SUPRASTUDIO HAS EXAMINED CULTURAL INITIATIVES FROM AROUND THE WORLD AND INDEXED METHODS OF INVIGORATING THE ECONOMIC, CULTURAL, AND SOCIAL LIFE OF A CITY.

As a first step towards defining culture now we have explored art festivals, art fairs, planned cultural cities, and non-profit organizations. We are interested in the direct comparison between these separate cultural initiatives as well as the gray zones that occur in between compiled narratives. These zones simultaneously present black and white facts while slipping into gray concepts and ambiguous definitions.

The collected information was assigned a series of metrics denoting absolute values (AREA, PRESSURE, VOLUME, POWER, ENERGY, TIME) to establish a system that measures inherent qualitative components in quantitative terms. The intent is to compile the information and recognize it as "data" without sacrificing intrinsic attributes.

The possibilities that lie in this expansive project are aimed at the cultivation of city vitality.
**MANIFESTA**
Roving Biennial

A BIENNIAL or Biennale refers to cultural events occurring every other year. A question is success pattern for underrepresented cities and regions the last decade has seen the rise and decline of uncountable biennials. A broad research has produced a collection of 150 biennials worldwide with events ranging in size, budget, focus and international outreach. The Venice Biennale, the first and broadest of such events; is now 110 years old and arguably the most significant event in the world for cultural events occurring every two years. A BIENNIAL or Biennale refers to cultural events occurring every other year. A question is success pattern for underrepresented cities and regions the last decade has seen the rise and decline of uncountable biennials. A broad research has produced a collection of 150 biennials worldwide with events ranging in size, budget, focus and international outreach. The Venice Biennale, the first and broadest of such events; is now 110 years old and arguably the most significant event in the world for cultural events occurring every two years. Documenta is held every two years in different locations throughout Europe for a period of 3 months. Manifester headquarters are in Amsterdam.

**DOCUMENTA**
100 Day Museum

**ART BASEL**
Cultural Pacesetters’ Retreat

Documenta is regarded as the most important exhibition of contemporary art, drawing attention from all over the world. After the period of Nazi dictatorship, it was intended to reconcile German public life with international modernity. Also known as the One Hundred Day Museum, Documenta would become an unparalleled success. The singular character of the exhibition has been preserved. Every five years, a new artistic director is chosen and the exhibition is reinvented. Documenta has advanced to become an authoritative worldwide seismograph of contemporary art.

**CULTURAL CAPITALS**
Cultural Band Aid

**WORLD EXPOS**
Money Pit

Often referred to as the “Olympics of the Art World,” ART BASEL is the largest and most prestigious commercial art fair for contemporary and modern art that takes place every year for 5 days in June in Basel, Switzerland. In 2002 Art Basel expanded to the US and started Art Miami, the event that has become known more for the gastronomy and excess surrounding the event than the actual art at the fair. The Art Basel fairs are said to be a corporate marketing opportunity, tourism magnet, cultural pacesetters’ retreat and celebrity hangout all rolled into one. WORLD EXPOS are international architecture and cultural festivals. Internationally they are remembered for the icons they produce: the Eiffel Tower in Paris, the Space Needle in Seattle, the Arch in St. Louis. Most importantly, expos provide the host cities with an opportunity to redevelop a section of their city. They have funded and curated hundreds of installations, happenings, shows, and events within New York and throughout the United States. They have sponsored projects such as the 9/11 Tribute in Light, Doug Aitken’s Sleepwalkers and the Louisville Public Art Master Plan.

**CREATIVETIME**
Non-Profit Organization

**PUBLIC ART FUND**

Creative Time is a non-profit organization focused on producing and promoting public art. Founded in 1974 in New York City, they have funded and curated hundreds of installations, happenings, shows, and events within New York and throughout the United States. They have sponsored projects such as the 9/11 Tribute in Light, Doug Aitken’s Sleepwalkers and the Louisville Public Art Master Plan.

