

# Connecting Arts & Business Realising The Potential for Creative Partnerships





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## Connecting Arts & Business

Realising The Potential  
for Creative Partnerships

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## Introduction

Arts & Business organisations throughout Europe have always been the focal point of meeting between the arts sector and the business sector. Traditionally these meetings focussed on giving to the arts through sponsorship and corporate giving. In return businesses associated themselves with the arts as a ‘doing good, feeling good’ activity. Business leaders also accepted roles in the boards of arts organisations. Later on Arts & Business organisations developed new activities such as seeking board members for arts organisations and matching expertise from business on a voluntary basis with management questions of arts organisations. Or they organise artists interventions in companies and non-profit organisations.

Until now there has not been a EU-project that combined the knowledge and expertise of Arts & Business organisations and showed the added value of their approach.

We gathered a number of partners with very diverse backgrounds but who are all Arts & Business organisations in their own way:

- Cultuur-Ondernemen/Culture-Entrepreneurship, Netherlands, project-coordinator
- Prométhéa, Belgium
- KEA, Belgium
- CKO, Denmark
- NCK, Poland
- Summa Artium, Hungary.

And as associate partner Arts&Business England.

In paragraph 1.1 we explain the reasons for this project and in paragraph 1.2 what activities we carried out.

In paragraph 1.3 we summarize the findings of the report Creating, Innovating, Disrupting through Arts & Business organisations, where we developed a typology for the activities of Arts & Business organisations and describe 37 different Arts & Business initiatives. The full report is available in appendix 1.

In paragraph 1.4 you find a short description of the experiments the partners carried out. The full description with all practical tips can be found in appendix 2.

In paragraph 1.5 we present the main findings of the report Giving to Culture, that you will find in full in appendix 3.

We would like to thank all partners involved for their generosity in thinking and working along with each other!

# 1. Connecting Arts & Business: the main findings

edited by Joost Heinsius, Cultuur-Ondernemen

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## 1.1 The why of this project

Arts & Business organisations are great connectors between the business sector and the arts.

The arts sector and the business sector have a lot to offer to each other. The arts sector has a lot of expertise in artistic creation, in creative processes, in improvising and reacting to new circumstances. They know how to stage an exciting experience, they know how to work on a small budget. The business sector has a lot of expertise in (mass)marketing, selling, communication, reaching big audiences, etc..

They could easily find each other in innovation, imaging, design, reaching out to people, leadership development, team building and so on.

They also share some important challenges of the coming years:

- Organisations need to develop new audiences, and develop their knowledge of the members of their audiences and to strengthen their ties with the audience
- The digital shift requires many actors to rethink their position, not only in communicating with the public in general and in reaching their audiences, but also in view of their core business. Digital access is so widespread that new core activities and business models are needed
- Within the cultural sector the amount of subsidy is diminishing, new sources of income are needed and new business models need to be developed
- The business sector has to reinvent its social responsibility and sustainability or lose its credibility
- Both sectors need to innovate constantly their products and services and to enrich their branding to keep a pole position in the minds of their public. They are continuously developing new skills, methods and approaches.

When business organisations associate themselves with arts organisations it can help them in their permanent search for creativity and positive branding.

These many possibilities for connections are also related to the current political context. We are witnessing an increasing activity across European countries in Arts and Business approaches, trying to find ways to connect arts and cultural sector with the business sector, such as sponsorships, patronage, artistic interventions, etc..

This entails that not only does the cultural sector need more involvement of the business sector, but the business sector greatly benefit from more interaction with the cultural sector.

At the same time, an increased awareness of the potential of culture for creativity, innovation and change can be observed (such as in EU policy documents<sup>1</sup>, national documents, cultural institutions policies, etc.).

The project is in line with the second objective of the European Agenda for Culture, which aims at the “promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs” and more specifically on “promoting capacity building in the cultural sector”. Setting up an inventory of existing practices in arts and business initiatives across Europe will allow us to identify the most efficient practices and disseminate them, thus providing a basis for more efficient capacity-building initiatives. In line with the third specific objective of the Agenda, aiming at developing creative partnerships, we strive to develop lasting and fruitful exchanges between partners during and after the project. Through this project, all of the partners will be committed to develop creative partnerships, for example through the testing of new models of Arts & Business initiatives.

The project also encompasses the first objective of the European Agenda for Culture, concerning cultural diversity and intercultural dialogue. Partners from 5 countries across Europe exchange their culturally diverse experiences in developing Arts & Business initiatives and with the specific characteristics of the different cultures and local environments within each country regarding Arts & Business initiatives. Whilst the amount of available subsidies is constantly reducing, this project will test models for tapping into new funding sources for cultural organisations. By diversifying such sources, we will participate in safeguarding and promoting cultural diversity in Europe, a key objective of the Agenda for culture.

Connecting Arts & Business explores possibilities to achieve objectives of the Green paper on unlocking the potential of CCI, which was itself inspired by the European Agenda for Culture. Our project is particularly relevant for objective 3.2 of the Green Paper: “better matching the skills needs of CCIs”. Indeed we endeavour to pinpoint useful skills the business sector could provide artists with. In our project, skill-matching is not a one-way process either; we strive to demonstrate that artists also have a whole set of skills that businesses could greatly benefit from.

The Connecting Arts & Business project shows many examples of such interactions, hence stimulating creativity and positive spill-overs. As a result we hope that Arts & Business organisations will be on the minds of people in Europe as existing powerful connecting hubs with a lot of potential.

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<sup>1</sup> See for example the following documents: European Commission (2010), Green Paper on Unlocking the potential of cultural and creative industries COM(2010) 183. Brussels. Or European Commission (2010), The European Annual Competitiveness Report. Commission staff working document SEC(2010) 1276Brussels.

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## 1.2 The project Connecting Arts & Business

The project is about exchanging and comparing the existing information on Arts & Business initiatives, with a view to:

1. Gain insight on what is happening in the field in Europe
2. See how new models of collaboration between arts and business could be instrumental in making the most of the potential benefit
3. Acquire knowledge on how giving to the Arts is researched and measured
4. Raise awareness about the added value such initiatives bring for both businesses and culture.

These activities have been executed in work packages which are described below in short:

Ad 1. The objective of the first work package is to create an inventory of existing Arts & Business initiatives across Europe, answering the question on how Businesses provide the arts with knowledge, skills, people, money and what arts can bring them in return (branding, creativity, non-business skills...)

### Activities

In the course of this work package, the following activities will be undertaken:

1. Starting seminar, where project partners will exchange knowledge on the existing initiatives in their respective countries
2. A typology of different Arts & Business initiatives will be described
3. A short survey among 12 major European countries will be performed
4. Compilation of the information in making an inventory report.

This work package has been implemented by KEA and resulted in the report: *Creating, Innovating, Disrupting through Arts & Business organisations*. This report can be found in appendix 1.

Ad 2. Based on the results and findings from the previous work package, we developed and implemented experimentation models for the partners within the project. They experimented with models that are new to them and fit their ambitions and possibilities.

### Activities

In the course of this work package, the following activities have been done:

1. Each partner develops ideas for experimenting with new models
2. Each partner chooses one model to experiment with in their own country
3. Each experiment is evaluated and described in a special format
4. A publication compiling information on the experiments is completed.

The publication on the experiments can be found in appendix 2.

Ad 3. In this work package we mapped existing research methods and results on corporate giving and sponsorship and developed guidelines for further analysis in the field. This mapping was carried out with 15 studies from EU countries.



## Activities

In the course of this work package, the following activities were done:

1. Desk research on relevant resources in each partner's country
2. Organisation of meeting on the first inventory of studies.  
The following questions were discussed:
  - a. how have Arts & Business initiatives been researched until now, what methodologies have been implemented, what evaluation tools have been used, how have they been measured
  - b. what are the differences between countries
  - c. what are caveats, lacks and difficulties
  - d. suggestions and guidelines for future research
5. Compilation of results from desk research and seminars
6. Establishment of guidelines for future research.

The results of this work package have been collected in the report: *Giving to Culture*. This report is found in appendix 3.

Ad 4. To raise awareness about these issues we established a website [www.connectingartsandbusiness.eu](http://www.connectingartsandbusiness.eu), we were active speaking at events and on social media and our reports were published on different websites.

