

ALL
YOU
CAN
EAT

WHY DISPLAYING THESE DATA WITHIN THE FESTIVAL

Usually, you expect a Festival to have a rich and interesting program. You expect that the artistic direction and the staff made the right choices, daring or less daring. You expect they created a nice atmosphere in the spaces where the program takes place, and even better if the environment is already beautiful per se. Last but not least, you hope it'll be a chance to meet interesting/charming/important people.

If you work in the Festival, you feel honoured you can display your piece, and you want to be paid for that. If you work in it and you are not paid, you expect other benefits for it (experience, career, network, free tickets).

That's it.

So, we are here guessing whether there is, or there might be, much more than that.

We publicly show the data about both the management and the organization of the Festival because we believe it can be an open and performative laboratory in which it's possible to co-design and co-create it in all its aspects.

We can rethink its funding strategies, its governance, we can solve the issue of unpaid work, we can learn how not to work anymore, we can build a circular ecology of relations, economies, choices, perceptions and visions.

We believe the Festival shouldn't be conceived just as a provider of shows for a paying or non-paying audience, between cocktails and a restaurant. We believe art and the artistic production, manifested in the Festival as a ceremony or a ritual, is a collective endeavour to learn to be happy.

And, in order to be happy, we must tell the truth.

Now we can all comment these data, we can organise and find common solutions to problems, to all those things we don't like, to all those things we actually did not even think we didn't like, and that we now understand they could have been made differently.

And the things we don't like are important stuff: cuts on public fundings to culture, not being politically independent, the self-referentiality of art and academies, unpaid work, false promises of visibility, familism and patriarchy, racism, a fetishistic and consumeristic relation with technologies, a totally acritic approach to apparatuses of capture, no matter if technical, cultural or financial.

We are actually trying to continue what the Santarcangelo Festival has always been trying to do more than any other festival: being political, being a lab, a happening, being transgression, being erotic. Being something that is happening, something that happens to us.

That's why we talk about ecology. Let us consider we are but elements in a complex organism made up of bodies, food, places to rest, places where information can be deposited and where knowledge is shared. Let us think that access to everything is totally managed by codes. Codes inscribed in our eyes, in our language, in our belly, in our bank accounts, in our boobs; codes inscribed in bureaucracy and machines, abstract and automated codes. We are provided with tools that are both human and non-human, that are never neutral and, because of this, we can determine them.

OPEN DATA

The Festival opens up showing how it works!
What are its financing channels?
How are resources redistributed?
What is its governance?
What are its strategic choices?

These are the questions that led our research on (and for) the Santarcangelo Festival. We collected data, perceptions and emotions within the Santarcangelo Festival. We played with the staff, we crunched numbers, we evoked with them surreal scenarios in which to project the Festival. We have tried to identify the nodes to understand the Festival and imagine from where it is possible to re-think it.

What you see in this gym is the result of the research we conducted during our first residency in Santarcangelo (March 2017).

Relations

We asked the workers of the Festival to map the relations that, according to them, the Festival entertains with: the City Council, the Volunteers, the Region, the Artists, the Tourists, the Private firms, the Audience, the State, the local economic stakeholders. We offered them the following possibilities to qualify such relationships: Conflict / Need / Support (Offered) / Loyalty / Visibility (offered by the Festival) / Desire (of the Festival).

Funding

We have collected the economic data of the Festival by crossing various sources: the 2016 budget, the 2017 budget, and the data collected by other researchers in previous years.

We asked the Festival workers to draw two different diagrams,

one for the revenues, one for the expenses of the Festival. In the first diagram we asked them to draw how the Festival revenues were divided inside these six categories: Local Public Funding, Private Funding, State Funding, Association Activities, Sponsorships and Festival Tickets. In the second diagram, we asked them to draw how the Festival expenses were divided in these four key categories: Artists' cachets, management wages, Festival workers pays and production costs.

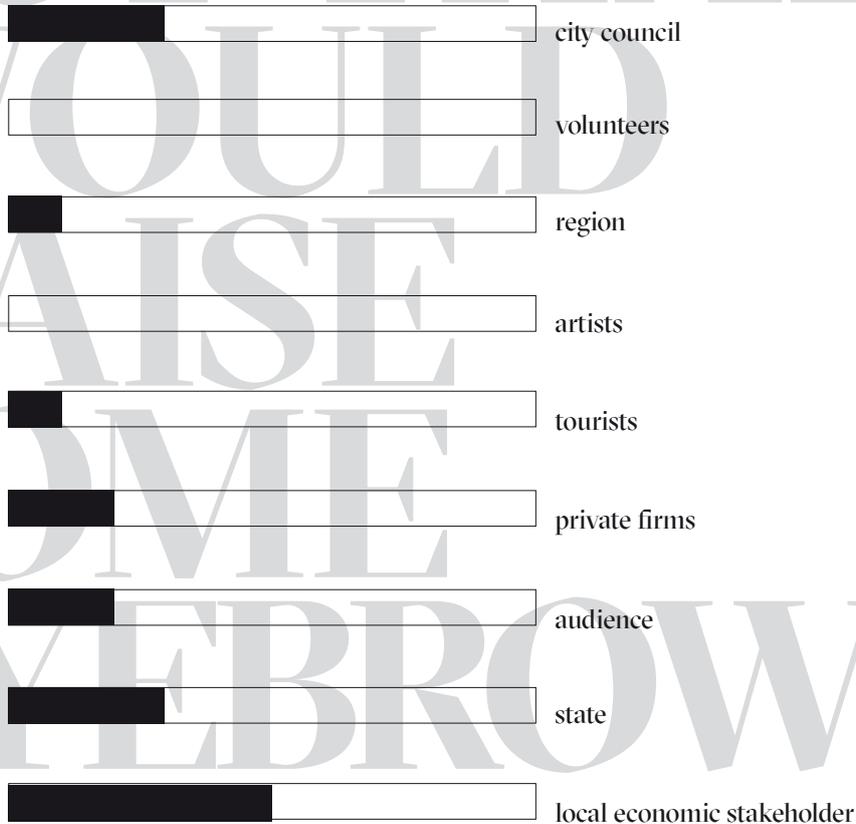
These data have been collected explaining to the Festival staff how important it was for us to have their unique perceptions.

But why is Robot+Syndicate interested in perceptions?

