Visible Data Project researches possible models of structuring data in the field of financial 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, whereas culture is not in the main focus of researches, where power relations are more sophisticated and therefore not as attractive or dramatic. In Europe, especially in Eastern Europe, financing culture is still based mainly on governmental perspective, in the other kind of countries, financing is more complex, therefore only very few within some of the European countries have a lower level of interest for information design and visualization.

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 analyze 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, graphic design. Although information visualization has its limitations in visualizing long-term goals in cultural policy making, it can provide policymakers and advocates with powerful tools that can be used in the realisation of cultural policies.

Visible Data – Culture Financing is a project arising out of the need of different make-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 contempo-

raneously data of the budget information today’s often more hidden and less shown. Crucial social issue today is how information is stored, distributed and, in particular, how it is structured. If the access were the keyword, the second is the transparency, and the third is the actuality of the data. Social issues are barely analysed and monitored as a part of governmental budgets, as they are connected to the issue of transparency at the national level or even in some cases, they are not even monitored.

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 structural computer programming that is the back- 

This issue is to implement interdisciplinarity 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 is often the case. This program is being essential.

The Visible Data Project in 2011 comprises six European countries (Czech Republic, Hungary, Netherlands, Poland, Serbia and Slovakia), their overall budgets and budget for cultural policies and how Polish designers could approach the budget transparency. 2011 was also an exceptional cultural year for some parts of Central Europe, and budget decisions can influence life in the next 50 years. 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 during the last two 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, then those who operate with financial flows and loans could be described as clergy of secularized financial systems, financial intermediaries. Others should hope and believe that clergy know what clergy is doing, so they will successfully secure stability of the society.

Compared to raw data, image is in most cases easier to comprehend, especially in the time when visual means of production is dominating. Visualization of data, in the case of the budget, has to make the abstraction of data and budget items and clear and concrete 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.

Time: 6:30 AM – 3:00 PM

Place: Students’ House of Katarina Lukić Balážiková

Workshop Visible Data

Visible Data: public funding

Workshop Visible Data

Place: Academy of Fine Art and Design, Katowice, Poland

Date: June 29, 2011

Participants: student designers and graphic designers from Slovakia, the Czech Republic, Poland, Serbia and the Slovak Republic

 Participating institutions: STGU – Association of Applied Design, Katowice, Poland

Financing culture 2011 – 2012

Visible Data

Financialization Clarity

“Statistical thinking will one day be as necessary as eff icient citizenship as the ability to read and write!”

H.G. Wells
The interview gives a short overview on the problematic issues of financing culture in Serbia, Slovakia and Poland and through three key members of the organization involved in Visible Data Project. Kristian Lukić from the Institute of Flexible Cultures and Technologies – Napon, Fatimah Pájtár from Museum of Design, Architecture or Visual Data and Balázs L. Balázhová from Open Design Studio and Angelika Krasnodat from the Museum of Design, Architecture or Visual Data from Serbia, Slovakia and Poland shared their ideas, opinions and thoughts concerning financing of the culture in their countries. The authors themselves are cultural activists, graphic designers, and media theorists.

What do you think your spec-ific organization actively does to solve the main problems of financing culture in your country?

Institute of Flexible Cultures and Technologies – Napon: The main problem is the fact that culture is not understood. The public is not aware of the importance of culture for their daily lives, and the lack of education on this topic is really enormous. What is needed is really an educational program which helps people to perceive culture not as a natural phenomenon, but as something that is really important for their lives, that can enrich their daily experiences.

You have insufficient awareness of the fact that culture is a significant part of your daily life, and that the funds that are allocated for culture are large enough (but mostly it’s a question of the lack of awareness, not of money). The main problem is the lack of clear awareness of which values we are facing. People have to open up for new ideas, be more democratic and more open-minded.

We have to think about the financial problem of culture and the fact that the culture is essential for our lives. The culture is not just something we can afford, but something that we need to live. The cultural policy in our country has to be seen as something that is really important for our society.