### Work packages and meetings

All activities from the work packages have been discussed at the four partner meetings and the final conference in Brussels:

1. June 2013 Project Launch meeting at Cultuur-Ondernemen, Amsterdam, Netherlands  
The main goal of the kick-off meeting was to discuss definitions and to get clear where the differences or interpretation problems may occur. The project partners exchanged knowledge on the existing initiatives in their respective countries.
2. October 2013 Partner Meeting in Copenhagen Denmark  
At the meeting organised by CKO different experts were invited to talk about interventions from and innovation between Arts & Business. This meeting was combined with the Day of Experience Innovation '13, which was a Cross Sector Innovation Conference. The discussion and fine tuning of the typology of different Arts & Business initiatives was established. The short survey among 12 major European countries had been performed and was discussed in extenso.  
The final work has been implemented by KEA and resulted in the report: *Creating, Innovating, Disrupting through Arts & Business organisations*. This report can be found in appendix 1.
3. March 2014 Partner Meeting in Budapest, Hungary  
This meeting was combined with the the Maecenas Day Auction and Awards. It was a good example of projects that make sponsoring and individual giving to the arts fashionable.

On behalf of a round table discussion about the experiments as well as the research of Giving in Europe guests were invited such as Philip Spedding, Arts & Business UK, Bénédicte Menanteau, Admical, France and Péter Inkei, Budapest Observatory, Hungary.

#### 4. November 2014 Partner Meeting in Warsaw, Poland

Recommendations and the experiments of the different partners were discussed in detail. Each partner developed ideas for experimenting with new models and tried to develop these projects in their own country. Each experiment is evaluated and described in a special format.

The publication on the experiments can be found in appendix 2.

#### 5. April 2015 Final conference Brussels, Belgium

Based on the results and findings from the three work package and previous meetings, we have drawn conclusions and came to recommendations. We mapped existing research methods and results on corporate giving and sponsorship. These are presented at the conference organised by Prométhéa.

The results of the project are reported in this final publication, including three appendixes.

## 1.3 Creating, innovating, disrupting through Arts & Business organisations

The main aim is to identify innovative and successful Arts & Business practices in Europe through the elaboration of a typology and an inventory of Arts & Business initiatives, with the focus of the research lying on the key role played by intermediary organisations that bring together these two worlds and facilitate exchanges and collaborations among them. Within the frame of this report we refer to these intermediary organisations as Arts & Business organisations.

It suggests a typology of Arts & Business initiatives (ranging from more traditional ones such as corporate patronage and sponsorship, to more recent trends like cross-sectoral innovation actions or artistic interventions<sup>2</sup>, from training activities to awareness-raising actions) that are carried out by Arts & Business organisations, and describes 37 successful Arts & Business practices selected to serve as examples. We illustrate how these two worlds can collaborate together for mutual benefit — by exchanging knowledge, skills, resources, etc, and creating together new solutions to the challenges they face — and propose the notion of an Arts & Business ecosystem where Arts & Business initiatives become the mechanisms used by Arts & Business organisations to help generate such an ecosystem and contribute to its sustainability.

2 Berthoin Antal uses the term artistic interventions to refer to “the wide range of short- and long term forms of bringing people, processes, and products from the world of the arts into organizations” (Berthoin Antal 2009).

As important players in the promotion of the Arts & Business approach, Arts & Business organisations also contribute to build bridges between the arts and business sectors by implementing specific actions intended to raise awareness about and advocate Arts & Business initiatives, as well as to promote and disseminate their results, etc..

The whole report can be found in appendix 1. Here we provide the main aspects of the typology we developed as a basis for future discussion.

### 1.3.1 Typology Of Arts & Business Initiatives

Arts & Business (A & B) initiatives may be categorised in three groups on the basis of their main objective:

1. **Cultural and creative partnerships**, aimed at developing exchanges between the arts and the business sectors:
  - 1.1 Corporate patronage, sponsorship and match funding
  - 1.2 Arts membership programmes
  - 1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations
  - 1.4 Cross-sectoral innovation actions/ artistic interventions
2. **Training initiatives**, aimed at training both sectors in the field of A & B:
  - 2.1 Training for the arts
  - 2.2 Training for the business
3. **Awareness-raising, research and advocacy actions**, to address different publics and make them better understand and engage with the A & B approach:
  - 3.1 Awards
  - 3.2 Auctions of arts projects
  - 3.3 Conferences, workshops, other activities

#### 1. Cultural And Creative Partnerships

This first group includes all those initiatives in which an effective collaboration is established between the business and the arts sectors in order to find solutions to specific problems/ challenges they face. Reciprocal giving and learning are the key concepts of these cultural and creative partnerships. In some cases, cultural and creative partnerships may help companies to achieve their Corporate Social Responsibility (CSR) goals. CSR is defined by the European Commission as “a concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis”<sup>3</sup>.

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3 European Commission. 2001. Communication: Promoting a European framework for Corporate Social Responsibility, COM(2001) 366 final, Brussels.

### 1.1 Corporate patronage, sponsorship and match funding

As defined by Prométhéa, corporate patronage is an economic or in-kind support (services, products, competencies...) provided by a business, with no direct return, to a natural person or legal entity for the organisation of not-for-profit activities of public interest<sup>4</sup>. It is thus a voluntary commitment to society by the company, showing its wish to play an active role in it beyond its economic activity. Corporate patronage differs from sponsorship as the latter is carried out with a commercial objective: the company obtains specific returns (normally in terms of products and services promotion, visibility and corporate image) in exchange for the support provided<sup>5</sup>.

A & B organisations may also (re)design corporate patronage and sponsorship actions with other formats, such as prizes to reward and promote outstanding artistic activity. In these cases, they may be involved in different aspects of the initiative, ranging from the development of the concept of the prize to its implementation.

A & B organisations may run **match funding** programmes whereby corporate contributions are matched with public money, reassuring businesses and encouraging them to engage with the arts. In the United Kingdom, Arts&Business ran such schemes, and to this end received annually a substantial amount of money from the Arts Council. Nowadays, such schemes in the country exist only in Wales and Scotland.

### 1.2 Arts membership programmes

Within the first trend of cultural and creative partnerships developed by A & B organisations, another form of A & B initiatives are the **arts membership programmes**, meaning structured programs that offer the business a prescribed series of benefits to access cultural facilities and/or activities over a period of time.

### 1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations

In addition to the previous types of cultural and creative partnerships, A & B organisations may also facilitate other ways of connecting the arts and business worlds by helping companies to establish **corporate art collections**, support the **creation of museums and centres for the arts**, or provide them with advice in relation to the establishment and/or management of **funds and foundations** intended to promote the arts and culture sector.

### 1.4 Cross-sectoral innovation actions/artistic interventions

With the advent of the experience economy, the importance of not-only-technological innovation and the increasing recognition of the instrumental role of culture to foster social economic and social development (KEA 2009, 2012), a new trend of cultural and creative partnerships by A & B organisations has emerged. It focuses on more interactive collaborations between the arts and businesses: artists and artistic processes are integrated into the companies in order

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4 Fiche technique de Prométhéa. "Mécénat d'entreprise: mode d'emploi".

5 Idem. Arts & Business (England) defines sponsorship as "a business expense for the purpose of trade" and uses the term "donation" to refer to "nominally money given for nothing in return" (Arts & Business 2013).

to foster innovation by using their artistic skills and competencies to serve different purposes, such as for instance training or product/service development. **Cross-sectoral innovation** actions or **artistic interventions** constitute examples of this new approach where artistic creativity and artworks are brought to the workplace, resulting in relevant changes both for the company and the artist/cultural organisation.

The role of A & B organisations in cross-sectoral innovation actions and artistic interventions may vary, ranging from identifying the needs of the parties and facilitating the matchmaking on a case by case basis, to creating dedicated programs that establish a structured framework to carry out such actions, or even co-finance them.

## 2. Training For Arts & Business

The second group of A & B initiatives includes those focusing on training both the arts and the business sectors in relation to the A & B approach, the possibilities it offers, the tools and methods that can be used, etc. The objective is to prepare these two sectors to successfully establish/participate in cultural and creative partnerships and provide them with the tools required to make the most of them. In order to achieve this, A & B organisations develop different programmes and/or actions addressing the specific needs of each of these two sectors:

### 2.1 Training for the arts

Depending on the participants from the arts and cultural sector that are targeted and their objectives in relation to A & B initiatives, the training schemes designed by A & B organisations may focus on different aspects, ranging from developing fundraising capacity for arts and cultural organisations, to training artists to deliver artistic interventions in businesses. Trainings may be in the form of one-time workshops or modules dealing with specific issues, or structured programmes addressing from a comprehensive point of view the different aspects of the topic selected.

### 2.2 Training for the businesses

Among the different activities carried out by A & B organisations are also training schemes to prepare businesses to successfully collaborate with the arts sector. Training may be organised to target different independent companies or they may be tailored to suit a business' specific needs.