The perceptive aspect allows us to access the general perception of a diverse staff for age, role and experience inside and out of the Festival. This perception gives us access to an inextricable mix in which we can observe (despite a bit of blur): how we think things should be, how we would like them to be, how we are influenced by the discourses that circulate in our social worlds.

“I’D TAKE MONEY FROM EVERYONE, BUT THAT WOULD RAISE SOME EYEBROWS”

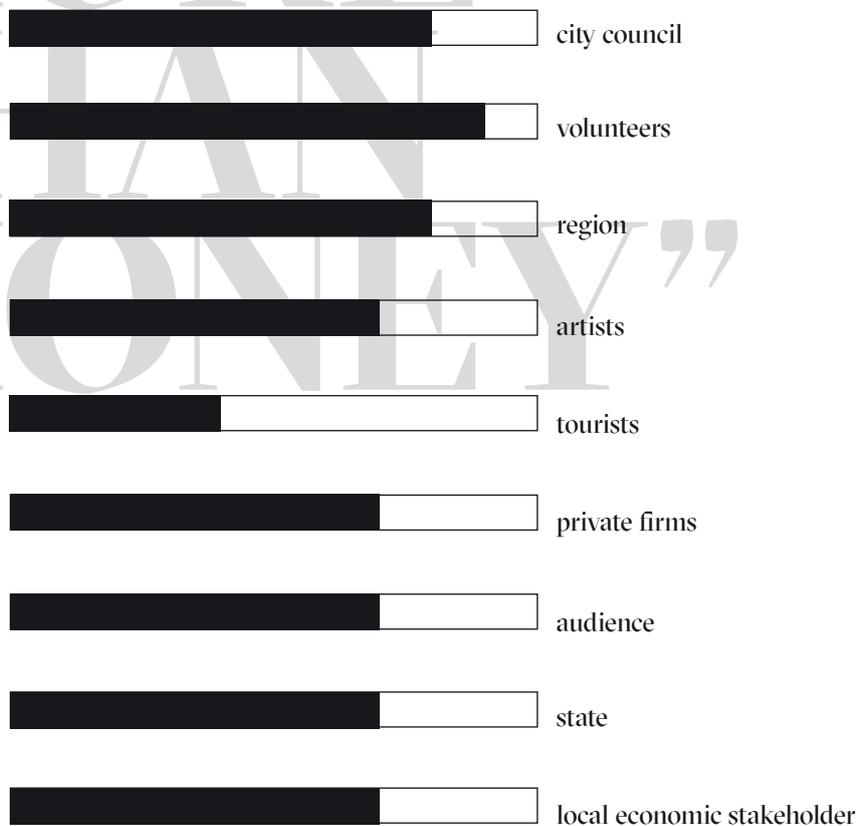
WHAT’S THE FESTIVAL PROBLEM?



“AT SAN-
TARCAN-
GELO, YOU
START AS
A VOLUN-
TEER AND
YOU MI-
GHT ALSO
BECOME
THE BOSS”

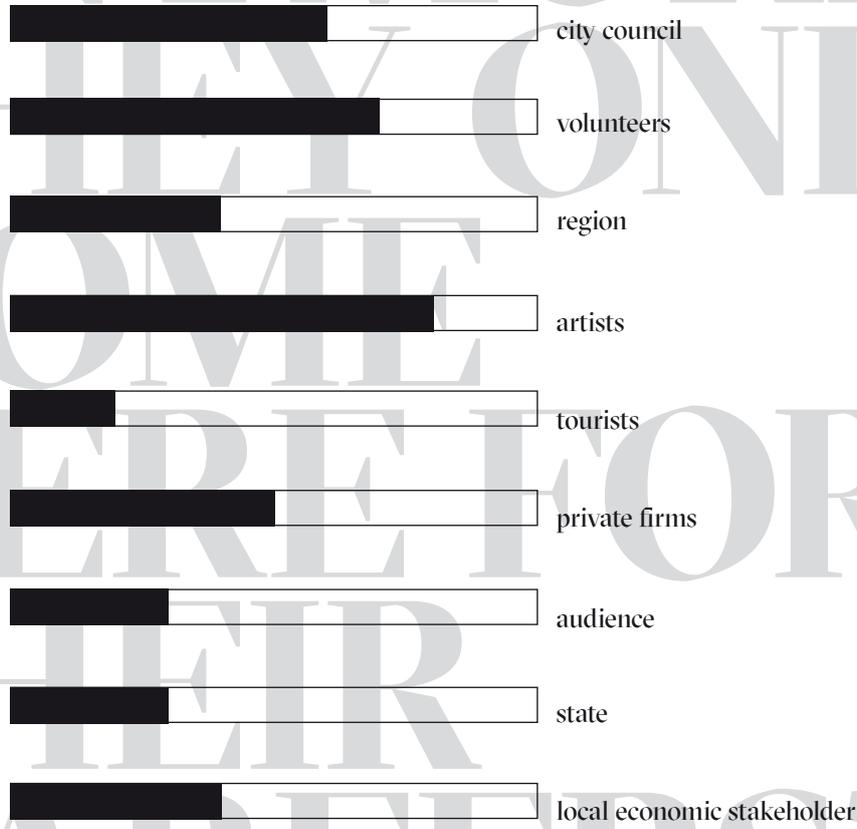
“THE FESTIVAL NEEDS AN IDEA MORE THAN MONEY”

WHAT DOES THE FESTIVAL NEED?



“ARTISTS DON’T WASTE WHO NEEDS THE FESTIVAL? THEIR TIME ANYMORE, THEY ONLY COME HERE FOR THEIR CAREERS”

WHO NEEDS THE FESTIVAL?



