Structural & Financial Barriers to the Accessibility of Culture
European Parliament
21 February 2018

• Centre for Fine Arts, Brussels (BOZAR) – a hybrid model for a European house of culture

• Art Centres in Europe : New challenges for the visual arts world

• What about the EU?
Centre for Fine Arts - BOZAR

- CFA = an iconic art-deco building, completed in the 1920’s by Victor Horta
- *Centre for Fine Arts, Brussels => BOZAR - cultural project (since 2002)*
- A federal (bi) cultural organisation & public limited company under public law with social objectives
- Only 3 federal cultural institutions in Belgium (non-research)
- 3 Fold Mission: cultural programme; building maintenance; hall rentals
- An artistic platform but also a house for European culture
• Over 1M visitors per year
• Over 250 employees
• Over 250 partners
• 65,000 m² of/for culture
• Supporting some 30,000 creative workers since 2002
Centre for Fine Arts - BOZAR

EXHIBITION SPACE = 4000 m²

BIG HALL = 2200 seats

MEDIUM HALL = 470 seats

STUDIOS = 210 seats

Multifunctional meeting rooms

Extra muros spaces
A pluridisciplinary project

From bilateral to multilateral model (thanks to EU)

Increased awareness about cultural diplomacy

An empty box: no collection to use as bargaining power (Kunsthalle model)

Need to be creative

Multidisciplinary DNA: allows for unique, refreshing approach for cultural heritage and contemporary practices to enter into dialogue with one another.
Centre for Fine Arts - BOZAR
Hybrid financing model:

• Public-Private model

• Diverse Revenue Stream: ticket sales, public support, individual giving, corporate sponsorship, foundations, hall rentals, concessions, etc.

• Legal obligation to balance the budget each year

• Public support is crucial: Around 50% of all revenue => mainly going towards structural/infrastructure costs.

• Importance of co-productions to maximize scope and reduce costs

• Maintaining the building: €54 million investment in the last 10 years
Centre for Fine Arts - BOZAR
A hybrid financing model

- Contribution of co-production partners: 25%
- Structural income: 29%
- National Lottery: 7%
- Project-based subsidy: 11%
- Box office: 11%
- Sponsoring: 12%
- Hall rental & services: 5%
- Centre for Fine Arts - BOZAR

A hybrid financing model
New role for art houses in 21st Century

• A new role asked of culture to address today’s “challenges”
• A social role to strengthen democracy
• The only ‘physical’ places to activate citizens, and strengthen the critical fabric of democratic society and utopias in urban contexts
• multidisciplinary platforms for interactions between citizens, decision-makers, artists & other disciplines
• Educational role grounded in specific and diverse communities
• ‘Knowledge’ role to generate, new ideas, greater intelligence and ‘solutions’ to contemporary challenges
The task of the museum is not to take in or consume, but to push out and produce, to become a producer of relations.

Olafur Eliasson
Challenges for the visual arts scenes

- **Boom** in the number of artists, artworks, mobility across borders & online
- Over **30.000 museums** in Europe
- **Emerging art scenes** versus the **establishment** and or the **market**
- A sector still depending on both **public** and **private support**, mainly at the local/national level
- Huge **disparities** across the EU
- Increasing **competition** for limited **private** and **public support**
- **Competition** between **arts centres**, **big & small museums** and ‘**newcomers’**
- **Competition** between those with **collections** and those **without**
- Increased competition of big “**brands**” versus **smaller houses**

=> The emerging visual arts field needs the most **support**: myriad of small **stakeholders and emerging artists**
=> Need to focus on **mid and small-size urban & rural areas**
Challenges for visual arts scenes: case study on insurances costs

- **Temporary exhibitions** can easily costs up to €1-3M
- **Insurance** is 20-40% of an exhibition=>Issue for museums with less €
- **State guarantees** are crucial to reduce costs:
  - **Only 17 countries** have state guarantees
  - Sometimes these are **refused by lenders**, as most museums prefer private insurance to state guarantees
- **YET, little risk for the state**: those guarantees are rarely used (mainly for minor damages) but they represent a **great advantage for budgets**.

=> Need for more **information, harmonization, trust from lenders, state guarantees** in all EU MS, **EU support**

=> A **European guarantee scheme** either individual or to support national schemes (e.g. Creative Europe)

=>**Huge impact for smaller countries and for mobility of art**
Challenges for visual arts scenes: access

• A challenge for visual art scenes
• Understand, reach and include audiences
• Create exclusivity through artistic excellence with inclusive approaches
• Develop new art practices
• Social innovation & user-centered models for art houses in Europe
• Fight clichés & target specific communities: Get out of the “white cube” (e.g. Next Generation Please)
And the EU...

...important for the visual art field but reduced presence in EU programmes. Various reasons: complexity of exhibition-making; lack of resources, etc.

The EU can help address specific needs:
- Mobility: artists & artworks
- Creation!
- Networking
- Capacity building
- Showcase
- Connect the sector with audiences..
And the EU...

1. Keep a ‘Creative Europe’ programme:
   - “1%” must remain a long-term objective
   - ‘Culture in EU external relations’ as new priority
   - Open up applications to non-EU countries
   - Incentivize partnerships linking up small and big players
   - Support small and mid-size cities and rural areas
   - Create an EU state guarantee for visual art

2. Connect it to other programmes
Thank you
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