**PUBLIC ART FUND**

Public Art Fund is a non-profit established in New York City in 1977. They actively engage the community at large in a dialogue about the role of public art in society through “The Public Realm,” a program to encourage participation and emerging artists. They have worked with over 500 emerging and established artists and have initiated some of the most successful public art projects of the last 30 years including Olafur Eliasson’s Waterfalls in New York City in 2008.
CULTURAL ACCESSIBILITY
EUROPEAN CULTURAL CAPITALS - While national attendance is typically the strongest factor for a Cultural Capital, international attendance can have a positive economic impact while placing a city on the map and increasing tourism. It is important to consider and determine a city’s national and international audience in relation to its geographic location to structure the program in a manner that addresses this audience.

Besides proximity to other cultural centers, accessibility is another important factor. Because the Cultural Capital Lille (2004) is a prominent hub for the European route to London and the French TGV network, the city enjoyed a record number of around 9,000,000 visitors to its cultural program.

ART BASEL: SWITZERLAND VS MIAMI BEACH
ART BASEL - In 2002, Art Basel expanded to Miami Beach cultivating a new art scene and stronger focus on reaching collectors in South/Latin America. “The combination of art and beach was new. Who wouldn’t want to come here from up north in winter?” - Sam Keller, Art Basel director from 2002-2006.

A CITY DEVOTED TO DOCUMENTA
DOCUMENTA: The city of Kassel has expanded its urban infrastructure to keep pace with the burgeoning demand established by the required capacity to host the exhibition and its attenders. Hotels, restaurants, public, rail lines and bridges have all been incorporated into the city fabric to feed the symbiotic relationship between Kassel and Documenta.

These themes often reflect political, social and economic statements based on the cities’ internal issues.

A MILITARY OUTPOST BECOMES A CULTURAL DESTINATION...
DOCUMENTA - Kassel, a small town of 200,000 in Germany’s geographic center, was transformed to a military industrial outpost fabricating tanks and artillery during World War II due to its Euro-centric location. In 1945, it was heavily bombed by the Allies to destroy the Nazi weapons cache eradicating both the city’s infrastructures and its population (approx. 30,000 survivors). In 1975, Documenta was initially organized as an embedded exhibition in the city’s Federal Horticultural Show. It was conceived to demonstrate not only Germany’s recognition of the present contemporary art scene that was censored and outright rejected by the Third Reich, but also its intent to reclaim the rank of international diplomacy. Kassel's central location proved pivotal in uniting not only the country along its East and West divide, but also in restructuring the European continent as a whole. The first Documenta was an instant success and established itself as its own independent cultural event that has become part of Kassel’s identity ever since. The Documents develop and grow with the city to its present-day conditionusharing a diversified economy, cultural awareness and population now approaching its original 200,000 inhabitants.

The city of Kassel has expanded its urban infrastructure to keep pace with burgeoning demand.

The city of Kassel has expanded its urban infrastructure to keep pace with the burgeoning demand.
BIENNIALS - It is common for a historic city to be occupied with vacant lots and spaces that are scattered across the city’s urban fabric. After being 93% destroyed at the end of World War II, the 1950s renovation of Berlin, Germany, left it void of any usable public space. Joseph Beuys’ intention was “...to go more and more outside to among the problems of nature and problems of human beings in their working places...” Planting locations in the city’s public spaces were determined based on site proposals submitted by residents, neighborhood councils, schools, kindergartens, local associations and others. The result, according to art critic Norbert Scholtz, offered significant opportunities for “occupying and utilizing public open space socially” and demonstrated how the inhabitants of Berlin were directly influencing Documenta’s content as well as the city itself.

THE FESTIVAL ANNOUNCES AN INTERNATIONAL AUDIENCE OF HIGH-ART PARTICIPANTS WHAT AND WHERE “ART” WITH A CAPITAL “A” IS HEADING

700 OAKS REINVENT DE SOLATE CITY DOCUMENTA - The ambitious installation of planting 7000 oaks over an entire city was artist Joseph Beuys’ plan to initiate urban re-use. After being 93% destroyed at the end of World War II, the 1950s renovation of Berlin, Germany, left it void of any usable public space. Joseph Beuys’ intention was “...to go more and more outside to among the problems of nature and problems of human beings in their working places...” Planting locations in the city’s public spaces were determined based on site proposals submitted by residents, neighborhood councils, schools, kindergartens, local associations and others. The result, according to art critic Norbert Scholtz, offered significant opportunities for “occupying and utilizing public open space socially” and demonstrated how the inhabitants of Berlin were directly influencing Documenta’s content as well as the city itself.