The third problem is the inefficiency of the government. The government should be more efficient in the way they allocate the funds. The government should also be more transparent in the way they spend the money. The people should be more aware of how the money is being spent.

You have to think about the financial problem of culture and the fact that the culture is essential for our lives. The culture is not just something we can afford, but something that we need to live. The cultural policy in our country has to be seen as something that is really important for our society.

To what extent do you think the cultural policy in your country is influenced by the local government?

Institute of Flexible Cultures and Technologies – Napon: The cultural policy in our country is strongly influenced by the local government. The local government is responsible for the allocation of funds for cultural activities and it also regulates the activities of cultural institutions. The local government is also responsible for the preservation of cultural heritage.

The local government is also responsible for the allocation of funds for cultural activities and it also regulates the activities of cultural institutions. The local government is also responsible for the preservation of cultural heritage.

Do you think your specific organization actively does to solve the main problems of financing culture in your country?

Institute of Flexible Cultures and Technologies – Napon: The main problem is the fact that culture is not understood. The public is not aware of the importance of culture for their daily lives, and the lack of education on this topic is really enormous. What is needed is really an educational program which helps people to perceive culture not as a natural phenomenon, but as something that is really important for their lives, that can enrich their daily experiences.

You have insufficient awareness of the fact that culture is a significant part of your daily life, and that the funds that are allocated for culture are large enough (but mostly it’s a question of the lack of awareness, not of money). The main problem is the lack of clear awareness of which values we are facing. People have to open up for new ideas, be more democratic and more open-minded.

We have to think about the financial problem of culture and the fact that the culture is essential for our lives. The culture is not just something we can afford, but something that we need to live. The cultural policy in our country has to be seen as something that is really important for our society.

The third problem is the inefficiency of the government. The government should be more efficient in the way they allocate the funds. The government should also be more transparent in the way they spend the money. The people should be more aware of how the money is being spent.

You have to think about the financial problem of culture and the fact that the culture is essential for our lives. The culture is not just something we can afford, but something that we need to live. The cultural policy in our country has to be seen as something that is really important for our society.
State institutions are fully or partly dependent on 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

Hungary

State Overall Budget 2011: Comparison of all sectors

Author of visualization
Ábris 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

www.visibledata.info
Visible Data financing culture 2011—2012
4
State Overall Budget 2011:
Comparison of all sectors

Author of visualization
Ábris 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

www.visibledata.info
Visible Data financing culture 2011—2012
4
Chew Over Officialdom
This infographic pokes fun at the impenetrable bureaucratic wilderness by taking its aesthetics and uses them to make its data visible. This design shows the pleasant chaos behind the facade of the order created by the government.

Source
Begrotingsstaat van het Rijk voor het jaar 2011
Poland

State Overall Budget 2011:
Comparison of all sectors

author of visualization
Marcin Kacperek (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