## 3. Awareness-Raising, Research And Advocacy Actions On Arts & Business

The third group of A & B initiatives comprises actions by A & B organisations with a view to raising awareness on, increasing the visibility of, promoting, advocating and communicating such initiatives. In these cases, the main role of A & B organisations is to promote their approach among the different stakeholders (not only artists, cultural organisations and businesses, but also the general public, policymakers, etc.) and engage them in this approach. Research activity conducted or promoted by A & B organisations would be also be considered here, as it helps them collect up-to-date information, identify trends within the field, and better understand the marketplace.

### 3.1 Awards

In order to raise awareness on the importance and added value of A & B initiatives as well as to celebrate them, A & B organisations may create specific prizes that reward the most out-

standing cultural and creative partnerships. The award-giving ceremonies usually constitute dedicated events publicised through the media and contributing to increase the visibility of the collaborations as well as to engage businesses to work with the arts.

### 3.2 Auctions of cultural projects

Another way of spreading the word, raising awareness about the positive effects and engaging different types of publics (individuals as well as companies) are the auctions of cultural projects. F.e. the Hungarian A&B organisation Summa Artium organises a Maecenas Day Gala yearly that includes, among others an auction of selected cultural projects that are looking for funding.

### 3.3 Conferences, workshops, other activities

In addition to the awareness-raising activities described above, A & B organisations may develop other events to gather participants from the arts and business sectors, foster dialogue and collaborations among them, show in a practical and clear way the potential and positive results, and/or seek the commitment of other stakeholders such as public authorities. Research and advocacy actions are also considered within this category.

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## 1.4 Experiments

All partners have set up experiments in which the cultural sector is linked to the corporate sector. In this context, each partner was free to develop and test their own innovative ideas and models for linking these sectors together. The experiments were carried out and evaluated by the partners within the Connecting Arts& Business project. On this basis, guidelines, tips and recommendations have been formulated which, together with the full description of the experiments, can be found in appendix 2.

These experiments inspire other intermediaries attempting to link these sectors together to be better prepared when organizing a new model.

Here is a short description of each experiment:

### 1. CKO: Peer2peer exchange on private sector fundraising (Denmark)

There are many good ideas to support linkages between arts and business. This experiment was a peer-to-peer dialogue based campaign, where the cultural institutions would share their good practices on private sector fundraising. The idea was that learning best practice between actors in the cultural sector is limited and could be strengthened by setting a new scene with the cultural and creative themselves on stage and CKO as facilitators and organiser.

We organised a number of these peer-to-peer events and from the final event at the Danish Cultural summit we made a small video campaign. The learnings from the peer-to-peer events have now been sustained into innovation actions targeted at the cultural sector. We selected three target groups in culture; cultural entrepreneurs, events and cultural institutions.

The brainstorm were focused on following criteria:

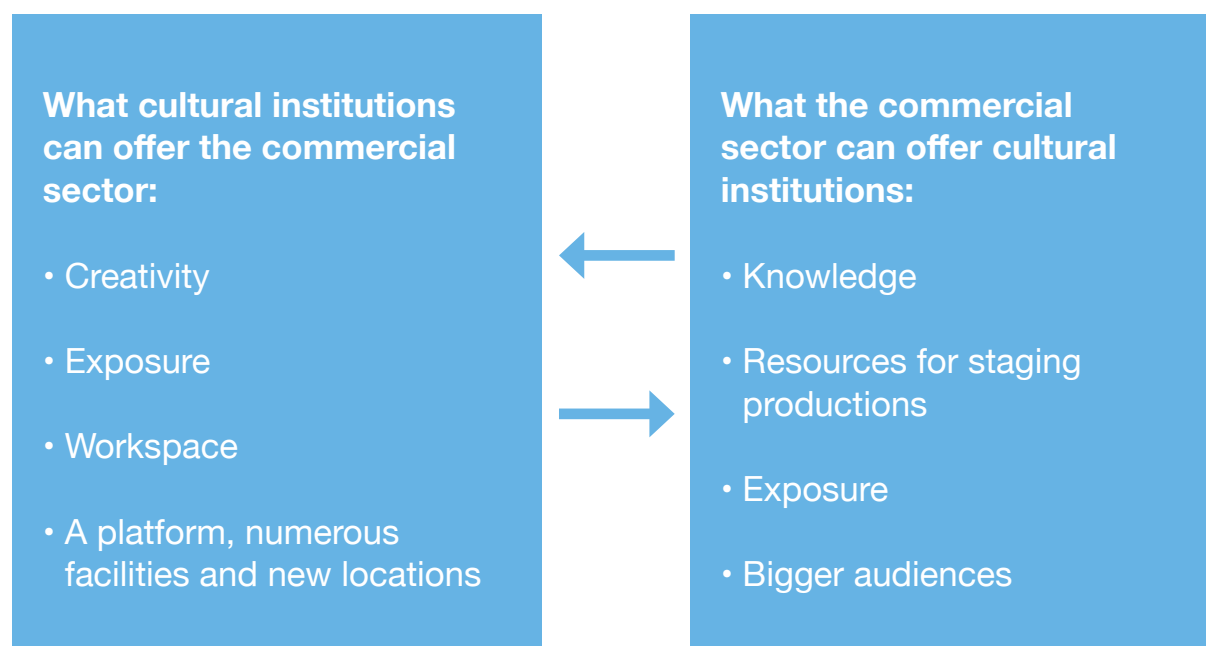
- It should likely result in strengthening the economic ties between the cultural and creative sector and other sectors.
- Learnings from the experiments should be sustained into new actions if the experiment was successful.
- It should not be complicated – we would try and pitch potential experiments for each other: What is it? Why do we do it? And who will benefit?

We used the first test event to build on the narrative and communication for the campaign. This became more and more focused on innovation in business models for a sector that was already in many ways innovative.

## 2. Cultuur-Ondernemen: Business experts advice on a cultural conference (Netherlands)

Cultuur-Ondernemen linked up cultural institutions with experts with a background in the commercial sector. It did this by arranging brief advisory talks by three experts, each with different expertise, at a conference of the performing arts. Cultural institutions were able to register in advance, present their case and formulate questions and express a preference for a particular expert. The experts were specialists in their field (hospitality and catering, marketing, cultural entrepreneurship) with wide-ranging experience in the business world. They provided inspiration, new insights and served as a sounding board and adviser in order to enable the institution to reflect on the questions before finding the answers to them. Every cultural institution at the conference received an hour of advice.

The results and evaluations reveal that the experiment was a success. Institutions appreciate advice from the commercial sector and respond by taking action. It clearly demonstrates that there is a need to forge cooperative relationships with the commercial sector. Below is an example of the mutual gains for both sectors.



### 3. Prométhéa Art: Contest to connect an artist to a business (Belgium)

Prométhéa experimented with a new way of connecting arts and business: it connected an artist with a business through an existing art contest.

Nowadays some companies wish to offer an artist residency which can also be seen as an artistic intervention when it aims at transforming the company in a sustainable way. But they lack time and expertise to implement such activity that is not part of their core business. Associating with an existing art contest organized by a renowned art organization, allows them to take advantage of the art organization expertise and reduces the time investment for the selection of the artist.

#### Results for the company (Macors)

- Extraordinary gain in time, money and expertise to associate with an existing art contest. The entire coordination of the selection of the artist is organized by the Mediatine prize.
  - Motivation of the company's employees:
  - The intervention strengthens the team spirit. This team spirit is very important in Macors' values.
    - It's an improvement of the work environment. Many employees have fun helping the artist.
  - It can influence the way the employees are seeing their work, showing them that their skills can be used in other fields than their own.
  - It can stimulate their creativity towards their future clients, develop their creativity potential (which is a differentiation factor for Macors).
  - Make the employees realize that art is not that out of reach and can be found in every-day's life.
- Relations with the clients:
  - The experience of artist residency can serve employees during their contacts with clients.
  - The artist's exhibition in the company's headquarters is a great opportunity to get in touch with the clients.
- Image of the company:
  - Marketing campaign towards the clients: the artistic intervention gives Macors a way to differentiate from other building companies.

#### Results for the artist

- Unique possibility to create in a new environment with new challenges & new resources which stimulates creativity
- Use & learn techniques out of reach in another context and help from the employees to use them
- Pushing the artist's work to another level
- The artist creates new pieces that belong to him. He can sell them afterwards if he wants to. His artistic heritage is thereby extended.
- The artist has the chance to organize a personal exhibition. This is rare for a young artist and it allows him to think of a whole concept (versus a few pieces in a collective exhibition). This personal exhibition is also the chance to contact new future clients.