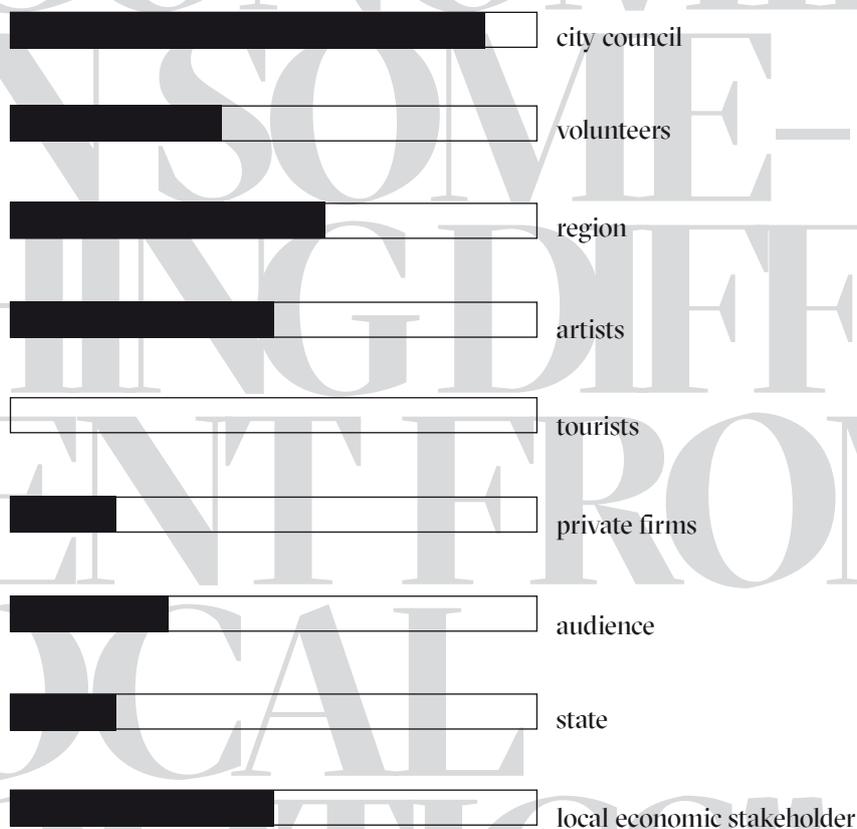
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“IF YOU
LIKE
WHAT
YOU ARE
DOING,
YOU ARE
NOT BEING
EXPLOI-
TED”

“IT WOULD BE WORTH LINKING FESTIVAL’S ECONOMIES ON SOME-THING DIFFE-RENT FROM LOCAL POLITICS”

WHOM THE FESTIVAL IS LOYAL TO?

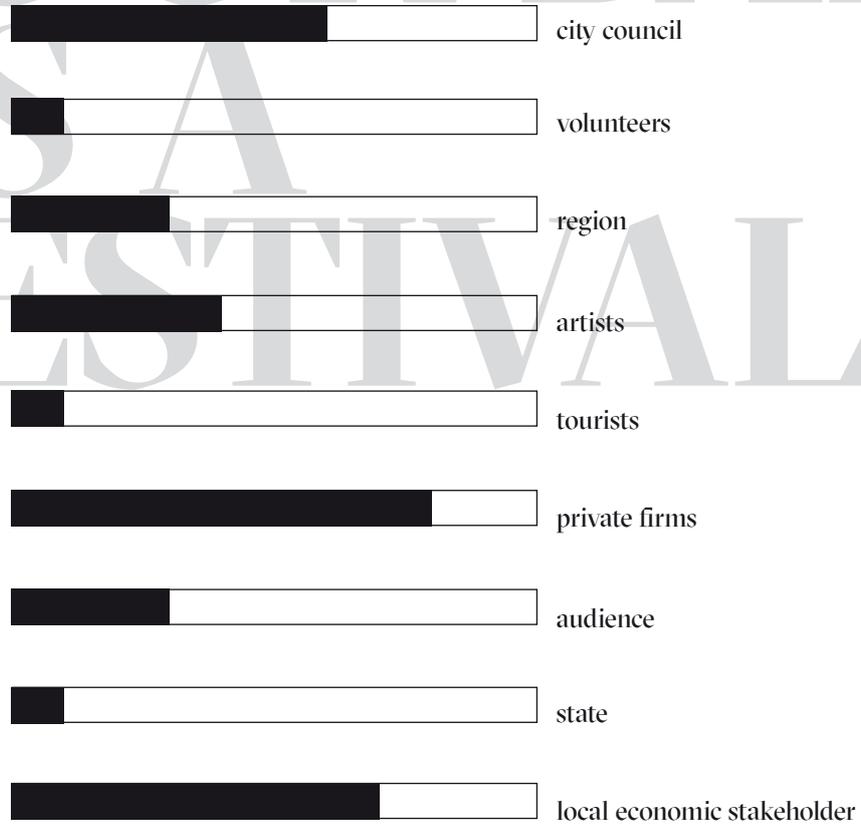


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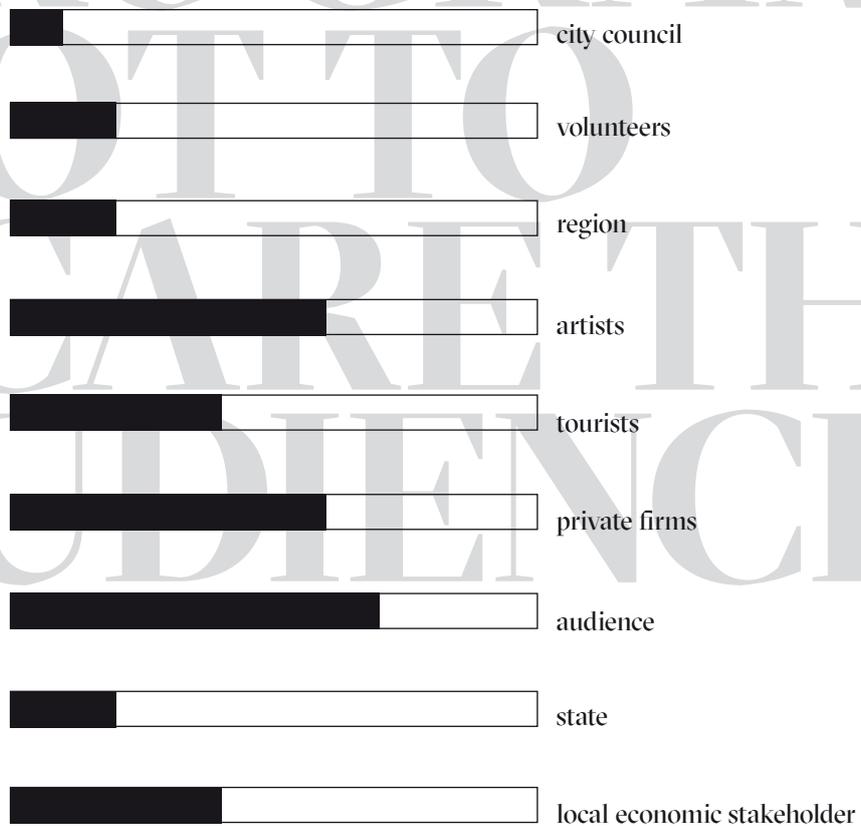
“WE CAN’T CUT ON SHOWS, WHO MIGHT WE WOULD’D LOOK BAD AS A FESTIVAL”

WHOM THE FESTIVAL OFFERS VISIBILITY TO?