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RESPONSE TO THE CHILEAN DICTATORSHIP

BIENNIALS - 1974 was the beginning of a new era for the Venice Biennale. More freedom was given to the new director and the committee, which influenced the incorporation of political elements into the event. The new director, Carlo Ripa di Meana, believed the entire biennale in response to the Chilean military coup of 1973 - the beginning of the Pinochet dictatorship. The title was 'Freedom to Chile' and all the exhibit films, speeches and more addressed the Chilean oppression. The victor of the Chilean president Salvador Allende gave the opening speech while exiled Chilean artists painted the city walls of Venice. The biennale was unique in capturing the emerging political landscape of the world through its exhibits and urban environment while simultaneously contributing to the discourse of such issues.

FOSTERING NEW LOCAL DEVELOPMENT

BIENNIALS - Concerned with creating a city of culture that addresses the needs of its own residents, the Liverpool Biennial and the Bloomberg New Contemporaries Organization have worked closely together since the biennial's inception in 1999 to help local art school graduates submit work for possible exhibitions in professional galleries at the biennial. A concentrated effort was made to highlight local talent versus top tier international art spots. The simple initiative shows that the city of Liverpool is interested in advancing creative capital while simultaneously supporting its local citizens.

THE BIENNALE WAS UNIQUE IN CAPTURING THE EMERGING POLITICAL LANDSCAPE

A STRONG REGIONAL EMPHASIS

EUROPEAN CULTURAL CAPITALS - Given that the focus of the European Cultural Capital (ECC) is developed annually by the city itself, it is encouraged that its program makes a concentrated effort to engage as local citizens. Candidate cities are tasked with developing their own bid at the regional scale. If residents become involved in the process and feel a degree of ownership, the localized initiatives will benefit the city itself. As the proposal was to extend beyond the termination of the event. In 2004, the ECC of Lille (France) was focused on creating a city of culture that addressed the needs of its own residents. More freedom was given to the new director and act as a relay for citizens that allowed anyone to volunteer and act as a relay for information while also assisting in the running of events. More than 17,000 volunteers from a variety of backgrounds responded to this initiative and became involved. This focused effort resulted in local engagement as a contributing factor to Lille's overall success.
ART BASEL - With 300 galleries from 30 countries and over 1500 artists on display, Art Basel has become the ultimate in one stop shopping for collectors around the world. 1100 galleries pay $500 to apply for just 300 available spots in the fair. If accepted, booths reservations can range from $35,000 to $70,000, but since a gallery can do up to 75% of their annual business at the fair, the “mall effect” becomes a positive asset in the accumulation of both the galleries and the fair organizers.

365 DAYS OF CULTURE
EUROPEAN CULTURAL CAPITALS - The size of an event relative to its role in an important category to the Cultural Capital as the event spans the course of one year rather than a dense concentration over several days or weeks. The challenge is having enough events to fill the expansive timeframe while maintaining interest. Most cultural capitals have 100 to 1000 events during the year in various categories. The expanded program allows for more varied artist participation within the cultural event and allows more people to experience the art at any given time. For example, Graz had over 100 projects related to the Cultural Capital program with approximately 4000 individual events dedicated to an array of art forms with different types responding to different seasons. The city adopted different cultural eco throughout the year capturing varied art forms including visual arts, live performance, film, music, architecture and literature.

SIZE DOESN’T MATTER
EXPOS - The scale and size of expos have an indeterminant effect on the overall success and influence of an individual expo. The Seattle Expo in 1962 had one of the smallest sites (74 acres) for expos in recent history yet it had the most beneficial impact on its city. The smaller site allowed Seattle to focus on larger, permanent buildings rather than temporary pavilions while keeping costs down. The site used in Seattle is now known as the Seattle Center and is the current cultural nexus of the city. The current expo in Shanghai is one of the largest sites (182 acres) in expo history and yet the event itself will have a minimal impact on the site and future city. Immediately following the expo, the site and the majority of its pavilions will be demolished. Any potential legacy attached to the city of Shanghai will be abandoned as little evidence of the expo itself will remain.

WHERE DO THE ARTISTS COME FROM TO PARTICIPATE IN THESE EVENTS?