#### Results for the contemporary art contest

- New prize to support a young Belgian contemporary artist. The Macor's prize is very interesting because it offers something different than the other prizes (it's not only money or exhibitions).
- It creates diversity among the different Mediatine Prizes (it's not only public funds anymore).



#### **4. Summa Atrium: Combine Project Auction “Club Funding” with a Crowdfunding Tool (Hongarije)**

Summa Artium organized its traditional Maecenas Day cultural project auction in cooperation with a crowdfunding portal. The auction served as the launching event of 9 art projects on the crowdfunding site, enabling the projects to raise a substantial part of their goal, and leaving the remaining part to be gathered on the portal. The main aim was to attract companies back to the auction and let them become main sponsors, while several smaller sum contributions add up to enable the accomplishment of the projects. This way companies that withdrew from the cultural sponsorship scene during the past few years, could be reactivated with crowdfunding assistance, all to the benefit of the cultural sphere.

The experiment was to combine the club funding type auction event with a crowdfunding tool, whereby opening up the possibility to support the auction projects with small amounts by anybody interested, and extending the time span from the 1 hour auction to 90 days on the crowdfunding site.

Nine projects were selected for the auction, according to the usual guidelines: quality, a speciality feature, versatility (capital-countryside, added social cause, music-visual art-performing art-literature), the ability for a reduced accomplishment on a lower budget, the ability to give back to a sponsor. The theory (based on an informal market research) was that corporations would be active if they could in the end help the accomplishment of the projects with a wider public involvement through the crowdfunding site. Summa Artium registered all nine projects on the crowdfunding site, and they were launched at the auction. Live projection of the site showed how the projects raised during the auction.

The result from the projects’ point of view was more than satisfactory. All raised a substantial part of their goal, two even reached the full amount.

#### **5. National Centre for Culture: Culture-Business-Media Club (Poland)**

The National Centre for Culture in collaboration with one of Poland’s largest insurance companies and a well-respected and popular social and political weekly magazine create a platform to exchange knowledge between the cultural, business and media communities.

The club’s planned objectives:

- Joint development of a program of training courses and conferences intended to implement expertise in cultural sponsoring and the cooperation of cultural organisations with the business and media sectors, developing competencies in establishing dialogue between culture and business, and thus creating cultural managers
- Creation of a mechanism to engage business in supporting small cultural projects
- Creation and award of the Corporate Culture Responsibility Award for support of themed cultural projects
- Building a bank of “good practices”, the accumulated “good practices” to be realised in the form of a publication
- Examining and recommending new legislative arrangements to facilitate the support of culture by business and the media
- Using cultural potential in supporting business activities.

The Club’s first initiative was to organise pilot workshops for cultural institutions on the preparation of effective sponsorship applications.

A meeting was held on 29 May 2014 in the Royal Łazienki Museum in Warsaw. In the workshop 27 participants took part. The workshop began with a theoretical introduction in the form of a lecture on the essence and development of the creative sector. Next, examples of cooperation between cultural institutions and business were presented based on activities of the Club's business partner. The second part of the meeting consisted of table discussions with business representatives. The experts present were, among others, brand managers and CSR directors. During table discussions, workshop participants were able to learn secrets of preparing effective sponsorship applications and the selection criteria applied by business people.

On account of the positive response following the first workshop for the representatives of culture it was decided to organise further workshops devoted to cross-sectoral cooperation. This time the Club decided to review promotion of cultural projects in the media and the resulting interrelations in the cooperation with business. Due to the varied characteristics of traditional and new media, it was decided to organise two separate meetings devoted to the media. A traditional media workshop (covering also patronage winning) took place in the Club's media partner's head office on 21 July 2014. The meeting consisted of a discussion panel and individual discussions with invited experts from the media. In the meeting 64 participants took part, representing cultural institutions and non-governmental organisations from all over Poland.

The third workshop for institutions/organisations conducting cultural activities took place on 29 October 2014 in the headquarters of a business partner and were devoted to the second aspect related to the media – real effects of the virtual cooperation for business, culture and the media. In the workshop 58 participants took part. Traditionally, the meeting began with a short lecture which provided a theoretical basis for further discussion. The later part of the meeting consisted of a presentation, a discussion panel and several parallel workshops. The participants were able to familiarise themselves the nature of crowdfunding, look behind the scenes of cooperation with bloggers or learn various ideas for communicating on the internet.

In 2015, the workshops are to be held over two days and as with previous ones, they will raise various aspects of cross-sectoral activities. The first workshops will be held in March and will deal with the cohesion and communication of activities. Further workshops for business are also planned in 2015. According to this year's plans, new business members will be invited to the Club.

## **6. Cultuur-Ondernemen: Expert meeting on integrating food court within theatre new building plans to attract a more diverse audience (Netherlands)**

Theater Zuidplein Rotterdam is moving to new premises in mid-2019. The preliminary design for this new building is now being drawn up. Something that is very close to the heart of the theatre's management is the integration of catering facilities into this new theatre, in the form of a food court. A food court is a collection of various small stalls offering fast, cheap but primarily tasty food. This will allow the management to improve the services offered to their multicultural target groups, and to generate new revenues. No food is currently sold in the theatre, so this concept is entirely new to the management. To better understand the potential and limitations of a food court, Theater Zuidplein asked Cultuur-Ondernemen to arrange for various experts from the business community to examine the issues involved. Cultuur-Ondernemen has brought together six experienced experts with the following specialisms: hospitality, architecture, developer of the food court concept, expert in catering operations, ethnic issues, and catering expert. After an introduction by the theatre's management, there was a substantive discussion and a "round table" discussion. Theater Zuidplein's various questions and issues that were unclear were listed in advance. This generated a lively and solution-oriented (pragmatic) discussion. The results enabled Theater Zuidplein to get some real work done within the preliminary design.

## 1.5 Giving to culture

The recent economic crisis has resulted in big changes for the cultural sector. Governments have implemented severe budget cuts. This results in cultural institutions and artists having to earn an increasingly large part of their turnover and income themselves from such sources as ticket sales and other sales, better management, fundraising, sponsorship, exchange and barter, and donations of time and money. As a result, both cultural institutions and performing artists devote an increasing proportion of their resources (expertise, time and money) to acquisition of that income and turnover.

Success in these endeavours depends on the one hand on the attitude and skills of the players in the cultural sector (the ‘culture of asking’), and on the other on the generosity of the general public and of companies (the ‘culture of giving’).

Providing the cultural sector with help and encouragement in the performance of this task is a major item on the agenda of many governments. The government can promote these endeavours in a number of different ways:

- By fiscal measures that make giving in general, or giving to cultural objectives in particular, more attractive;
- By stimulating the culture of asking in the cultural sector (for example by knowledge transfer or training in particular skills)
- And by stimulating the culture of giving (for example by raising awareness of possible ways of donating to cultural objectives among potential donors and their intermediaries such as solicitors, banks and accountants).

No general overview has however yet been created at European level of:

- the willingness to donate to culture by the general public and companies
- the relevant fiscal measures taken and their effects
- the extent to which the cultural sector is able to generate turnover and income in this way.

This brief exploratory report inventories the studies — in particular of the willingness to donate — that have been carried out in various countries, describes the research methods used and highlights the gaps in these investigations. The whole report, including examples of the reports reviewed, is available in appendix 3 of this publication.

To allow a clear picture to be obtained of the way giving to culture is studied, not only the partner countries The Netherlands, Belgium, Denmark, Hungary, Poland and the UK but also experts in Finland, France, Germany, Norway, Spain and Sweden were asked to send at least one study report on corporate giving to the arts. As a result, our project covered at least one study from each country involved.

See infographic on page 21.

A total of 15 studies are covered in the report in appendix 3. In each case we consider how corporate giving to the arts has been studied up to the present day, what research methods were used, how these methods are implemented, the methods used to measure the results and how these results were evaluated. This analysis reveals the different approaches to donating in

the various European countries, and where the research problems and gaps in the data are to be found.

Inspection of the study reports received from the above-mentioned countries shows that each country understands giving in its own way. This leads to differences in the questions asked and the study designs in each case. The study design varies very considerably from small-scale qualitative studies to national studies with target groups that are representative of the population as a whole. The diversity of study designs used in the various countries means that each country approaches a different target group in order to get answers to questions about giving behaviour.

In general, three main target groups may be distinguished in the studies we have analysed, each one with a corresponding typical question.