Poland
State Overall Budget 2031: Comparison of all sectors

FREQUENCY CHANGE COLOR CLEAR SAVE AS

Ministry of Education 143.354.570.000,00 DIN 141.794.826.90 EUR 17,81 %
Ministry of Interior 53.421.379.000,00 DIN 52.840.137.49 EUR 6,64 %
Ministry of Economy and Regional Development 46.721.872.000,00 DIN 46.213.523,24 EUR 5,80 %
Ministry of Agriculture 32.593.228.000,00 DIN 32.238.603,36 EUR 4,05 %
Ministry of Infrastructure 23.418.188.000,00 DIN 23.163.390,70 EUR 2,91 %
Ministry of Labor and Social Policy 118.033.177.000,00 DIN 116.748.938,67 EUR 14,66 %
Ministry of Defense 73.335.470.000,00 DIN 72.537.556,87 EUR 9,11 %
Ministry of Science 19.109.763.000,00 DIN 18.901.842,73 EUR 2,37 %
Ministry of Health 15.598.136.000,00 DIN 15.428.423,34 EUR 1,94 %
Ministry of Environmental Protection 21.717.051.000,00 DIN 21.480.762,61 EUR 2,70 %
Ministry of Justice 13.482.190.000,00 DIN 13.335.499,51 EUR 1,67 %
Ministry of Trade and Services 6.180.638.000,00 DIN 6.113.390,70 EUR 0,77 %
Ministry of Culture of Republic of Serbia 6.121.888.000,00 DIN 6.055.279,92 EUR 0,76 %
Ministry of Foreign Affairs 5.648.488.000,00 DIN 5.587.030,66 EUR 0,70 %
Ministry for Kosovo and Metohija 4.489.369.000,00 DIN 4.440.523,24 EUR 0,56 %
Ministry of Youth and Sports 4.604.974.000,00 DIN 4.554.870,43 EUR 0,57 %
Security Information Agency (BIA) 4.101.386.000,00 DIN 4.056.761,62 EUR 0,51 %
Ministry of Mining and Energy 2.637.697.000,00 DIN 2.608.998,02 EUR 0,33 %
Ministry of Public Administration and Local Self-Government 1.298.362.000,00 DIN 1.284.235,41 EUR 0,16 %
Ministry of Telecommunications 2.428.751.000,00 DIN 2.402.325,42 EUR 0,30 %
Ministry of Religious Affairs 644.687.000,00 DIN 637.672,60 EUR 0,08 %
Ministry of Human and Minority Rights 5.081.060,00 DIN 5.025,78 EUR 0,00 %
Ministry of Diaspora 273.559.000,00 DIN 270.582,59 EUR 0,76 %
Rest of budget institutions 173.332.680.000,00 DIN 171.446.765,58 EUR 21,53 %

Overall Budget Serbia
804.947.313.000,00 DIN 796.189.231,45 EUR 100,00 %
State Overall Budget 2011: Comparison of all sectors

8 Visible Data, Financing Culture 2011–2012

Slovak Republic

State Overall Budget 2011: Comparison of all sectors

author of visualization
Román Mackovič (SVK)

Supremat
Data-visualization inspired by a Suprematist Composition painting by Kazimir Malevich. 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 artist’s 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_Aresar_redaktorov/Filo/Z%C3%A1kon%20o%20%C5%A1t%C3%A1tnom%20rozpo%C4%8Dte%20na%20rok%202011%20-%20schv%C3%A1len%C3%BD%20NR%20SR/pr%C3%ADloha%20%C4%8D.%203.pdf>

Slovak Republic

Visible Data _ financing culture 2011—2012

8 Visible Data _ financing culture 2011—2012

Slovak Republic

State Overall Budget 2011: Comparison of all sectors

author of visualization
Román Mackovič (SVK)

Supremat
Data-visualization inspired by a Suprematist Composition painting by Kazimir Malevich. 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 artist’s 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_Aresar_redaktorov/Filo/Z%C3%A1kon%20o%20%C5%A1t%C3%A1tnom%20rozpo%C4%8Dte%20na%20rok%202011%20-%20schv%C3%A1len%C3%BD%20NR%20SR/pr%C3%ADloha%20%C4%8D.%203.pdf>
Czech Republic

State Culture Budget 2011: Ministry of Culture

author of visualization
Lukáš Kijonka (CZ)

Keynesian 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 to a number of attitudes that represent political or economical background of interpreters. 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 disperses a picture into particular colors appearing in the picture. In this application, the LHS system is intensely dislocated. Thanks to this system, a colour field arises that is ranked in accordance with brightness of colors. 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 20th century is utilized. His ideas helped to overcome the economic crisis in the 30's.