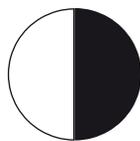
“WE MIXED THE FESTIVAL PROGRAM NOT TO SCARE THE AUDIENCE”

WHAT DOES THE FESTIVAL DESIRE?

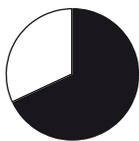


**FROM PERCEPTION
TO REALITY,
HOW WE BUILD
DISTORTED VISIONS:**

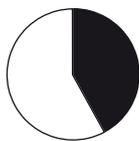
THE FESTIVAL'S PUBLIC FUNDING



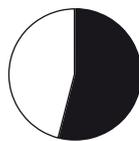
Eva



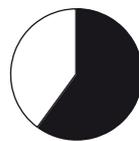
Tonino



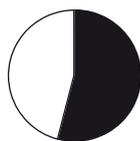
Shaila



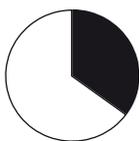
Roberto



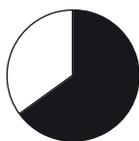
Monica



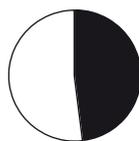
Mila



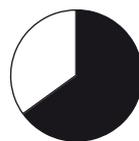
Matteo



Ludovica

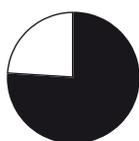


Lucia



Francesca

perception of fundings by SF staff

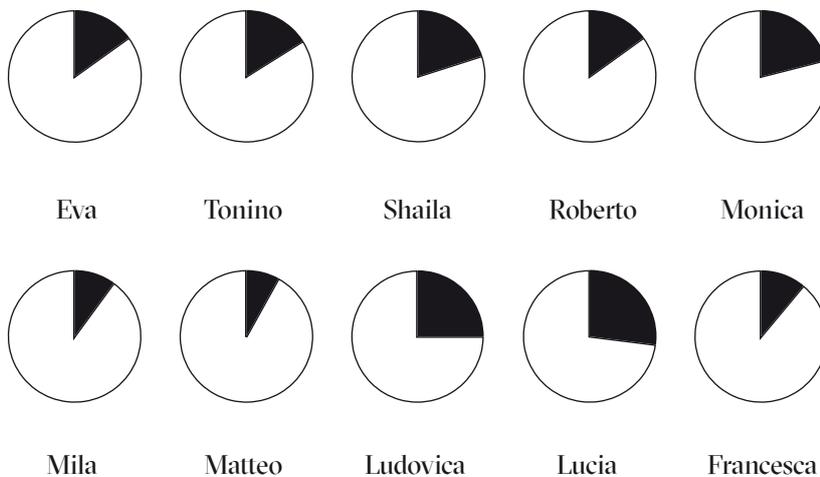


77%

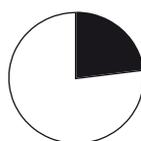
671.000 €

real funding

THE FESTIVAL'S SELF FUNDING



perception of fundings by SF staff

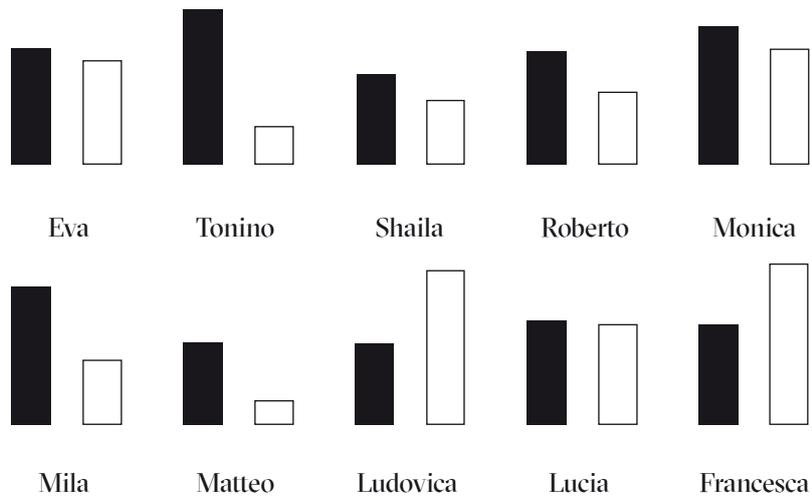


23%

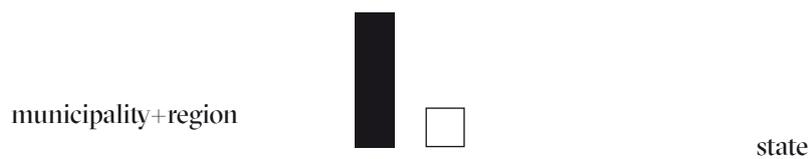
207.000 €

real self funding

OMG! WHY IS THE STATE SO BIG?



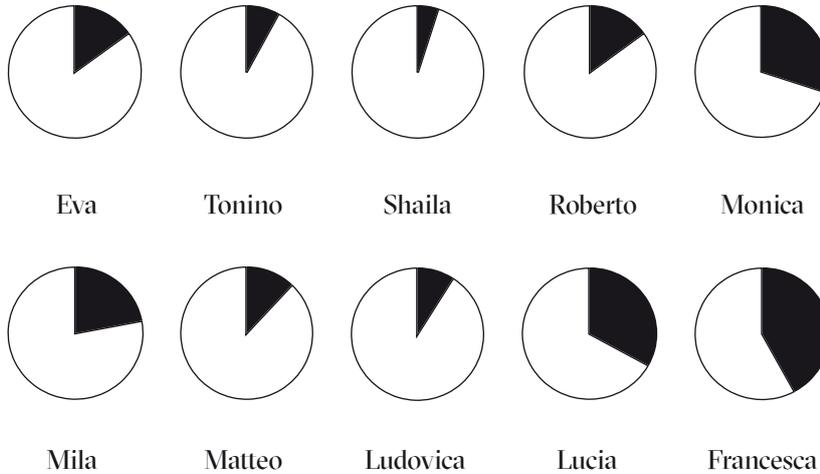
perception of fundings by SF staff



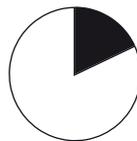
real state funding

“WE PAY
LITTLE,
BUT RIGHT
AWAY”