1. The corporate sector: *What does the corporate sector give to the cultural sector?*

The corporate sector as a target group allows understanding the reasons for giving — which is important in respect to strengthen the culture of giving. It also allows evaluating the total amount of giving in a country and per sector.

2. The cultural sector: *What does the cultural sector receive from the corporate sector?*

The UK uses this study design, because the main focus here is on cultural institutions. The changes in support for the cultural sector are immediately apparent from the data collected. Two principal questions were addressed here: how many cultural institutions are there, and how dependent are they on foundations and trust funds? The results of this study are highly reliable, because the receiving target group is smaller than the group of potential donors (the corporate sector).

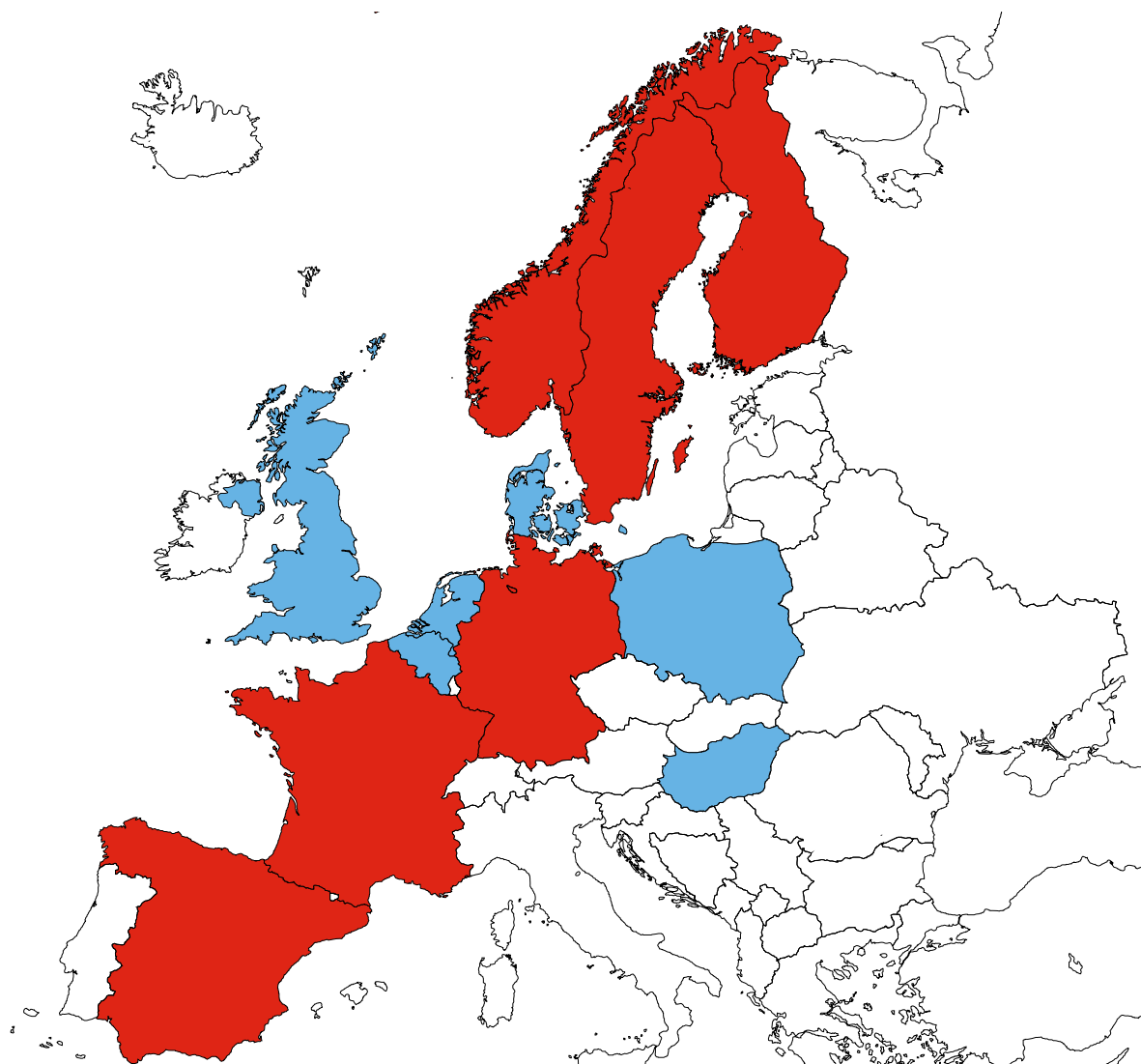
3. Society as a whole: *What does society give to the cultural sector?*

The Dutch study, known as GINPS (Giving In the Netherlands Panel Study), focuses on giving by society as a whole. It is based on a random sample of the general population and a random sample of companies.

These three target groups (the corporate sector, the cultural sector and society as a whole) and the corresponding study designs lead to completely different results which are not comparable with one another. The depth and frequency of the studies also differ. From a geographical point of view, there is more research in Western Europe on the relationships between the corporate sector and the cultural sector than in Eastern and Southern Europe, while the need for such research can be just as great in the latter regions.

We do not discuss the results of the various studies in detail. The objective here is to show the various approaches, the lack of European level within these studies and to call for a study design that will deliver results EU-wide instead of the fragmentary results we have now. At the moment it is not possible to generate general statements about the giving culture in Europe from the available studies.

This inventory makes it clear that it is currently impossible to show how the general population supports the cultural sector by means of donations and to measure the extent of corporate support for the cultural sector by means of donations and sponsorship. This gap at European level cannot be filled by data at national level. The existing Arts & Business organisations do not have the resources to do this. Only action at European level can give an adequate picture of the giving culture of companies, individuals and households and the culture of asking of the cultural sector.



#### Partner countries:

- Netherlands
- Belgium
- Denmark
- Hungary
- Poland
- UK

#### Countries asked for research data:

- Finland
- France
- Germany
- Norway
- Spain
- Sweden

## 2. Conclusions And Recommendations From The Arts & Business Project

edited by Maria Iglesias, KEA

The picture on the right tells it all: A & B organisations are well positioned to be important enablers of making fruitful connections between the arts world and the business world. To achieve this goal we present a number of conclusions and recommendations. First of all: the work of A & B organisations fits very well within key European policies.

To make that work more successful we need action within four areas:

1. Improving awareness of Arts & Business initiatives
2. Capacity building
3. Better access to financing
4. Data to support and strengthen the A & B initiatives and outcomes.

In the next paragraphs you will find these five areas further developed. The activities in orange are recommendations to the EU Commission and to national governments. The activities in pink target A & B organisations.

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### 2.1 Relevance Of Arts & Business Initiatives In The Light Of The EU Policy Agenda