ART COSTCO FOR BILLIONAIRES

NPO - There are 1.5 million organizations in the U.S. and 122,233 are dedicated to Arts and Culture. The number of NPOs represents the diversity of Arts support that is available in the United States. This decentralized advocacy for the arts is an incredible powerful aspect that allows all types of artists equal representation.

DECENTRALIZED REPRESENTATION

HOW WELL ARE THESE EVENTS SUPPPLYING THE ART SCENE?

SUPPORT

Festivals
Location of artists participating (2007-2008)

Expos / Cultural Capitals
Location of participating capitals (2010)

Fairs
Location of collectors (2010)

NPOs
Location of Artists participating (2008)
corporations are betting that, good or bad times, they’ll rarely get access to a crowd this moneved, relatively young, and globe-trotting

Who’s Paying for All This?

Art Basel — “By and large, real estate developers whose empty towers still ring the city like Stonehenge, hotels, banks, and corporations that are betting that, good or bad times, they’ll rarely get access to a crowd this moneved, relatively young, and globe-trotting” (NY Magazine).

Losin Money Doesn’t Equal Lost Profits

Expos — Although expos often lose money, they can still contribute to a city’s success. The Hanover Expo in 2000 lost $1.1 billion, however, the city’s inhabitants still consider the event successful. Hanover used its existing fairgrounds which allowed them to dedicate the expo’s funds to vastly improving the facilities of the grounds as opposed to funding new construction. Although more money was spent than made, the upgrades helped improve a facility that has several of the largest tech fairs in the world every year, bringing in valued revenue.

The New Orleans Expo in 1994 was poorly attended and had to declare bankruptcy before the expo even ended. Despite this, the city understood the expo was a success and has expressed interest in hosting another. The new construction for the expo included a convention center that has been used extensively since the expo and has encouraged new growth in the area enabling New Orleans to become the third most popular city for conventions in the U.S.

LOsING MONEY DOESN’T EQUAL LOST PROFITS

Purpose Before Profits

Manifesta — For its seventh consecutive year, Manifesta has continued to produce socially and politically challenging topics. The fair is attended by masses of over 150,000. Where some organizations are often lured by the prospect of creating money-making machines, Manifesta proves through its high attendance levels that it has a lack of profitability. A festival addressing political and social discourse, a location transmits monetary value.

The latest installment of Manifesta in Trondheim, Norway, required a budget of roughly six million Euros, half of which was contributed generously by the host country despite no promise of an immediate monetary return. Though total ticket revenue produced almost 12 times less than the amount invested in the event, the festival continues to succeed on more intrinsic levels.

The Biennials Provided Free Exhibitions and Events Throughout the City

A Small Budget Reaps Large Rewards

Biennials — Since 1999, Liverpool has hoped to be recognized as a city of culture in the northwest UK region. To encourage attendance, the biennial provided free exhibitions and events throughout the city creating an event that was dedicated to defining local culture as well as showcasing regional and international contemporary art. With only a small budget of approximately $3 million (nearly $2.5 million to the NEA), the biennial yielded over one million visitors. The event proved successful in both exhibiting contemporary art and contributing to economic growth as it generated a return of $40 million.

Public Funding of NPOs: Good and Bad

NPOs: The Non-Profit sector in the U.S. is the strongest type of advocate for the arts. Typically NPOs unite artists with funding streams to create arts experiences for the public. This simultaneously maximizes the strength and struggle for non-profits.

Minimal government funds make it hard for non-profits to get started and keep their operations afloat. The lack of direct government support also allows NPOs to support the arts on their own terms. If the government directly funded the arts, NPOs would lose control over the type and quality of art it chooses to advocate.

The lack of direct government funding also makes it difficult for NPOs to get started. The early years are critical for NPOs to establish their funding streams and locate their purpose within the Arts ecology. If U.S. cities would establish an NPO infrastructure, it will have to allow for incubation time which would require short term government support.

Funding Sources for U.S. NPOs

Source: Foundation Center, 2008

The Arts and Culture Source (2008) revealed that the most popular type of donor was the foundation. Foundations provide 44% of the funding. Corporate sponsors provide 24% and government at 14%. Individual donors provide 11% and NPOs provide 10%.

Politics and Social Discourse of a Location Transmits Monetary Value

Public Funding of NPOs: Good and Bad

ALLEGED ‘WORST ART SHOW EVER’ AT DOCUMENTA 12 PRODUCE RECORD PROFITS AND ATTENDANCE...

