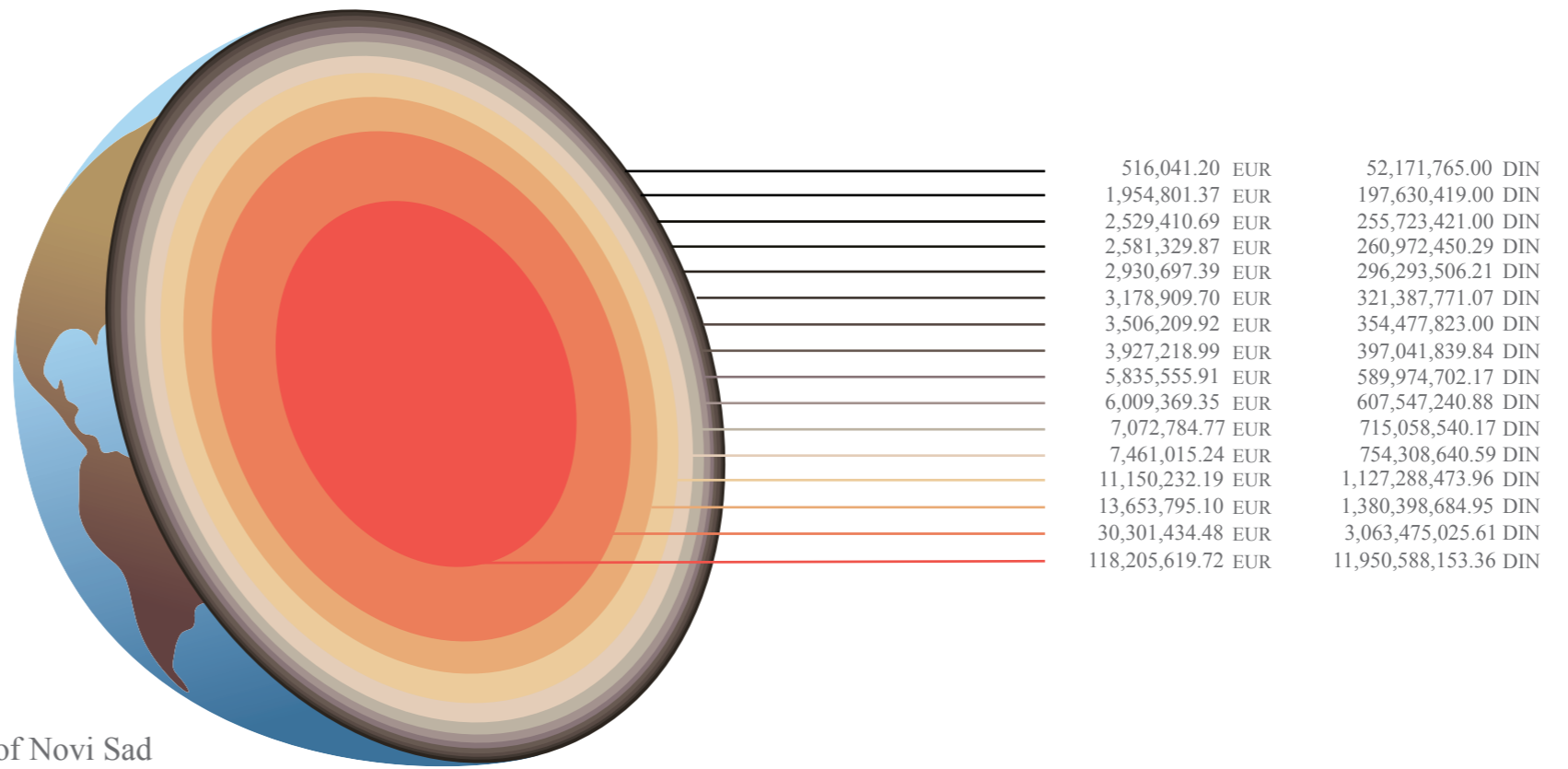
Municipal Overall Budget 2011: Comparison of all sectors

author of visualization
Marina Armuš (RS)