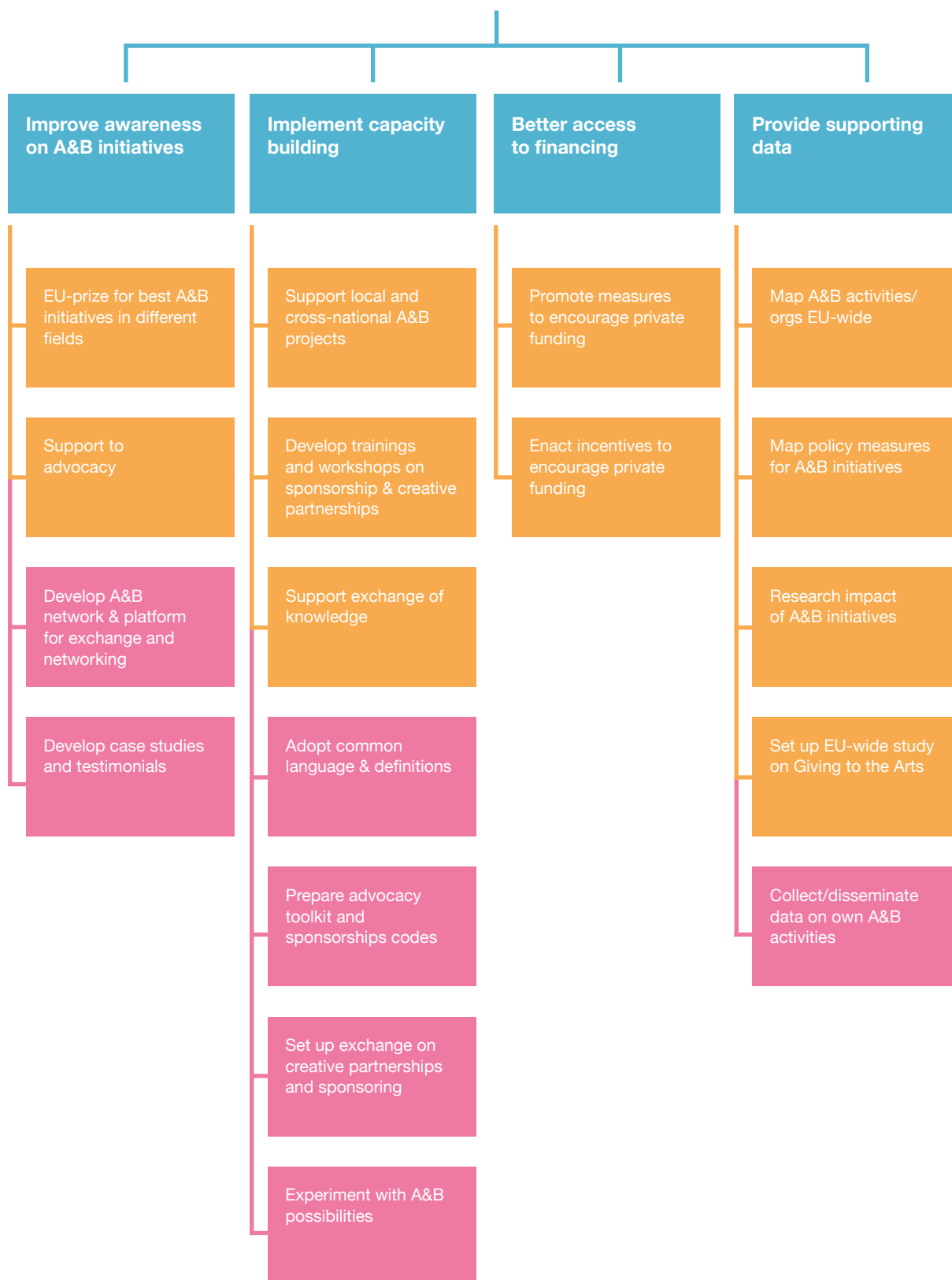
In the context of the shift towards a new economy bringing new challenges and opportunities, the EU has adopted a series of strategic objectives for its industrial, cultural and education policies for which A & B initiatives can make relevant contributions. This new economy which is driven by intangible values, as well as digital and services, requires adapting to change and innovation for Europe to remain competitive. In such an environment culture-based creativity<sup>6</sup>, diffused

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<sup>6</sup> “Culture-based creativity is linked to the ability of people, notably artists and creative professionals, to think imaginatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate. Culture-based creativity has the capacity to break conventions, the usual way of thinking, to allow the development of a new vision, idea or product. The nature of culture-based creativity is closely linked to the nature of artistic contribution as expressed in art or cultural productions. “The spontaneous, intuitive, singular and human nature of cultural creation enriches society” (see KEA (2009). The Impact of Culture on Creativity – carried out for the European Commission: <http://www.keanet.eu/docs/impactculturecreativityfull.pdf>).

**A&B organisations are key enablers of making the most of creative partnerships between arts & business**

**Objectives of A&B organisations fit into key EU-objectives & policies**



through A & B initiatives, has a particular role to play helping to improve the quality of products and services, develop new products, change working methods and even business models.

The link between creativity, jobs and growth was first acknowledged by the European Agenda for culture endorsed by the Council of the European Union in 2007. Later on, the “Green paper unlocking the potential of cultural and creative industries” underlined the importance of creativity for innovation, jobs and sustainable growth, for encouraging and supporting creative thinking. It also emphasised the importance of intermediary organisations –i.e. A & B organisations– “in acting as an interface between worlds which are only starting to know each other, helping to build trust and understanding of objectives and expectations, and developing or fine-tuning working methods”. More recently, the Communication Promoting cultural and creative sectors for growth and jobs<sup>7</sup> stressed the role of the culture and creative sectors to achieve the objectives of the Europe 2020 strategy and the potential of cross sectorial collaboration for growth, innovation, social cohesion and regional development.

On the one hand the activities carried out by A & B organisations are clearly in line with the policy drivers identified by the EC in the Communication Promoting cultural and creative sectors for growth and jobs<sup>7</sup> in the EU: addressing changing needs for skills and improving access to finance. A & B actions such as training courses for artistic interventions, provide artists with new skills and competences, triggering their “sense of initiative and entrepreneurship”, creativity, risk taking, “cultural awareness and expression” and “social and civic competences”. The latter contributes therefore to artists’ employability and enhances their human capital, opening new work opportunities which lie at the heart of the European Commission’s Creative Europe programme. At the same time, companies exposed to artistic intervention can greatly benefit from the acquisition of new skills brought by the creative partnership. Furthermore, match-making activities run by A & B intermediaries address one of the key challenges faced by the cultural sector: fund raising.

On the other hand, A & B activities contribute to smart, sustainable and inclusive growth by fostering innovation and knowledge, fostering new business models for artists and cultural operators and addressing social challenges. They stimulate cross-sector fertilisation as recognised by the European Commission’s communication “An integrated industrial policy for the globalisation era” (2010). Focusing on the business dimension, non-technological innovation and creativity brought about by A & B collusion are key elements to increase companies’ competitive potential, foster better working environments, increase visibility or deal with corporate social responsibility.

A recent report produced by the so called Open Method of Coordination, gathering experts from ministries of culture and national cultural institutions<sup>7</sup>, makes the case for the benefits of A & B initiatives and calls on policymakers, at national, regional or local level to consider ways to support them as strategic tools for social and business innovation. Besides, cross-sectorial cooperation is one of the guiding principles of the Work Plan for Culture (2015-2018) adopted by the Council of the European Union in November 2014. In this line, the Latvian Presidency of the Council is paying particular attention to the crossover linkages between culture and other sectors.

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7 See the detailed list of recommendations in OMC, Policy Handbook on promotion of creative partnerships, p. 43-44. In particular as regards A & B organisations, the OMC policymakers to “develop a relation with intermediaries so as to provide guidance on opportunities”.



## 2.2 A & B Organisations As Mediators; The A & B Initiatives Added Value

A & B organisations, as the main focal meeting point between these two sectors, play a key role in the promotion of the A & B approach: they overcome reluctance among the sectors, raise awareness on the added value and benefits of their collaborations, train both sectors to work together and understand each other, and design and establish successful partnerships between them. A & B organisations contribute to generating a new ecosystem that, by breaking silos, enables a new innovative approach in A & B practices. They have indeed a key role to play in developing the culture of giving and of asking<sup>8</sup>.

As stated in the study on “Creating, disrupting through A & B organisations” (appendix 1), the added value of A & B intermediaries may be summarized as follows:

- On the one hand, the businesses may contribute to the arts with economic or in-kind support; provide the arts sector with visibility and recognition; help discover new market opportunities or areas for business development for the arts sector; offer the arts new sources of inspiration and working environments; or even provide the arts sector with new techniques and materials to experiment with.
- In a similar way, the arts offer businesses a wide range of helpful resources such as: creativity, artistic processes and/or artworks that may contribute to (or trigger) innovation processes in the companies, develop new approaches and attitudes to work, address conflicts or issues, increase the employees engagement, etc.; non-business skills; visibility, branding, public relations and communication opportunities (associating the business with the arts may have a positive effect on its image among employees and/or the public, help the company to promote its products/services, give the business the opportunity to reach new customers, etc.); new forms of expressing the company’s commitment to societal issues; learning environments where the company’s employees can further develop their skills; or contexts/activities that increase the welfare of the company’s staff.

The outputs of the Connecting Arts & Business Project, can be considered as a key step forward to better understanding the dynamics and the ecosystem in which these initiatives take place and identifying the enablers of these crossovers as well as the challenges A & B intermediaries face in particular as regards attracting private investment. The list of initiatives gathered during the project and the experiment carried out also give key indications on the potential outcomes of A & B initiatives and the methods to implement them.

### In short

- Connecting Arts & Business is an informal network of A & B organisations that can be developed in the future and be a point of reference for the others.

8 IMO (2011), p. 54-56.

- Connecting Arts & Business has produced an inventory of 37 case studies and a number of A & B organisations active in 12 EU Member States. This inventory shows the variety of approaches and also of intermediaries all over Europe.
- Connecting Arts & Business partners have carried out a number of experiments in local organisations that create variations of existing models from other organisations and countries. This has been possible thanks to the exchange of knowledge and peer to peer learning among the members of the project.
- The research, the workshops as well as the experiments carried out by Connecting Arts & Business have produced a new knowledge base that benefits not only the partners of the initiative but also other organisations. The approach used in the conception of the project, from theory to practice, from awareness raising to experimentation, has produced remarkable results.
- Connecting Arts & Business has the ambition to become a strong Internet platform to monitor future results and experiments. It has produced new tools to build the capacity of A & B organisations

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## 2.3 What Are The Challenges?