ARTISTS FEE



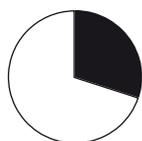
perception of fundings by SF staff



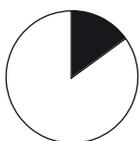
18%

real artists fee

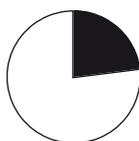
FESTIVAL'S MANAGEMENT COSTS



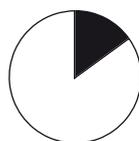
Eva



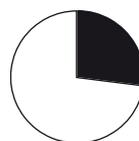
Tonino



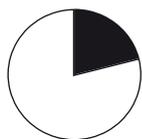
Shaila



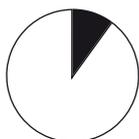
Roberto



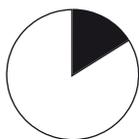
Monica



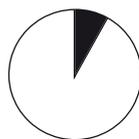
Mila



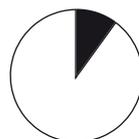
Matteo



Ludovica

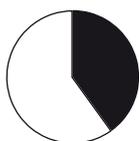


Lucia



Francesca

perception of fundings by SF staff

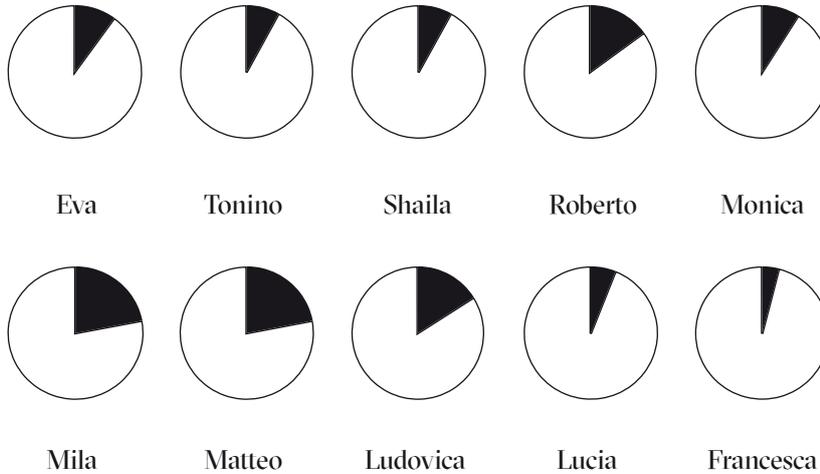


40%

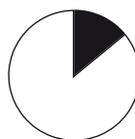
real management costs

*This category represent people who work for the Festival with fixed-term contracts and who are not part of the management and are not volunteers.

FESTIVAL'S WORKERS COSTS*



perception of fundings by SF staff

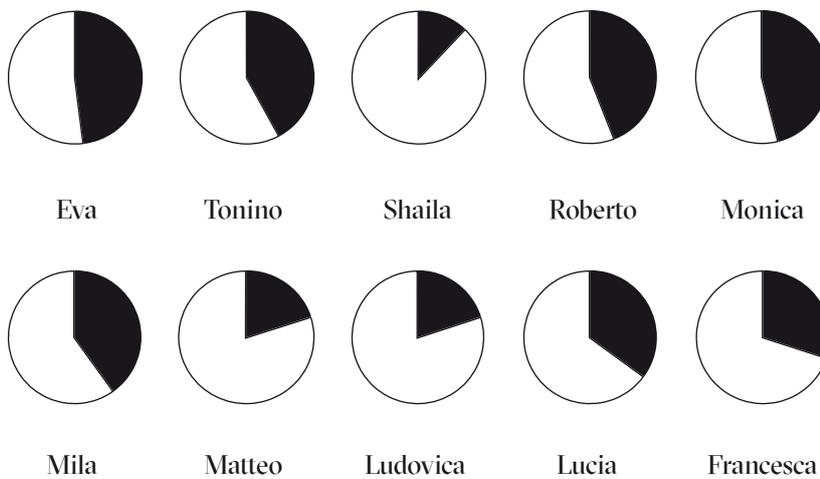


14%

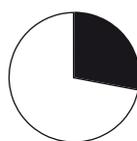
real workers costs

“DEBER-
NARDINIS IS
THE MOST
IMPORTANT
CHARACTER
OF THE FE-
STIVAL AND
HE CREATED
THE VOLUN-
TEERS”

PRODUCTION COSTS



perception of fundings by SF staff



28%

real production costs

WHAT EMERGE AT A GLANCE?

Some thorny issues, as it is supposed to be.

The first issue concerns the sources of **fundings** - how much the Festival depends on public funding and how much on private funding. The relationship with the state and the ministry of culture after years of cuts and in a bureaucratic context that struggles to recognize - and quantify - new planning methods and a different relationship with both participants and the public. The Emilia Romagna region, along with the Municipality of Santarcangelo, supports the most in comparison to its capacity. It supports perhaps more than everyone, and it invests in the Festival as a distinctive element of the local strategic policy. Then, the private sector acts as local support consortium not only through direct financing, but also sponsoring materials and services. This year in particular, funding from the EU, and co-production agreements with international or national networks of artistic institutions are irrelevant. Then, it emerges that the Festival has always counted on many, many passionate volunteers.

The Festival requires unpaid work, and it often explains why it cannot pay as much as it would like to. A big amount of fundings come from this widened social cooperation made of local and non-local volunteers, veterans and newcomers, technical / organizational staff and guest artists.

The second issue concerns what the Festival's models of **resource allocation** are. What we can tell for sure is that the budget to support the Festival's edition and the annual activities of the association is quite small and inadequate. This generates suffering and various contradictions. First, the competition between the structural staff of the Festival - who runs, mostly underpaid, the Festival's association all year round - and the costs related to the program and to the artistic production of the two-weeks Festival. In general, our interpretation is that the Festival pays little the

artists, and is mainly capable of sustaining the organizational and technical apparatus.

It emerged that the Festival counts on a reputational economy for which the artists participate also for taking part of a relational community and for the promise of national and international visibility. This, to the detriment of an economic and productive service.

