

ILFAS Initial Policy Plan.

Purpose

The aim is the resurrection of skill-based art in the Western world. This will promote quality through the mutual exchange of know-how and expertise. Linking American and European (private) initiatives with existing traditions in Eastern Europe, Asia and other parts of the world.

Resources

ILFAS is a foundation with participants (management board of 3-7 directors; participants are participants, partners, sponsors).

Board: Chairman: Tom S. Hageman; Secretary: Johann Faber; Treasurer: Fokko Dijkstra; Member: Jishu Li; Member: Edwin van Dijk. The cultural ANBI status is applied for (the foundation is already exempt from payroll taxes, VAT, etc.), as well as registration in the Central Register for Short Vocational Education (CRKBO).

Participants: as of August 1, 2018, there are 10 participants to know:

7 private training courses from Australia, Spain, Portugal, the Netherlands and the USA (3); 3 regular training courses from Indonesia, Azerbaijan and Russia. Responses, but no concrete commitments yet: 8 private training courses from Italy (2), UK (3), Germany, Sweden, USA; 3 regular training courses from Georgia, Russia, Botswana. In September at the meeting: training(s) in China.

Partners: as of 1 August 2018: Foundation The Classic Salon (events); museums Zutphen, Chain.eu, MEAM Barcelona, Da Vinci Initiative USA, Fine Art Connoisseur, Art Newspaper, KM artist material. Cooperation is being sought with northern governments and national institutions.

Sponsors: as of 1 August 2018: vdMeer accountants (Annual Accounts), Plasbossinade (Articles of association), The Fine Art Collective;

Offer

Digital platform

The first step is the construction of a two-part digital platform:

- Open website intended as a presentation and promotion to the outside world.
- Closed platform for mutual data exchange. The aim is to exchange knowledge and expertise between programmes; to make contact with each other; to create an interactive network.

Exchange

This platform is also the stepping stone to physical exchange, also with the central aim of developing expertise. E.g. by exchange of teachers, Artist in Residence, Postgraduate courses, Summerschools, etc. To be deployed from February 2019

Crossovers

The third step is to examine how and where the expertise of skill-based art can be used in other areas, such as computer design, museum exchanges, information courses, etc. Secondary school education, etc.

Finance

There are three possible sources of income:

Contributions

Annual membership fee for Participants and Partners has been set at € 250 per year (currently budgeted between € 2500 and 10,000 per year). This is intended to cover the administration costs and digital platform costs.

Sponsor contributions

The sponsorship contribution has been set at a minimum of € 2500 per year (currently to be budgeted between 5000 and 25,000 per year). This is intended to cover volunteer allowances, travel expenses, etc.

Grants

Grant channels range from European Erasmus funds to local grants. Occasionally as project subsidies, structurally as housing cover for e.g. a 'postgraduate institute'.

Amenities

Get participants, Partners, Sponsors:

- A presentation on the open website with a link to one's own website.
- Access to the closed platform where the exchange of expertise takes place
- An own page on that platform where they can place details of their own training, news items, etc. on it.
- The possibility of having specific information placed as a PDF to be downloaded (e.g. about materials and techniques). The laboratory data of artists' materials, etc., but emphatically not advertising).
- Participate in a discussion forum
- An overview of funds and patrons (some of which can be contributed by the fund itself).
- Possibility of participating in exchange programmes

Roadmap

The first step is the construction and implementation of the digital platform,

Then there is the setting up and expansion of a mailing list with which newsletters are distributed.

From there, from the expansion of the number of participants, partners and sponsors.

Then there is the initiation and facilitation of physical exchanges, entering into cooperation with partners, etc.

Tom Hageman