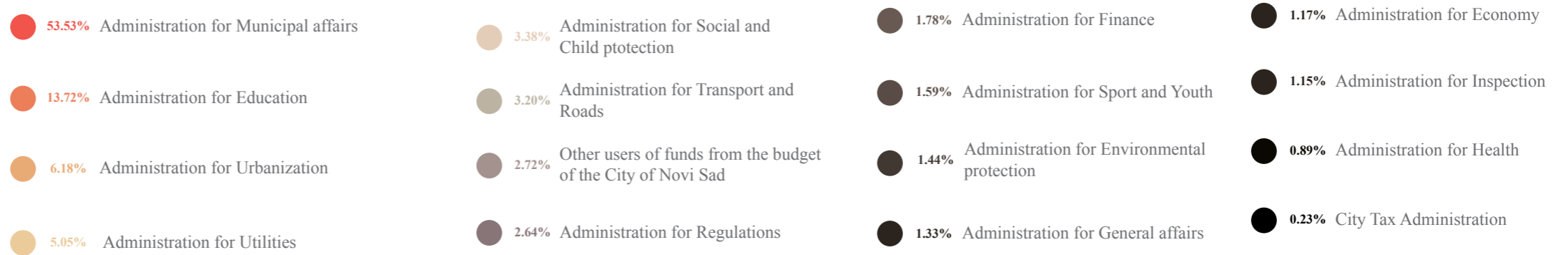
Earth-section

This visualization represents the stratums/layers of budget, starting with a center-inner core which in this case occupies the largest part of the Earth-section across the outer core, thin stratums of the Earth's mantle to a large number of stratums of the Earth's crust. There should be a balance in capturing surface, if the