The third issue concerns **governance**. The Santarcangelo Festival is legally governed by an association made up by different municipalities (Santarcangelo, Rimini, Longiano, Poggio-Torriana). The current head of the association is the mayor of Santarcangelo. The Festival is de facto governed by the city's administration.

On one hand, this fact protects, safeguards and supports the Festival in all its aspects. However, on the other hand, it also makes it particularly dependent on the political and electoral fates that could, one day, be more hostile to the artistic direction. There has always been a love-hate relationship from the locals towards the Festival. On the one hand, the Festival ensures visibility to the town, provides an economic impact generated by the audience and holds a certain degree of popularity and seduction among different generations of Santarcangelo citizenry. On the other hand, it is controversial because of its impact on the daily life of the residents. Moreover, it has been perceived as an increasingly elitist art program, and less and less as a popular event with available contents for a wider public.

In fact, over the years a community of people was created and this community manages and preserves the history of the Festival. They are mostly residents in the area and they have held various positions over the years, ranging from accounting, artistic direction, logistics and volunteer. Some of them have covered several of these roles, sometimes they are artists or important theatre companies from Romagna, or operators in the performing sectors, or again they are more into administration.

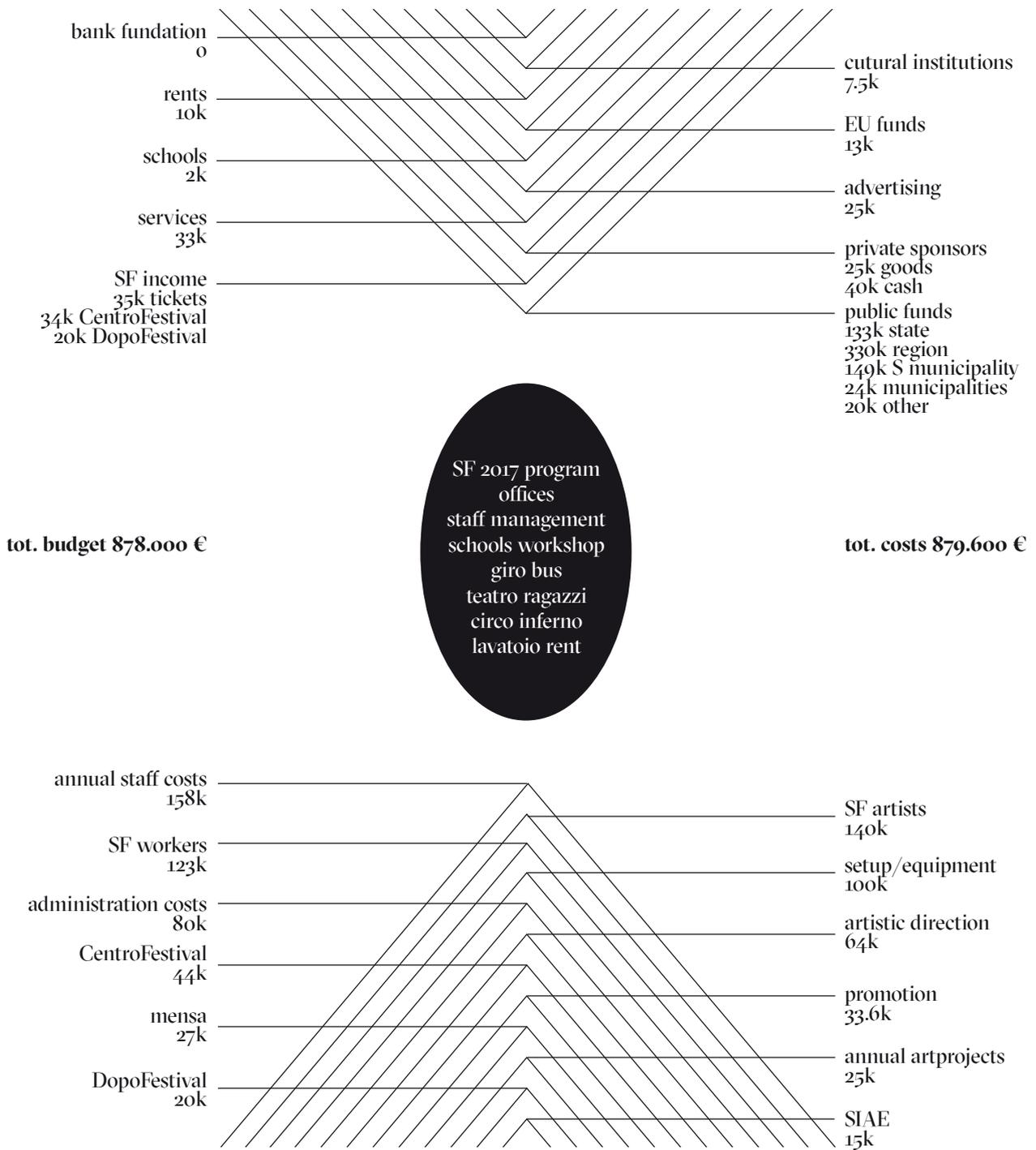
This community is the relational fabric that has guarded and interpreted the various historical stages of the Festival, and that preserves its fate as an enlarged and porous family. Given this context, the Festival has always wondered and asked itself what type of consensus it should generate and, upon that, what are the vision and the expectations it wants to answer to.

The last issue is the **ecology** of the Festival. Many private sponsors provide resources investing, for many reasons, in the initiative and in its image. Public administrations invest in the Festival as a strategic choice on the cultural proposal and on the growth of its community, placed on both