Documenta — In 2007, Documenta XII was routinely criticized in international news papers and art publications for trying to do too much posturing with too little “intellectual capital.” Most of the criticism was reserved for the concept and organization of the exhibition, not the art itself. Either way, the publicity did not seem to pay attention. Documenta XII had the highest visitor total (16% increase from 2002) and revenue numbers (44% increase from 2002) despite the reviews.
YOUTH PARTICIPATION IS CRITICAL TO CULTIVATE THE NEXT GENERATION OF ART ENTHUSIASTS

“INHABITING THE WORLD”

DOCUMENTA - The very positive response to the Documenta XII education program that was beyond anyone’s service was an attempt to activate the audience as a whole. Overall, more than 7,633 guided tours took place, including over 3,500 school classes. In the newly developed format: “Inhabiting the world” primary school children took adults around the 178 venues. All together they spent a total of 5,700 hours engaged with the exhibition. According to Documenta, youth participation is critical to cultivate the next generation of art enthusiasts.

WHERE ELSE?

ART BASEL - “It’s a corporate marketing opportunity, tourism magnet, cultural parameter, economic generator and celebrity magnet all rolled into one. Where else could you buy a video installation by contemporary artist John Baldessari, start making collections such as South Beach boulevard we could call a place the and then Bobbi dropping tons of thousands of dollars on art forms, to hear what they know that will sell and sponsors choose more and make money each year at the hallowed parties to network and impress the rich. It’s the place where money flows, rather than ‘in the hole’.

BUT WAS IT EVER REALLY ABOUT THE ART?

-Jeff Koons

ART MADE BY ALL, ART CREATED FOR ALL

MANIFESTA - Though Manifesta was conceptualized upon the notion of creating a platform for new and young contemporary artists to display their work, the lack of other financial resources proved untenable. Without a 6.7 million euro grant. As result, Sadie Coles, an exhibiting artist for Manifesta 10, commented that the notion of exclusivity by purchasing a place in the program for approximately $15,000 or less was unfeasible. Random participants were invited to engage with the space and exhibit their work, regardless of skill level. Over 250 artists and groups participated in the public art project now titled “Free Manifesta.” Even though it initially existed with the blessing of Manifesta 10 in Frankfurt, it was website, FreeManifesta.org, re- mained, additional events, an archive that allows the general public to contact the avant-garde artists for information and future job opportunities.

CREATE A PLATFORM FOR DISCUSSIONS

100 DAYS 100 GUESTS

DOCUMENTA - In 2005, the artistic director Catherine David pushed the boundaries of aesthetic production so monotonous as the event’s environment. She wanted visitors to “bargain the state of the world, the twentieth century came to a close and prompted them to label the Documenta as the “manifestation of culture.” Where gifted, skilled, cultural and artistic means were mixed together.

With this thought in mind, David decided to take it to the next level and invited the discussion forum “100 Days 100 Guests” to be a platform for exchange between artists, scholars, collectors and architects on various pertaining topics and issues. The forum was made open to everyone attend the exhibition, but the general public as well as art enthusiasts for collected. Catherine David’s effort to engage the art world beyond its physical product has been embraced by the festival ever since and has become a permanent part of Documenta’s program.

IT’S A CORPORATE MARKETING OPPORTUNITY, TOURISM MAGNET, CULTURAL PACESETERS’ RETREAT AND CELEBRITY HANGOUT ALL ROLLED INTO ONE.

300 ESSAYS

DOCUMENTA - Long before the opening of the show itself, the Documenta XII magazines preceded over 100 publications from around the world with a range of formats and focuses to accompany the exhibition and stimulate thoughts about the forum was generated over 300 pieces, essays and articles which will continue to be available online after the celebration. This magazine is one of many projects in the exhibition that has the potential to make an impact in the public consciousness of art. As a result, they are able to present an alternative to the usual format of exhibitions and structure of art exhibits.

RANDOM PARTICIPANTS WERE INVITED TO ENGAGE WITH THIS SPACE AND EXHIBIT THEIR WORK

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DOCUMENTA - In 2005, the artistic director Catherine David pushed the boundaries of aesthetic production so monotonous as the event’s environment. She wanted visitors to “bargain the state of the world, the twentieth century came to a close and prompted them to label the Documenta as the “manifestation of culture.” Where gifted, skilled, cultural and artistic means were mixed together.