Source

Budget of the Ministry of Culture

<table>
<thead>
<tr>
<th>Programme</th>
<th>Annual (in thousand CZK)</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total budget of the Ministry of Culture</td>
<td>7,294,982</td>
<td>100.0</td>
</tr>
<tr>
<td>State-funded institutions established by the Ministry of Culture</td>
<td>4,182,996.00</td>
<td>57.64</td>
</tr>
<tr>
<td>Expenditures on operation of registered churches and religious groups</td>
<td>1,400,753.00</td>
<td>18.20</td>
</tr>
<tr>
<td>Preservation and renewal of cultural monuments</td>
<td>866,772.00</td>
<td>11.94</td>
</tr>
<tr>
<td>Cultural services, support of live art</td>
<td>277,301.00</td>
<td>3.81</td>
</tr>
<tr>
<td>Expenditures on research, development and innovations</td>
<td>211,570.00</td>
<td>2.90</td>
</tr>
<tr>
<td>Support of culture of national minorities</td>
<td>40,000.00</td>
<td>0.55</td>
</tr>
<tr>
<td>Support of development and renewal of material—technical basis of regional cultural activities</td>
<td>10,000.00</td>
<td>0.14</td>
</tr>
<tr>
<td>Support of film industry</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

Source

Hungary

State Culture Budget 2011: Culture And National Heritage Conservation

author of visualization
Attila Gryllus (HU)

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 to a number of attitudes that represent political or economical background of interpreters. 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 disperses a picture into particular colors appearing in the picture. In this application, the LHS system is intensely dislocated. Thanks to this system, a colour field arises that is ranked in accordance with brightness of colors. 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 20th century is utilized. His ideas helped to overcome the economic crisis in the 30's.

Source

Budget of the Ministry of Culture

<table>
<thead>
<tr>
<th>Programme</th>
<th>Annual (in thousand Ft)</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total budget of the Ministry of Culture</td>
<td>175,832.20</td>
<td>100.0</td>
</tr>
<tr>
<td>State-funded institutions established by the Ministry of Culture</td>
<td>72,934,982.00</td>
<td>82.94</td>
</tr>
<tr>
<td>Expenditures on operation of registered churches and religious groups</td>
<td>4,192,996.00</td>
<td>7,744</td>
</tr>
<tr>
<td>Preservation and renewal of cultural monuments</td>
<td>1,400,753.00</td>
<td>8,407</td>
</tr>
<tr>
<td>Cultural services, support of live art</td>
<td>277,301.00</td>
<td>1,600</td>
</tr>
<tr>
<td>Expenditures on research, development and innovations</td>
<td>211,570.00</td>
<td>1,262</td>
</tr>
<tr>
<td>Support of culture of national minorities</td>
<td>40,000.00</td>
<td>0,23</td>
</tr>
<tr>
<td>Support of development and renewal of material—technical basis of regional cultural activities</td>
<td>10,000.00</td>
<td>0.06</td>
</tr>
<tr>
<td>Support of film industry</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

Source
Netherlands

State Culture Budget 2011: Ministry of Education, Culture and Science

author of visualization
Abel van Gijlswijk (NL)

Chew Over Officialism
This infographic poke fun at the impenetrable bureaucratic wilderness by taking it's aesthetics and uses them to make it's data visible.
This design shows the pleasant chaos behind the facade of the order created by the government.

Source
32500 VIII Vaststelling van de begrotingsstaten van het Ministerie van Onderwijs, Cultuur en Wetenschap (VIII) voor 2011 voor 2012

Poland

State Culture Budget 2011: Culture and National Heritage Conservation

author of visualization
Malgorzata Rusin (PL)

Pixel Budget
Pixel-like visualization shows budgets in a colorful way - the bigger part is in red because this is the most warning hue - and, similarly, the bigger part in a budget should be a special warning for the 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
### State Culture Budget 2031: 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

### Slovak Republic

**State Culture Budget 2031: Ministry of Culture**

**author of visualization**
Roman Mackovič (SK)

**Inspirant**
Data visualization inspired by a Suprematist Composition painting by Kazimir Malevich. 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 can be seen as an artist’s perspective on the financing culture topic.