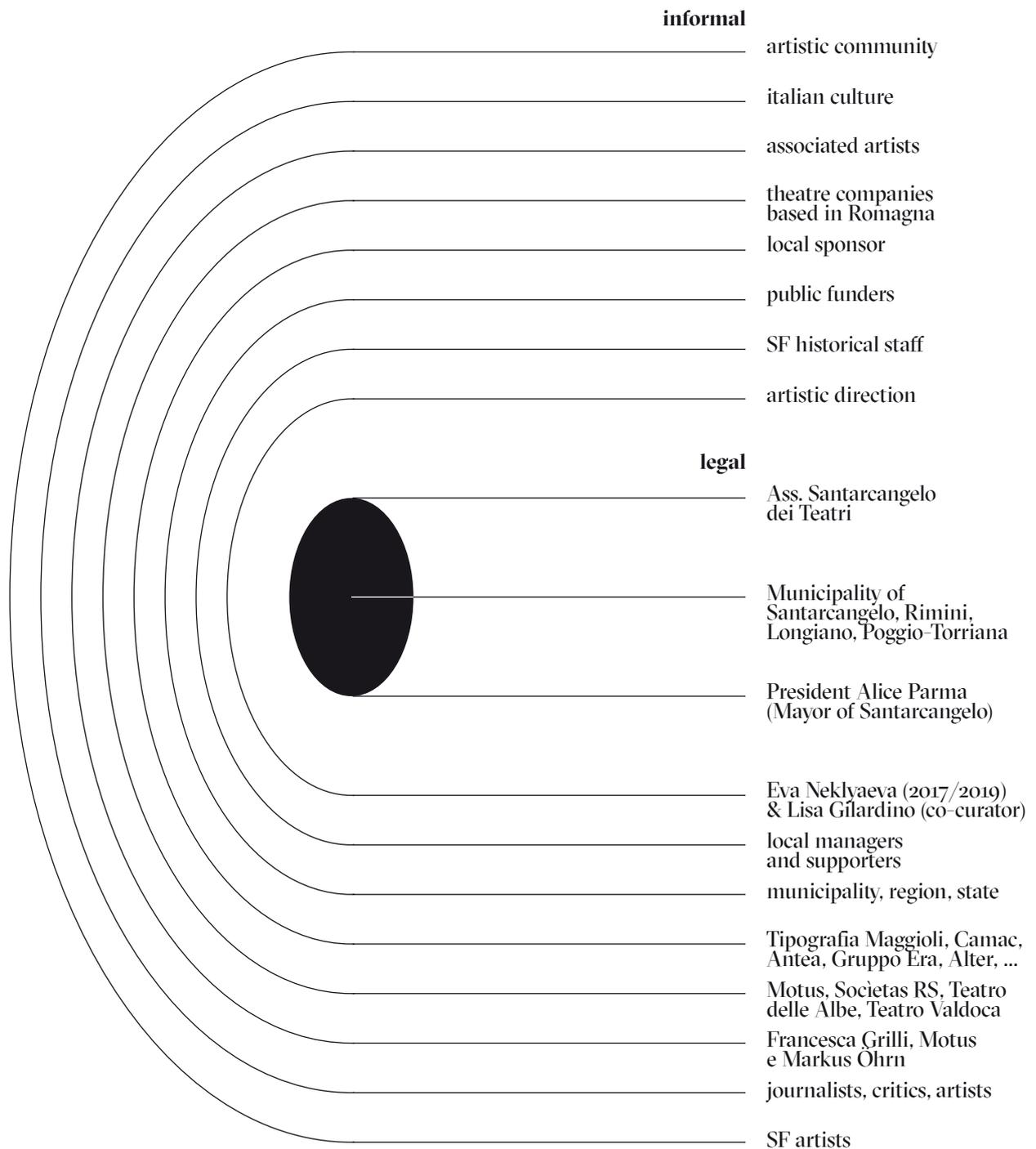
a national and international podium. Many volunteers and trainees learnt and grew both on a human and professional level, in some cases even inside the Festival. Especially in the last editions, there are many programs that attempted to create projects for sharing and recycling of wastes, of water and transportation. Some artistic projects are evolving and working on the relationship between visitors and the hospitality management held by the local community. To us, it is still problematic to understand how to act more bravely and radically. The Festival does not belong to important international networks for artistic production and promotion. The programs for sharing, for re-using, and for cutting down environmental costs need more investments and structural centrality. The economic sustainability and the political independence could be based on a wider governance and on the opening of the content production to investment patterns that are more redistributive, supportive and that involve different subjects that insist on the creation of the program.

“THIS IS
ONE OF
THE FEW
FESTIVALS
WITH
MANY VO-
LUNTEERS”