With this thought in mind, David decided to take it to the next level and invited the discussion forum “100 Days 100 Guests” to be a platform for exchange between artists, scholars, collectors and architects on various pertaining topics and issues. The forum was made open to everyone attend the exhibition, but the general public as well as art enthusiasts for collected. Catherine David’s effort to engage the art world beyond its physical product has been embraced by the festival ever since and has become a permanent part of Documenta’s program.

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IMMEDIATELY FOLLOWING THE CLOSE OF THE EXPO THE SITE WILL BE DEMOLISHED

THE WALKABLE, BOOZY ART DISNEYLAND IS NOW MORE LIKE L.A. ITSELF

ART BASEL - Smaller satellite fairs piggyback on the hype of the Art Basel fairs and set-up shop all over the city to supply an additional 800 exhibitors. Thisalong with the commun- nal public art throughout the city and the events and par- ties happening at the museums, galleries, and private collections, activate the city and create the critical mass necessary for the success of Art Band. These hap- penings outside the fair are what make the Art Basel weekend an event. They create the excite- ment and buzz that pull the collectors and art tourists alike outside of the convention center and Miami Beach and across the bridges into Miami city creating temporary masive scenes for local businesses. “With the fairs gone, Miami Beach will return to normal. The city’s grit will no longer be obscured by BMW 7-Series glare, hotel vacancy rates will skyrocket and tables at Joe’s Stone Crab will once again be available. At least until next year.” (CNN Money)

BRANDING ON CULTURAL

EUROPEAN CULTURAL CAPITALS - As abroad, the European Cultural Capital is inconsistent as one entity as it involves a con- tinually changing locale. There has been a long-term infatuation with the idea of labeling the cit- ies in a very commercial fashion, and in large this effect is流转- ing: logos are inconsistent from year to year and when grouped together, speak to the tacky com- mercial component embedded within each capital designation. Similarly unfortunate is much of the core program, the bulk of which includes temporary and very costly events. While these events cannot be termed unsuccess- ful for their one-time experi- ence as they spark a great deal of local and international attention, they will not prove economically, socially or culturally beneficial over the long haul.

As such, it makes little sense for the bulk of expenditure to be in- vested in something fleeting by nature. Any amount spent on smaller, more permanent cultur- al structures possesses the poten- tial to grow and flourish over a longer period of time. Therefore, efforts should go towards the definition of a balance between the temporary and permanent and where this balance lies in terms of a measurable ratio.

AN URBAN MECHANISM FOR CHANGE

MANIFESTA - A catalyst for re- imagining the use of social space in one of Spain’s most impover- ished areas, the 4th installation of Manifesta redefines the orga- nization of a dilapidated village through an urban renewal pro- ject. The Rotterdam-based Bor- lage Institute collaborated with Manifesta to demolish a destitute shop building plant and old ware- house, transforming the spaces into a new gallery and museum. Though revitalizing the spaces has created a new identity for this deprived community, resi- dents deemed the exhibit itself as bland with its white walls and “ordinary space.” The question then being... should one sacrifice urban improvement for tempo- rary aesthetic quality?

ENOUGH IS NOT ENOUGH

BIENNIAL: Today, there are more than 120 biennials around the world. Artists or enthusiasts who are interested in contempo- rary art should ask the question, is enough not enough? Most organizers of these biennials are aware of the high number of biennial events being hosted worldwide. Yet most organizers criticize other events for not being unique or for their failure to develop a distinctive experience. However, more than 100 of the 120 biennials are categorized as ‘pseudo biennials.’ Even though there are enough identical bien- nial events around the world, they still continue to reproduce.

Biennial is more of a brand than an event. With more than 25 biennials in North and South America, 5 in Africa, more than 35 in Asia, and more than 50 in Europe, it is clear that enough is not enough for the exhibition organizers.

MORE TIME MORE USE

DOCUMENTA - Over the years, Documenta has been expand- ing and subsequently worthy into the local context of the city of Kassel through the reclamation of destroyed and abandoned buildings. By restoring and structures like the now-defunct central railway station, the festi- val recharges peoples’ interest in their own city. For each festival, the curators have been allowed...
HOW ARE THE ARTS FUNDED?