inner core takes the bigger percentage of 65%, than it is possible to cause major changes on the surface, which would bring a changes in quality of life to all living things.

Source
Transparency Serbia



Total budget of City of Novi Sad
220,814,425.89 EUR
22,324,338,457.10 DIN



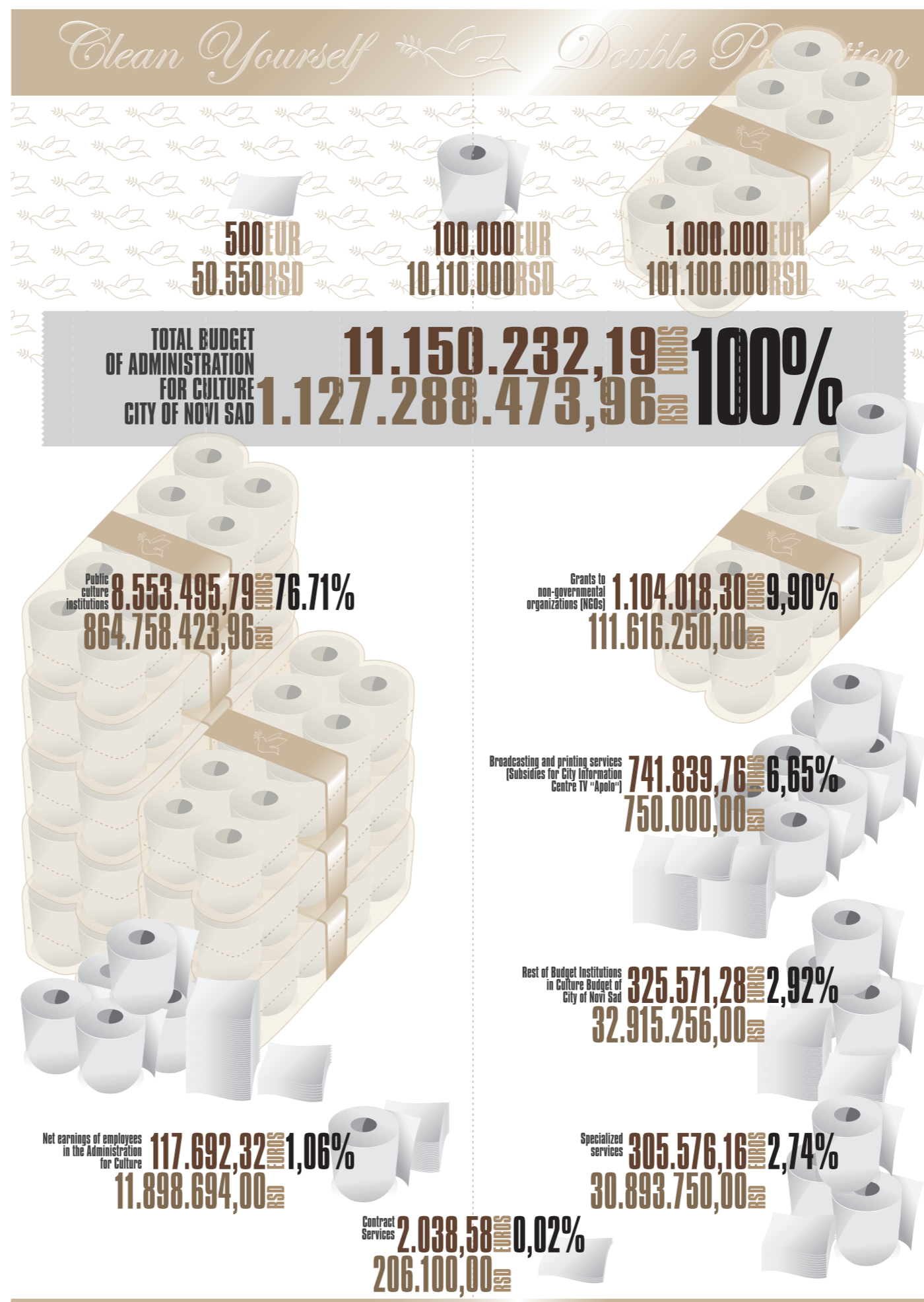
Municipal Culture Budget 2011: Administration For Culture