**Source**
Budget for 2031 in the programme structure - internal materials of the Ministry of Culture available on demand.
### Regional Overall Budget 2011: Comparison of all sectors

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transport</td>
<td>57.74%</td>
<td>2,700,000</td>
</tr>
<tr>
<td>Health service</td>
<td>11.36%</td>
<td>531,400</td>
</tr>
<tr>
<td>Education and sports</td>
<td>10.05%</td>
<td>470,000</td>
</tr>
<tr>
<td>Activities of the county council</td>
<td>9.18%</td>
<td>429,210</td>
</tr>
<tr>
<td>Culture and preservation of monuments</td>
<td>4.92%</td>
<td>230,053</td>
</tr>
<tr>
<td>Social affairs</td>
<td>2.12%</td>
<td>99,300</td>
</tr>
<tr>
<td>Activities of municipal council and public and media relations</td>
<td>1.95%</td>
<td>91,000</td>
</tr>
<tr>
<td>Environment and agriculture</td>
<td>0.92%</td>
<td>42,790</td>
</tr>
<tr>
<td>European integration</td>
<td>0.64%</td>
<td>30,000</td>
</tr>
<tr>
<td>Regional development</td>
<td>0.64%</td>
<td>29,942</td>
</tr>
<tr>
<td>Informatics</td>
<td>0.26%</td>
<td>12,000</td>
</tr>
<tr>
<td>Public contracts</td>
<td>0.17%</td>
<td>8,000</td>
</tr>
<tr>
<td>Property administration</td>
<td>0.03%</td>
<td>1,580</td>
</tr>
<tr>
<td>Territorial and construction planning</td>
<td>0.01%</td>
<td>500</td>
</tr>
</tbody>
</table>

Total budget: 4,675,775 (thousand CZK)

---

**Czech Republic**

**Central Bohemia Region**

---

**Regional Overall Budget 2011: Culture and Preservation of Monuments**

**author of visualization**

**Lukáš Kijonka (CZ)**

**Keywords LHS**

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 interpretation. Whenever we show this 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 image. In this application, this system is intensely deployed. 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**

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/eves-koltsegvetesek/eloterjesztes-pest-megye-110224

Regional Culture
Budget 2011:
Culture and National Heritage Conservation

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/eves-koltsegvetesek/eloterjesztes-pest-megye-110224
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
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 budget.

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 Małek (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 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

Poland
Silesia Region
Serbia
Region of Vojvodina

Regional Overall Budget 2011: Comparison of all sectors

Author of visualization
Miroslav Đagić (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. The black coloured chair represents 100% of the whole 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 visualization 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)
Milan Ćosović (RS)

Results
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
**Regional Overall Budget 2011: Comparison of all sectors**

<table>
<thead>
<tr>
<th>Sector</th>
<th>Expenditure (€)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sport</td>
<td>487,261</td>
<td>0.41%</td>
</tr>
<tr>
<td>Promotion and marketing</td>
<td>500,000</td>
<td>0.42%</td>
</tr>
<tr>
<td>Health service</td>
<td>236,500</td>
<td>0.20%</td>
</tr>
<tr>
<td>Planning, management and controlling</td>
<td>1,035,704</td>
<td>4.22%</td>
</tr>
<tr>
<td>Security</td>
<td>1,998</td>
<td>0.002%</td>
</tr>
<tr>
<td>Transport</td>
<td>9,942,872</td>
<td>8.29%</td>
</tr>
<tr>
<td>Education</td>
<td>44,395,013</td>
<td>37.02%</td>
</tr>
<tr>
<td>Social security</td>
<td>21,698,768</td>
<td>18.09%</td>
</tr>
<tr>
<td>Transport infrastructure</td>
<td>11,365,133</td>
<td>9.48%</td>
</tr>
<tr>
<td>Extra financial expenditures excluded from the budget expenditures</td>
<td>1,035,231</td>
<td>0.86%</td>
</tr>
</tbody>
</table>