As shown along this publication and the existing literature, A & B encounters may be hindered by certain obstacles. There is very little awareness and limited understanding of artistic and creative skills and their value beyond cultural productions and entertainment. Too often, there is reluctance from the cultural and business community to work with each other. Both the cultural and the business sectors have different mind-sets and vocabularies and even when they decide to work together they have very different visions and working methods (education, administration, policy, business, etc.).

Furthermore the cultural sector is very much fragmented. It is not straightforward for the companies to identify what kind of artist, cultural skills or competences they need for a given purpose and where to find them. Moreover, artists and cultural organisations often lack business skills and methods to work with businesses<sup>9</sup>.

Another key problem is the lack of data on a variety of aspects that are of high relevance for a better understanding of the legal and policy framework (see box below as regards patronage and sponsorship in Europe) that governs creative partnerships as well as the impact that A & B partnership have.

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9 The EU funded project TAFI examined the stimulation of innovation and creativity in European businesses through the intervention of artists and creatives. It reviewed the existing and developing models for training artists and creatives to work in business contexts and the need for intermediary platforms.  
More information on <http://trainingartistsforinnovation.eu>.

## **Funding Arts and Business Initiatives**

Shortage of funding is one of the key problems that the cultural sector has faced during last years, a problem that is particularly acute given the recent cuts of public budgets for the cultural sector. There is an urgent need to encourage funding going from the private sector to the arts and to set up a friendly policy and legal framework for private funding. Equally important, artists and cultural operators lack the skills needed in raising funds.

As shown by the report “Giving to culture in Europe” [appendix 3], although some research has been done at the national level concerning private funding to the arts, existing reports are very different in their approach and methodology so they do not lead to clear conclusions about the volume of private funding to the arts sector in Europe. At the European level, EUROSTAT has initiated a project to work on culture statistics in order to ensure that better data are provided on a regular basis. Although Eurostat plans to work on private expenditure and public spending it is not clear yet whether the new edition of the new Culture Statistics Pocketbook will include information on private funding.

Also there has so far been a lack of debate on the effectiveness of measures to promote private giving. In Europe, the way in which corporate giving, sponsoring or private donations are considered varies a lot from one country to another. While some European countries have a legal framework that supports giving (ex. through tax deductions), others do not. To our knowledge very little research has been done in order to identify existing provisions and to make the case for a set of tailored measures to support the culture of asking and of giving as well as to address existing pitfalls.

## **2.4 Recommendations**

A & B organisations are called to become key connectors between the business and the arts sector. The following recommendations aim at enabling a vision that relies on the competence of artists and cultural operators to fruitfully engage with the business world by supporting an environment conducive for artistic intervention and reinforcing the role of A & B intermediaries all over Europe. They target policymakers and European A & B organisations.

### **Recommendations to policy makers at the EU and national level to promote a friendly environment for arts and business initiatives**

European Institutions and notably the European Commission should further develop a policy that better acknowledge the role of A & B organisations as mediators and support the activities carried out by them to create bridges. Future action should be oriented to the creation of an ecosystem that facilitates A & B interactions by directly supporting A & B initiatives all over Europe and promoting the transfer of resources from one sector to another.

## Direct support to A & B intermediaries and cross-national A & B initiatives

The European Union and the European Member States have acknowledged the role of A & B intermediaries in the promotion of creative partnerships<sup>10</sup>. However, on the one hand, existing funding schemes do not always fit A & B organisations. On the other, the scope of the activities of existing A & B organisations is still mainly national. **Direct support for cooperation between A & B should be encouraged in order to create incentives for cross-national partnerships.** To do so, European Institutions and local, regional and national governments should consider opening existing schemes and new calls to better facilitate these interactions both locally and at the European level. An example could be found in the framework of the ECIA project where schemes of transnational innovation vouchers have been promoted in order to foster transnational cooperation between creative professionals and organisations working in different European countries<sup>11</sup>.

## Build capacity

Capacity building, in particular from the cultural side, is one of the main issues to deal with. The European Commission should strengthen the “culture of asking” by supporting **workshops, sharing of good practices and training sessions for fundraising for cultural institutions and artists** to make the right proposals for business for donations, sponsorships and other kind of partnerships. This will help to advocate and raise awareness on the potential benefits of cross sectorial exchanges, to enhance professionalism and to foster new business models. The inventory prepared under this project and the experiments organised by Connecting Art & Business partners are a good starting point and source of inspiration in this direction.

## European prize for creative partnerships

Another way of support to raise awareness of the benefits of the A & B approach could be to set up a **European Union prize for Creative Partnerships**. There are already some initiatives at the European level that reward A & B alliances such as the Creative Business Cup<sup>12</sup> or the European Sponsorship Association Awards<sup>13</sup>. This award could have different categories of prizes in relation to a predefined list of dimensions: ex. A & Business, A & Science, A & Social.

More generally, policymakers should arbitrate the channels to **enhance A & B organisations' capacity to better advocate the A & B approach.**

10 The role of intermediaries was already recognised in the Green Paper (see above) and more recently in the report adopted by the Open Method of Coordination on creative partnerships. See also IMO et al., report for the European Parliament on Encouraging Private Investment in the Cultural Sector (2011), available on [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOLCULT\\_ET%282011%29460057\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOLCULT_ET%282011%29460057_EN.pdf)

11 See for example the +Innova project: <http://www.eciaplatform.eu/project/innova-creativity/>

12 <http://www.creativebusinesscup.com/>

13 <http://sponsorship.org/awards/awards-home/>

## Supporting data

A key contribution of the Connecting Arts & Business Project is the inventory of practices (appendix 1). Although this inventory is a good starting point to apprehend the wide variety of A & B practices and to better understand the ecosystem in which they take place, there is still a need for a more **comprehensive mapping of A & B organisations and methodologies**. Such an exercise will help to analyse the state of play in each EU country and identifying trends and needs.

In the same vein, decision makers also need to better understand what kind of policy measures are the most appropriate ones to support creative partnerships. Thus, **further analysis and comparison must be done on how local, regional, national and/or European policies support or contribute to create a framework for the A & B approach to be mainstreamed and the A & B ecosystem to be enhanced**.

Data on the benefits and impact of the A & B approach seems to be absolutely necessary to move ahead in this crossover approach. During the recent conference organised by the Latvian Presidency of the Council of the European Union on culture and creative spillovers<sup>14</sup> there was a unanimous call for producing data that grasp the **impact that creative partnerships have in different dimensions (economic, social, environmental)**. The Connecting Arts & Business project echoes the request to document and evaluate in detail the real **impact** that A & B initiatives by A & B organisations have on the different parties involved (arts, businesses, A & B organisations) as well as their contribution to society.

Equally important, there is a need to provide **solid and comparable data** on giving to culture in the form of private donations and sponsorship. To do so, the EC should commission research in the field that establishes a common framework to collect data on the amount of the sponsoring and the impact of such investment<sup>15</sup>. Such a research should include the analysis, comparison and assessment of tax policies.

## Better access to private funding

Subsidies to the cultural sector have radically decreased in recent years. New sources of income need to be generated and business models need to be developed by cultural organisations. New ways of carrying out patronage and sponsorship are being tested. Today more than ever, the European institutions should **promote fiscal measures that make arts giving and sponsorship deals more attractive for companies and individuals**. At the national level, tax incentive schemes should be enacted to enable companies and individuals to give more to culture, by for example recognising donation in kind as a deduction cost or by ensuring that new forms of donation (ex. through crowdfunding platforms) are taken into consideration.

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<sup>14</sup> <http://www.radilatvija.lv/en>.

<sup>15</sup> See more details in the report Giving to culture in Europe [Appendix 3], In the same line, the report prepared by IMO et al. for the European Parliament on Encouraging Private Investment in the Cultural Sector (2011), available on [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOLCULT\\_ET%282011%29460057\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOLCULT_ET%282011%29460057_EN.pdf)

## Recommendations for A & B organisations

The activities carried out by the Connecting Arts & Business Project categorise the different activities run by A & B organisations and the main bottlenecks they face in particular as regards private funding. The project has also functioned as a testing bed to import and develop A & B methods by local organisations. In order to embrace an international dimension, to streamline their day-to-day activities and to take advantage of the potential of A & B initiatives organisations should operate under a common conceptual framework, dare to run innovative experiments and invest in advocacy and networking.