ARTS FUNDING ABROAD:
In France, Germany, Mexico, or China, most arts funding comes from the government — either at a federal or local level. These systems tend to be centralized, often located in a large ministry of culture. They provide smooth and stable planning for arts organizations, but they run the risk of divide the cultural world into insiders and outsiders. The other systems identified to be well subsidized with large annual grants while the outsiders survive on the margins of culture, if they survive at all. The subsides are obtained by government, foundations, as well as box offices and individuals, corporations and organizations, but they run the risk of creating cultural centers.

ARTS FUNDING U.S.:
In contrast to the European model, the U.S. system of arts support is complex, decentralized, and diverse. It combines federal, state, and local government support with private funding from individuals, corporations and foundations, as well as box offices. Only about 12% of arts support in the U.S. comes from the local government and only about 9% percent from the federal government, of which less than 1% comes from the National Endowment for the Arts (excluding the enormous subsidy the federal government provides by making cultural contributions tax deductible). Private sector giving alone to the arts is for culture and humanities for 2009 was $12.54 billion, representing 4% of total private charitable giving. The 2009 NEA budget total $155 million.

WHERE DOES THE FUNDING GO?

SUPPORT AND DEMAND
Support for the arts can be broken down in terms of supply and demand. Supply represents organizations and individuals that create, perform, display works of art. Demand represents organizations or individuals that educate in the arts, mentor in the arts, discuss the arts, or write reviews. For the arts sector to survive, funding needs to support both supply and demand.
Each cultural initiative must respond to location. The measurable components of place—extend beyond typical units of acres and geographic degrees to absorb more relative terms—such as proximity, accessibility and context. Sites and places are identified more for the need— or void—that is required for each initiative to take root versus the physical relationships defined by foot, mile or geographic zones. Through our study, it has been determined that each initiative requires an embrace of the untapped potential located within the urban fabric itself in order to flourish. This potential can be filtered from many sources including the established infrastructures waiting for a new pulse as in the aging canals of the Venice Biennale (BIE) as well as the nomadic, cultural institutions that seek out unfilled contextual relationships in their relative host cities (ECC).

The continual play between temporality and permanence finds itself embedded within each initiative. Similar to one, its true impact can only be measured along a spectrum relative to other scalable values. The length of the event is often indeterminate of its actual longevity as cause and effect must be studied and identified. Exhibition dates need not apply. One art festival can have a lasting impact on the city’s infrastructure as both event and city grow in a mutually beneficial relationship (DOC).

With every input, there is an output. The art and cultural initiatives investigated are no different. Each initiative is focused on a general purpose and end result from the beginning selling art, making visitors think, educating, and go with opposing accounts an event and city grow in a mutually beneficial relationship (DOC). These underlying tensions range in scale from the attempt to qualitatively infusing through educational programming (MAN) and event programs to the engagement of environmental performance art within an urban fabric in Kassel, Germany (DOC).

In our studies, we continually return to revenue and economic impact to determine if it is a critical component of successful art initiatives. The results are mixed. Any institution or business needs to be economically solvent to survive and ultimately push its product. The initiatives that reflect more basic business models seem to attach itself to revenue streams and overall profit as a driving factor to their success (AB). Other initiatives see money as a means to an end—an intellectual investment with intrinsic returns. Ambitious agendas focused on winning political and social irregularities (MAN) and event programs dedicated to revitalizing previously neglected urban infrastructures (DI) certainly require funding to bankroll the process, yet the residual effects on the community can have a much larger dividend than the original investment. Money is power; power is not always money.

As we place qualitative aspects of each initiative in a measurable index, we find the size and scale of the events to be easier to identify but the most difficult to interpret. To begin to determine the deviation between success and failure, one must recognize the impact of individual components versus the blurred legitimacy of the whole. Cost, attendance and square footage can only be relevant when an applicable scale is injected into the equation and a relationship to other comparative factors is determined. Density of information must be read before quantity of information. This reading of density is demonstrated at the Venice Biennale where the quantity of venues is irrelevant until the size of the programmed area is understood (BIE). Similarly, the extent of the cultural program involved at a specific cultural capital cannot be investigated until the longevity of the exhibition is made clear (ECC).