author of visualization
Predrag Nikolić (RS)

Clean hands

Culture is a non-profit sector and they are say it should remain so. However, in Novi Sad, a cultural project has to be sustainable, as profitable as possible, and moreover, recognized by the municipal authorities as a general wellness which will return them what they invested in the biggest amount possible. This is what you should read between the lines if your project has been rejected. On the other hand, "culture = a non-profit sector" leaves much space for manipulation to authorities and institutions as well as to organizations and individuals from the field of culture with whom town authorities and political parties have a closer connection, to justify the quantity of funds aimed for their projects/intentions. In other words, the town council has a few standards by which they approve/reject funds dedicated to culture. All this stems from how they use the definition of culture and cultural needs when making decisions. This visualization represents projects/institutions/organizations/individuals who are granted funds from the City, and in this case, they are depicted as a toilet paper roll. At the same time, the toilet paper roll is a means of justifications, it is a panel in which unclean business can be erased and cleaned. Droppings are a result of cultural production.

Source
Transparency Serbia



Slovak Republic Self-governing Region Bratislava Bratislava

Municipal Overall Budget 2011: Comparison of all sectors

author of visualization
Marek Chmiel (CZ)

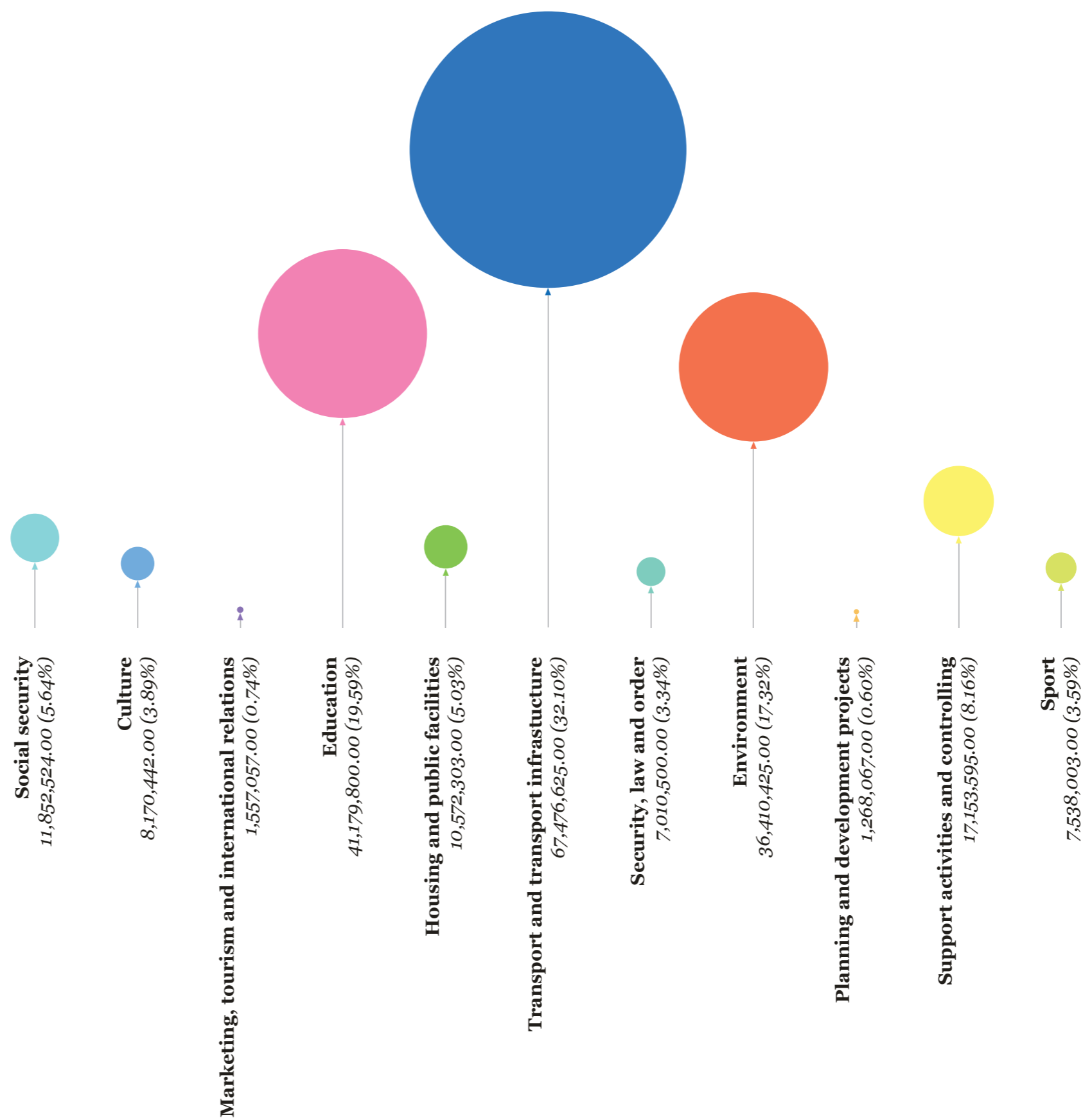
Balloons

There are only a few things that can find a way to heart of a child and adult as easily as balloons. Especially, when they are inflated with funds. The more money goes into an item of the budget, the bigger and higher a respective balloon gets. The maximum size of a balloon is constant and is assigned to the item with the largest percentage share. The rest is derived from this item.

And thus the size and elevation of the balloons express the proportions of financial funds distributed within the given budget.

Source

Budget of the Capital of Slovakia Bratislava for 2011-2013. Available on the internet: Bratislava - Official website. <http://www.bratislava.sk/vismo/dokumenty2.asp?id_org=700000&id=11027510&p1=186309>