**Regional Culture Budget 2011: Program Culture**

<table>
<thead>
<tr>
<th>Project</th>
<th>Expenditure (€)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture management</td>
<td>96,300</td>
<td>3.92%</td>
</tr>
<tr>
<td>Theatre Ludus</td>
<td>336,105</td>
<td>6.80%</td>
</tr>
<tr>
<td>Theatre Arena</td>
<td>903,600</td>
<td>18.27%</td>
</tr>
<tr>
<td>Theatres</td>
<td>3,971,930</td>
<td>80.31%</td>
</tr>
<tr>
<td>The Small Carpathian Enlightening Centre in Modra</td>
<td>251,868</td>
<td>5.09%</td>
</tr>
<tr>
<td>The Small Carpathian Library in Pezinok</td>
<td>286,270</td>
<td>5.79%</td>
</tr>
<tr>
<td>The Small Carpathian Museum in Pezinok</td>
<td>210,000</td>
<td>4.25%</td>
</tr>
<tr>
<td>Theatre events and marketing</td>
<td>3,071,100</td>
<td>60.32%</td>
</tr>
<tr>
<td>Theatre events</td>
<td>3,071,100</td>
<td>60.32%</td>
</tr>
</tbody>
</table>

---

**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 lose energy, 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 areas 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.

---

**Theatres**

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Expenditure (€)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bratislava Puppet Theatre</td>
<td>1,995,535</td>
<td>40.35%</td>
</tr>
<tr>
<td>Theatre Arena</td>
<td>903,600</td>
<td>18.27%</td>
</tr>
<tr>
<td>Theatre Astorka Korzo 90</td>
<td>736,690</td>
<td>14.89%</td>
</tr>
<tr>
<td>Theatre Ludus</td>
<td>336,105</td>
<td>6.80%</td>
</tr>
</tbody>
</table>

---

**Extra financial expenditures excluded from the budget expenditures**

<table>
<thead>
<tr>
<th>Expenditure (€)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,035,231</td>
<td>0.86%</td>
</tr>
</tbody>
</table>

---

**Source**

CULTURE IS LIMITED ONLY BY US

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

authors of visualization
Jiří Toman (CZ)
Barbora Toman Tylová (CZ)

Culture limited
Main motive is strong claim that is
also a typographical graph. Each let-
ter represents one ministry of Czech
Republic Government. Simple visu-
alization 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
praha.eu/jnp/cz/home/magistrat/rozpocet/rozpo-
cet_na_rok_2011/soubor_rozpoctu_vlastniho_hl_m_
prahy_a.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

Municipal Culture Budget 2011: Cultural activities

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

Cultural Expenditures Among Supporting Enterprises

3,381,904 Thousands HUF
20.20%

Cultural Programmes

2,000 Thousands HUF
0.01%

Cultural Tasks in the Municipal

3,850 Thousands HUF
0.02%

Museums, Libraries, Etc.

7,389,031 Thousands HUF
44.13%

Reserves with Cultural Purpose

223,655 Thousands HUF
1.34%

Theatres

5,745,199 Thousands HUF
34.31%

Total

16,745,639 Thousands HUF

Sport Related Institutions

332,939 Thousands HUF
0.06%

Supporting Enterprises

53,520,147 Thousands HUF
9.97%

Supporting Funds and NGOs

1,488,715 Thousands HUF
0.28%

Supporting Other Organisations

229,198 Thousands HUF
0.04%

Supporting the Municipalities of Minorities

126,294 Thousands HUF
0.02%

Youth Protection Related Institutions

8,272,669 Thousands HUF
1.54%

Total

610,981,769 Thousands HUF

Committee Frameworks

347,514 Thousands HUF
0.06%

Cultural Institutions

13,134,230 Thousands HUF
2.45%

Educational Institutions

42,522,005 Thousands HUF
7.92%

Health Care Institutions

93,475,823 Thousands HUF
17.41%

Other Institutions

16,643,318 Thousands HUF
2.69%

Public Administration

292,206,824 Thousands HUF
54.42%

Public Utility Services with Public Transport

6,995 Thousands HUF
0.01%

Reserves

5,137 Thousands HUF
0.01%

Social Services Related Institutions

15,098,024 Thousands HUF
2.81%

Supporting Enterprises

13,134,230 Thousands HUF
2.45%

Supporting Funds and NGOs

1,488,715 Thousands HUF
0.28%

Supporting Other Organisations

229,198 Thousands HUF
0.04%

Supporting the Municipalities of Minorities

126,294 Thousands HUF
0.02%

Youth Protection Related Institutions

8,272,669 Thousands HUF
1.54%

Total

610,981,769 Thousands HUF
The downfall of culture

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

Source: Raadsdruk begroting 2011, gemeente Amsterdam
Municipal Culture Budget 2011: Cultural activities