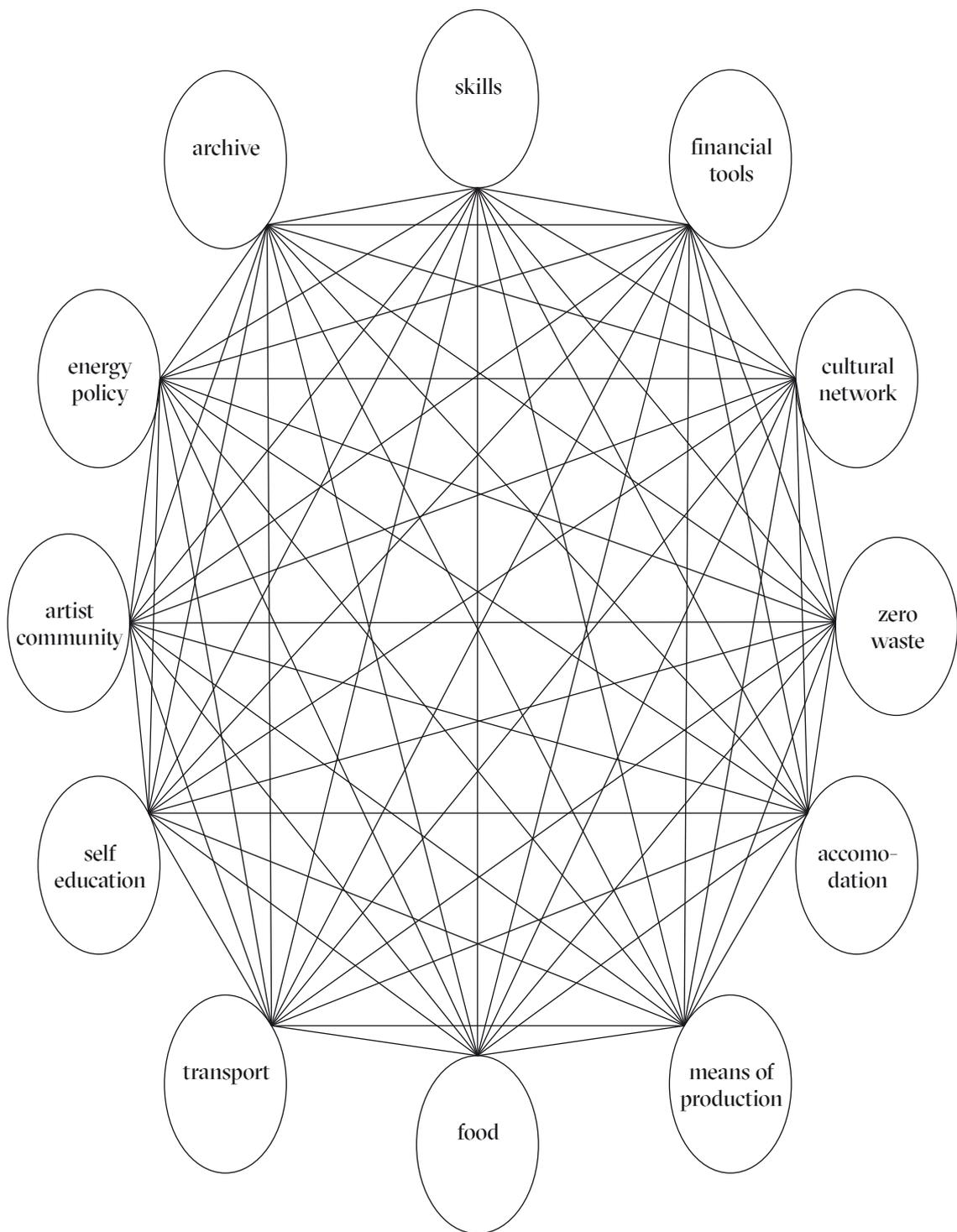
Budget map



Governance map

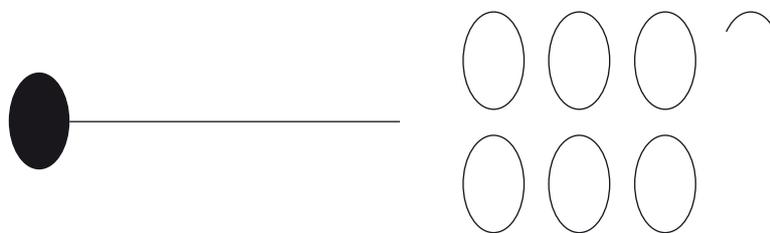


Ecosystem map



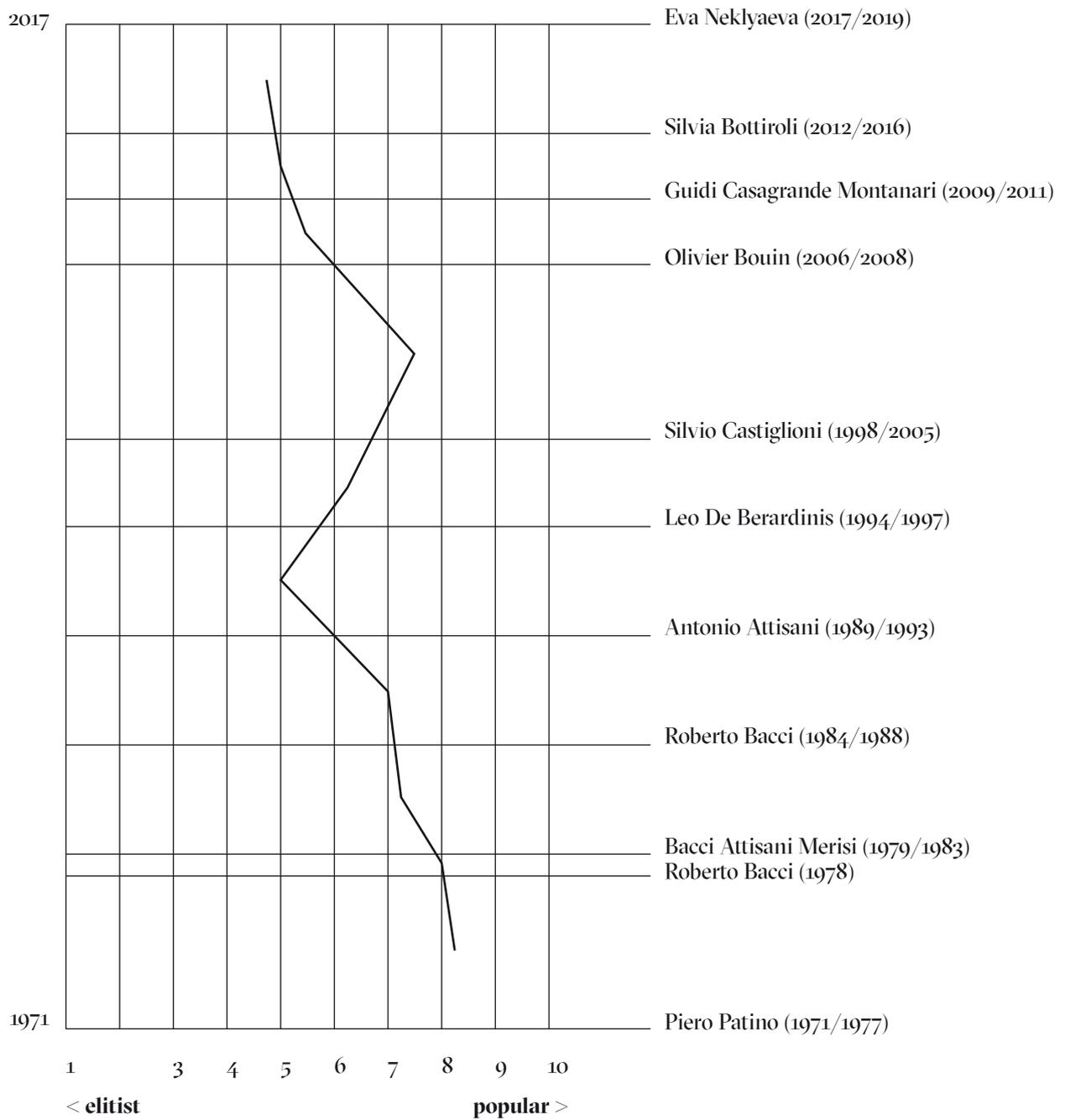
THE MULTIPLIER EFFECT

With an investment of 610,000 € of public and private funds,
the Festival generated 3,85 millions € in 2013. (Cappa MSc Thesis, 2013)
The multiplier effect is 6,2 [3,8 milion/610.000]



“EMOTIONAL WORK IS THE ONLY WAY TO TAKE AWAY MONEY FROM PEOPLE”

Digging the history map



ROBOT+SYNDICATE

A text will appear here at the end of the Santarcangelo Festival workshop.