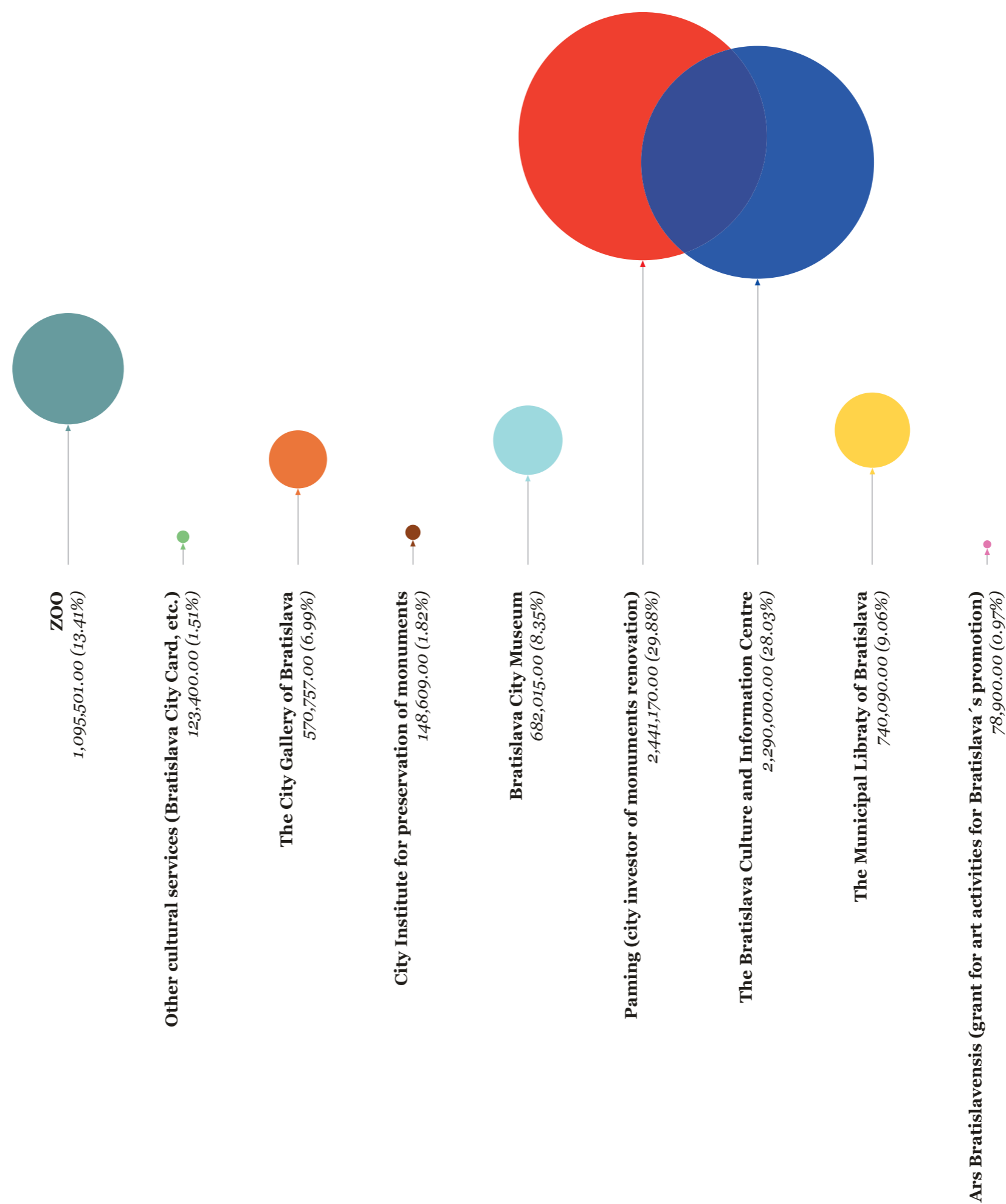
Municipal Culture Budget 2011: Program Culture

author of visualization
Marek Chmiel (CZ)

Balloons

Source

Budget of the Capital of Slovakia Bratislava for 2011-2013. Available on the internet: Bratislava - Official website. <http://www.bratislava.sk/vismo/dokumenty2.asp?id_org=700000&id=11027510&p1=186309>



Project partners

Mediamatic

Mediamatic

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

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

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

www.mediamatic.net



MOMeline

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

www.momeline.hu



Institute for Flexible Cultures and Technologies – Napon

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

tion (exhibitions and cultural policy development) and publication (books, catalogues and transcriptions).

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

www.napon.org



Open Design Studio

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

www.opendesignstudio.net

STGU ASSOCIATION OF POLISH GRAPHIC DESIGNERS

STGU – Association of Applied Graphic Designers

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

www.stgu.pl

Authors of visualizations

Marina Armuš (RS)

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

Anna Bárdy (HU)

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

Marko Brkić (RS)

Marko is currently studying Master's degree in Graphic Communications at the Academy of Arts in Novi Sad and is a freelancer in the field of graphic design and culture. He is one of the co-founders of Student Union at the Academy of Arts and, since 2009, the President of the Student Parliament, where he became the initiator of resolving crucial student issues. He is also a member of the Student Parliament at the University of Novi Sad and Serbia University Student Conference. Besides being a student activist, Marko participated in many exhibitions, projects and student workshops and became an active member of the OPEN DESIGN STUDIO, non-governmental organisation. His activities and interests are to develop and spread idea of an open understanding of visual communication and being in international design network.

www.brkic.weebly.com

Miloš Čosović (RS)

Miloš a.k.a. Desko was born in 1989 in Belgrade. He is studies and works there. His work deals both with frozen and moving images.