Budget decks

Visualization uses a graphic master which symbolizes 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: https://bip.um.katowice.pl/index.php?s=98&szukaj=bud+na+2011

Poland
Silesia Region
Katowice
Serbia  
Region of Vojvodina  
Novi Sad

**Municipal Overall Budget 2011: Comparison of all sectors**

<table>
<thead>
<tr>
<th>Sector</th>
<th>DIN 2011</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration for Social and Child protection</td>
<td>71,681,208.00</td>
<td>2.64%</td>
</tr>
<tr>
<td>Administration for Transport and Roads</td>
<td>54,539,787.00</td>
<td>1.98%</td>
</tr>
<tr>
<td>Other uses of funds from the budget of the City of Novi Sad</td>
<td>103,050,471.26</td>
<td>3.75%</td>
</tr>
<tr>
<td>Administration for Regulations</td>
<td>37,086,409.00</td>
<td>1.32%</td>
</tr>
<tr>
<td>Administration for Affairs</td>
<td>34,504,351.10</td>
<td>1.22%</td>
</tr>
<tr>
<td>Administration for Education</td>
<td>35,525,134.00</td>
<td>1.24%</td>
</tr>
<tr>
<td>Administration for Urbanization</td>
<td>14,025,969.25</td>
<td>0.49%</td>
</tr>
<tr>
<td>Administration for Utilities</td>
<td>9,704,982.95</td>
<td>0.33%</td>
</tr>
<tr>
<td>Administration for Municipal Affairs</td>
<td>11,950,588,153.36</td>
<td>1.17%</td>
</tr>
<tr>
<td>Administration for Finance</td>
<td>1,127,288,473.96</td>
<td>0.11%</td>
</tr>
<tr>
<td>Administration for Economy</td>
<td>1,380,398,684.95</td>
<td>0.14%</td>
</tr>
<tr>
<td>Administration for Inspection</td>
<td>3,063,475,025.61</td>
<td>0.32%</td>
</tr>
<tr>
<td>Administration for Health</td>
<td>607,547,240.88</td>
<td>0.06%</td>
</tr>
<tr>
<td>City Tax Administration</td>
<td>589,974,702.17</td>
<td>0.06%</td>
</tr>
</tbody>
</table>

**Earth-section**

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

**Clean Yourself - A Double Protection**

- **TOTAL BUDGET OF ADMINISTRATION FOR CULTURE FOR CITY OF NOVI SAD**: 11,150,232,19 EUR
  - **11,127,288,473.96 EUR**: 100%
  - **754,308,640.59 EUR**: 6.77%
  - **50,550,080 EUR**: 0.45%
  - **100,000,060 EUR**: 8.9%
  - **101,000,060 EUR**: 9.0%

- **TOTAL BUDGET OF MUNICIPAL AFFAIRS FOR CULTURE**: 117,592,321,06 EUR
  - **117,986,594,06 EUR**: 99.9%
  - **589,576,162,74 EUR**: 5.0%
  - **3,083,500,060 EUR**: 0.02%
  - **266,100,060 EUR**: 0.02%

Source: Transparency Serbia

**Administration for Sport and Youth**

*Droppings are a result of unclean business can be erased and justifications, it is a panel in which a toilet paper roll. At the same time, who are granted funds from the City, institutions/organizations/individuals have a closer connection, to justify the quantity of funds aimed for 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/intentions/preparations/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 justification, it is a panel in which unclean business can be erased and cleaned. Droppings are a result of cultural production.*

Source: Transparency Serbia
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 the heart of a child and adult as easily as balloons. Especially when the 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.