Miroslav Dajč (RS)

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

Abel van Gijlswijk (NL)

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

Ábris Gryllus (HU)

Ábris is a graphic designer born in Budapest. Currently, he is studying the last grade at the Graphic Design Department of the Moholy-Nagy University of Art and Design in Budapest, Hungary. He is going to graduate in 2012, meanwhile freelancing in the field of graphic and sound design. He also studied at the Willem de Koonig Academie in Rotterdam, the Netherlands.

Ex Lovers (CZ)

Zuzana Kubiková and David Březina are Ex Lovers. David's background is graphic design and Zuzana's background is social anthropology. Ex Lovers are based in Prague, the Czech Republic, working in the field of graphic and interactive design. There are providing printed matter, visual systems, internet projects and spacious installations within their portfolio. They have been working together for more than four years and among their clients there are such names as Konsepti, Google, Forum 2000, Open Society Fund, People in Need, Staatliche Kunstsammlungen Dresden, Aero Films and many more. Concept and research is what matters to them.

www.exlovers.info

www.emamelemaso.cz

Marco Hendriks (NL)

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

www.marcohendriksportfolio.nl

Marek Chmiel (CZ)

Marek oscillates between Havířov where he was born and Bratislava where he works. He is a freelance graphic designer trying to split his activities equally between projects from both cultural and commercial spheres. Currently, he's focused on type, web and package design, as well as corporate identities and he occasionally performs live visuals. He studied at AFAD Bratislava and Designskolen Kolding, Denmark.

Marcin Kasperek (PL)

Marcin is a freelance graphic designer. He specializes in designing books, data visualisation, magazines and various print publications. He is also making a visual identification of events, institutions and companies. Focusing on graphic design, he graduated from the Academy of Fine Arts in Katowice and is a member of the Association of Polish Graphic Designers (STGU).

www.marckasperek.pl

Lukáš Kijonka (CZ)

Lukas Kijonka studies at the Academy of Arts, Architecture and Design in Prague and is a co-founder of kolektiv.info studio. Among other activities, he works for the Laboratory of Petr Babák and for the graphic studio Pixl-e. He has successfully performed a number of interesting realisations that often overreach a bound of graphic design. Lukas works with varied visual languages and reopens old media. Besides other projects, the most important collaborations are the following projects: Ritveld in Prague, Domink Lang – Venice Biennale 2011, Automat exhibition in Moravian gallery in Brno, etc.

Dawid Korzekwa (PL)

Dawid is a graphic designer, a doctor of Fine Arts and a lecturer at the Department of Graphic Design at the Academy of Fine Arts in Katowice. He is the president of the Association of Polish Graphic Designers (STGU) and a fellow of the Minister of Culture (2005). He is the artistic director of the Literary Magazine "Italic" (2004-2007) and a commissioner of Agra – the International Biennial of Students of Graphic Design (2006-2009). He has also participated in social activities aimed at improving visual culture in Poland. He specializes in designing newspapers, books, posters and visual identity. Dawid runs his own company called DWT group.

Roman Mackovič (SK)

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

www.romanmackovic.com

Boris Meluž (SK)

Boris is a freelance graphic designer born in Bratislava. He finished internships at AFAD Bratislava (2004) and KABK Haag (2007) before graduating from AAAD Prague (2002-2009) at the studio of Graphic Design and Visual Communication. Though he's of the opinion that there are not many exciting things happening in the graphic design nowadays, most of it being used for questionable purposes. He still quite enjoys designing books, exhibitions and visual communication for cultural events.

Predrag Nikolić (RS)

Predrag finished technical school in Novi Sad, Department of Graphic Design and pre-press. He has worked on many social-activist campaigns, commercial tasks and graphic package of artistic projects and exhibitions.

Hristina Papadopulos (GR/RS)

Hristina was born in Belgrade and belongs to the younger generation of designers. After finishing a high school of design in Belgrade she graduated from the Faculty of Art and Design in Belgrade at the Department of Graphic Design and Visual Communication. She is interested in working in various creative areas, such as illustrations, motion graphics and different forms of publication. She also enjoys work in teams on various projects. She has participated in numerous group exhibitions and workshops. Currently, she works as a freelance designer in Belgrade.

www.behance.net/hristinapapadopulos/frame

Ivana Radmanovac (RS)

Ivana studied graphic design at Novi Sad Academy of Arts and she is currently studying for obtaining a master degree in "Digital Media". She spent a year at the University ETSU, USA where she was a member of the AAF-NSCA team (American Advertising Federation – National Student Advertising Competition). She was one of the organizers of the "Old School" workshop, as well as the Old School Exhibition. She has participated in workshops such as A3.format, Visible Data, Open Design Studio-Visual contamination and Designer or Universal Soldier. She collaborated on different projects and workshops with the following organizations: VivisecFest, Open Design Studio and Napon. She is a member of the AIRWORX Team in video production. As a graphic designer, she prefers print and editorial design, but she is also active in the field of web design, photography and video.

Barbora Toman Tylová (CZ)

Barbara is graphic designer from Czech Republic, Prague. In 2001-2008 she studied at the University of Jan Evangelista Purkyně in Usti nad Labem. Her final thesis, CI for Leontinka Foundation for blind children, won the Good Design award in the competition of the National Award for Student Design and was exhibited at the Brno Biennale 2010. In 2007-2009 she studied at the Visual Arts program in Studio of Graphic Design and Visual Communication (prof. Rostislav Vanek) at the Academy of Applied Arts, from 2009 she continued at the same place in Ph.D. studies. For the Embassy of the Kingdom of the Netherlands she implemented a visual style for two years of the festival of contemporary Dutch culture Networks.cz and corporate identity of the law foundation Hugo Grotius. From 2007 she works as designer in studio Toman graphic design.

www.gdvk.cz

www.toman-design.com

www.networks.cz

www.hugogrotius.cz

Jiří Toman (CZ)

Jiří is graphic designer from the Czech Republic, Prague. In 1992-1998 he studied theory and history of the visual arts at the Philosophical Faculty, Palacky University in Olomouc. From 1997 to 2000 he worked as graphic designer in advertising agencies, from 2001 to 2004 in the graphic studio Bastart. In 2004-2005 he was working as a designer in London, working for the fashion brand Isabella Oliver, London Properties or Firedog graphic design studio. After returning to Prague he founded own studio called Toman Graphic Design, where he works as art director until now. Some of the clients of Toman graphic design are Czech Statistical Office, International School of Prague and Crocodile. In 2008 he was awarded in an international competition Wolda, Best of Nation price. He is a founding member of the Union of graphic design.

www.toman-design.com

Visible Data

financing culture

2011–2012

www.visibledata.info

Project partners:

Institute for Flexible Cultures and Technologies – Napon,

www.napon.org

Mediamatic,

www.mediamatic.net

Momeline,

www.momeline.hu

Open Design Studio,

www.opendesignstudio.net

STGU – Association of Applied

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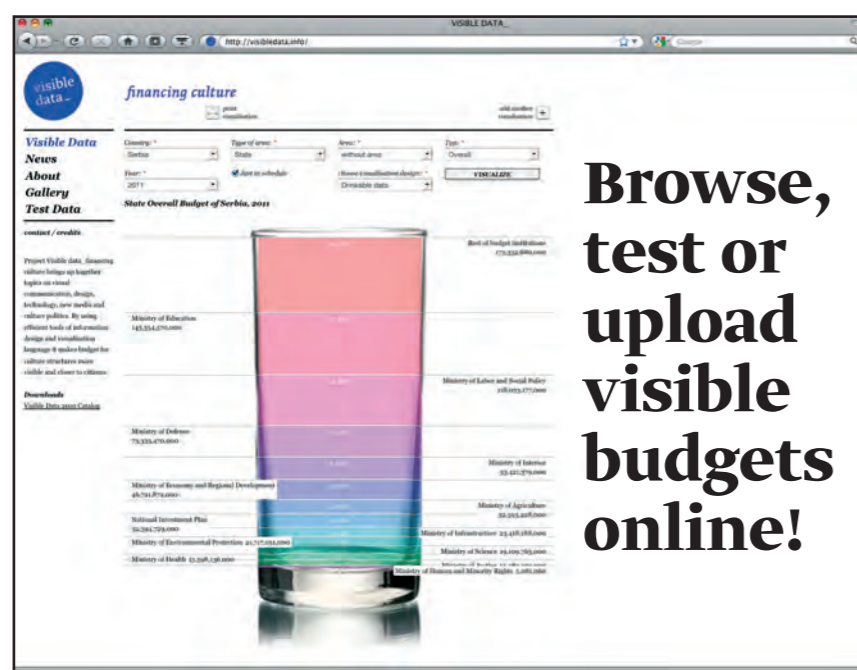
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