Municipal Culture Budget 2011: Program Culture

author of visualization: Marek Chmiel (CZ)

Balloons: There are only a few things that can find a way to the 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.

Project partners

Authors of publications

Mediamatic

Mediamatic is a cultural organization based in Amsterdam with an independent programme of new media, art, culture and society. Mediamatic was born around 1990. Thanks to background in both art and theory, Mediamatic is able to provide a voice to artists, sometimes uneasy, but always surprising. It aims to be the world of modern media. We are interested in the cultural developments that go hand in hand with new and emerging technologies that cause cultural development. We cooperate with a wide variety of initiatives, workshops, screenings in public spaces and developers of art projects. Mediamatic foundation is run together with Mediamatic Lab. Mediamatic Lab develops websites and social media applications for Art projects.

Our exhibitions make connections between developments in new media, culture and society. We work with artists who have strong ties to ICT culture, and our activities participate visinform, the visual culture and graphic design. It was launched in 2007 by graphic designers and managers from a governmental organization in 2008. The organization enables an offer to organisations and individuals working in the field of visual communication and graphic design. It is an open platform for the development of the visual culture and graphic design domain.

Open Design Studio

Open Design Studio is an independent initiative and design platform where graphic designers promote an open approach and understanding of visual communication and graphic design. It was launched in 2007 by graphic designers and managers from a governmental organization in 2008. The organization enables an offer to organisations and individuals working in the field of visual communication and graphic design. It is an open platform for the development of the visual culture and graphic design domain.

STGU – Association of Applied Graphic Designers

The main goal of the Association of Polish Graphic Designers –STGU (Stowarzyszenie Grafików Obuwiarskich i Ratownictwa) – is to defend the creative independence of designers. The Association is an association of professional designers of visual design and the promotion of the graphic designer profession. The Association was established in 1990 and since then its members have supported many activities and the need to invest in professional design as a competent industry and manage branding, corporate strategy and design.

STGU – Association of Applied Graphic Designers

The main goal of the Association of Polish Graphic Designers –STGU (Stowarzyszenie Grafików Obuwiarskich i Ratownictwa) – is to defend the creative independence of designers. The Association is an association of professional designers of visual design and the promotion of the graphic designer profession. The Association was established in 1990 and since then its members have supported many activities and the need to invest in professional design as a competent industry and manage branding, corporate strategy and design.

Ivan Radmanovac

Ivana studied graphic design at SADI in Sarajevo and is currently working for a local advertising company. She is actively involved in social issues relating to visual communication and graphic design. She is an active member of the Sarajevo Design Center and is an active member of the Sarajevo Design Center.

Barbara Tomova Ylva

Barbara is a graphic designer from the Czech Republic, Prague. In 2001-2008 she studied graphic design at the Academy of Fine Arts and Design in Prague. She is currently working for a local advertising company. She is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Irina Toman

Iris is a graphic designer from the Czech Republic, Prague. She studied graphic design at the Academy of Fine Arts and Design in Prague. She is currently working for a local advertising company. She is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Mirek Kvasov

Born in a graphic designer from the Czech Republic, Prague. He studied graphic design at the Academy of Fine Arts and Design in Prague. He is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Marek Rac

Marek is currently studying graphic design at the Academy of Fine Arts and Design in Prague. He is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Lukás Kojčík

Lukáš Kojčík studied at the Academy of Fine Arts and Design in Prague and is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

David Kováč

David is currently studying graphic design at the Academy of Fine Arts and Design in Prague. He is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Roman Macková

Roman is currently studying graphic design at the Academy of Fine Arts and Design in Prague. He is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Iris Toman

Iris is a graphic designer from the Czech Republic, Prague. She studied graphic design at the Academy of Fine Arts and Design in Prague. She is currently working for a local advertising company. She is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.

Mirek Kvasov

Born in a graphic designer from the Czech Republic, Prague. He studied graphic design at the Academy of Fine Arts and Design in Prague. He is currently working for a local advertising company. He is an active member of the Czech Graphic Design Association and is currently working for a local advertising company.