### Adopt a common European language and local sponsorship codes

The project has set up a common definition of arts business organisations and proposes a categorisation of initiatives that has been concluded from a mapping of identified organisations in a number of Member States. However, A & B organisations still need to find a **common ground** and adopt a **set of definitions** that would better allow them to make comparisons and work together. All in all, what almost all the initiatives identified in the study have in common is their engagement in patronage or sponsorship activities. In order to better engage with the business world, maximise advocacy and networking investments A & B organisations could adopt a **toolkit** for companies on the potential benefits of sponsorship. **Sponsorship codes** at the national level would also help to clarify the relationship between cultural operators and sponsors.

### Run cross-national experiments

The diversity of A & B organisations and the wide range of activities they carry out is a rich resource that must be mined all over Europe. The Connecting Arts & Business Project has been very active in exchanging experiences and adopting models from other organisations: at least 5 experiments have been run showing very positive results. Arts & Business organisations all over Europe should **engage in a peer to peer learning approach and adopt new business models** that would help to expand their activities and to build new bridges in their local realities and abroad. The publications in the Arts & Business Project could be used as a toolkit and a lobbying tool in this regard.

Peer to peer learning activities should not only be limited to the organisations in the field. It is very much in the spirit of creative partnership to **work cross-sectorial and make use of competencies of other organisations with similar goals**.

### Make the most of advocacy tools

A & B organisations need to raise their profile in relation to the key role they play in our societies. The existing network of organisations created within Connecting Arts & Business represents already a good start that could lead to the setting up of an active **European platform for A & B organisations**. This platform is called upon to have a key role in A & B advocacy, promoting the sharing of information about actions, exchange practices and identify funding (through EU programmes for example). In order to nurture advocacy efforts, there is a need to **improve and coordinate methodologies of collecting data in relation to the real impact of A & B initiatives**: local A & B organisations should actively contribute to research and data collection processes and even initiate their own projects. This will allow the cultural sector to make a better case for giving and sponsorship at the European and at the local level and highlight best practices. Advocacy could also be pursued by other means such as through successful **case studies** and **testimonies** of business CEO's to be spread all over Europe.

# Appendix 1



## Creating, innovating, disrupting through A&B organisations

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Creating, innovating, disrupting through A&B organisations

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Brussels, July 2014.



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## 2. FOREWORD

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The present study has been carried out within the frame of “Connecting Arts & Business, the European value of Arts & Business” ([www.connectingartsandbusiness.eu](http://www.connectingartsandbusiness.eu)), a two-year project (2013-2015) co-funded under the Culture Programme (2007-2013) of the European Union.

The main objective of the project is to show the added value of initiatives that facilitate mutually beneficial exchanges between the arts and the business sectors (A&B initiatives), raising awareness about their benefits and fostering such initiatives as innovative solutions to the challenges they face. The project brings together seven partners from six European countries working at different levels in this field: Cultuur-Ondernemen (NL), Prométhéa (BE), Center for Cultural and Experience Economy (DK), Summa Artium (HU), National Centre for Culture (PL), Arts & Business England (UK), and KEA European Affairs (BE).

The main aim of this study is to identify innovative and successful A&B practices in Europe through the elaboration of a typology and an inventory of A&B initiatives, with the focus of the research lying on the key role played by intermediary organisations that bring together these two worlds and facilitate exchanges and collaborations among them. Within the frame of this research, such intermediary organisations are referred to as Arts & Business organisations (A&B organisations).

The study provides a description of A&B organisations in Europe, accompanied by an explanation of the different features they may present, and shows the different ways of understanding, defining and approaching the concept of A&B across Europe. It suggests a typology of A&B initiatives (ranging from more traditional ones such as corporate patronage and sponsorship, to more recent trends like cross-sectoral innovation actions or artistic interventions<sup>1</sup>, from training activities to awareness-raising actions) that are carried out by A&B organisations, and describes the 37 successful A&B practices selected to serve as examples for project partners as well as other A&B organisations to experiment with new A&B models. The study illustrates how these two worlds can collaborate together for mutual benefit —by exchanging knowledge, skills, resources, etc, and creating together new solutions to the challenges they face— and proposes the notion of an A&B ecosystem where A&B initiatives become the mechanisms used by A&B organisations to help generate such an ecosystem and contribute to its sustainability.

The methodology used to elaborate the study was based on a survey sent to 103 organisations in 13 EU countries<sup>2</sup> and completed with extensive desk research as well as interviews<sup>3</sup>. Annex I provides a description of 37 initiatives selected among the ones received through the questionnaires, with a view to better illustrating through case studies the different trends and practices identified across Europe in this field.

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<sup>1</sup> Berthoin Antal uses the term artistic interventions to refer to “the wide range of short- and long term forms of bringing people, processes, and products from the world of the arts into organizations” (Berthoin Antal 2009).

<sup>2</sup> Belgium, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Netherlands, Poland, Spain, and United Kingdom.

<sup>3</sup> For more information on the methodology, please see Annex II of the study.

### 3. ARTS & BUSINESS ORGANISATIONS

A&B organisations are intermediary organisations providing expertise to facilitate the dialogue between the arts and business sectors. They understand the needs and assets of both sectors. In promoting the A&B approach, A&B organisations may play different roles and develop a wide range of actions.

A&B organisations may design and/or develop arts & business initiatives<sup>4</sup> (A&B initiatives), meaning mutually beneficial exchanges or collaborations between one or various participants from the arts and culture sector (cultural organisations, artists, etc.) and one or various participants from the business world, in which both parties bring an added value to each other, providing (innovative) solutions to specific needs and/or situations they face.

Such exchanges may adopt different forms and names depending on their nature: widespread and traditional practices such as patronage and sponsorship coexist with more recent approaches that introduce the arts into the workplace to serve organisational purposes<sup>5</sup>.

A&B organisations may not only design, develop and implement A&B initiatives, but they may also be involved in other underlying aspects around them, such as contributing to financing cultural partnerships, evaluating their results or conducting research about A&B practices. They may also organise training initiatives and provide advice on the A&B approach for the arts and business sectors, helping them, for instance, to better understand the other sectors' needs and the benefits that such partnerships offer, improve their skills to work in this field, increase the efficiency of their A&B actions, or develop specific strategies.

As important players in the promotion of the A&B approach, A&B organisations may also contribute to build bridges between the arts and business sectors by implementing specific actions intended to raise awareness about and advocate A&B initiatives, as well as to promote and disseminate their results, etc. When organising such activities, A&B organisations may target not only the two sectors concerned, but also a wider audience including the general public, policymakers, etc.

Although these activities are usually carried out by formally constituted A&B organisations, there may be cases where other organisations undertake a similar approach on a project basis, as it has been the case of the projects “ArtGoesWork” and “Kaleidoskooppi” in Finland or “Unternehmen! KulturWirtschaft” in Germany (see the box below).

#### Three examples of organisations working in the field of A&B on a project basis

**Novia University of Applied Sciences** is the largest Swedish-speaking university of its kind in Finland. Between 2010 and 2013, it carried out and supervised “ArtGoesWork”<sup>6</sup>, a national project developing new approaches to promote well-being in the workplace by bringing artists and art-based methods into it. The project was also intended to increase the ability of artists to work within organisational contexts. “ArtGoesWork” was funded under the European Social Fund (ESF) and built

<sup>4</sup> A&B initiatives may be the result of a direct collaboration between the arts and business parties or they may be facilitated by intermediary organisations. Although, as mentioned in the foreword, the second case constitutes the focus of this study, it is important to highlight that a number of A&B initiatives are initiated and implemented directly by businesses and cultural organisations themselves. Examples of A&B initiatives carried out without the help of an A&B organisation could be the in-kind contribution of Philips Lighting to the new Rijksmuseum in Amsterdam, or the artistic intervention that Team Singing developed for the company Blue Water Shipping in Esbjerg (Denmark) in the form of a company song and event created to unite and involve around 800 employees on the occasion of the company's 40<sup>th</sup> anniversary.

<sup>5</sup> The topic has attracted the attention of researchers, with some authors —among which Barry and Meisiek, Schiuma, Darsø, or Berthoin Antal— proposing different terms to designate such initiatives —workarts, arts-based initiatives, artful learning alliances, and artistic interventions, respectively— as well as carrying out research about them (Berthoin Antal 2012). The European project Creative Clash ([www.creativeclash.eu](http://www.creativeclash.eu)) also explored the topic of artistic interventions in organisations and proposed a categorisation of initiatives inspired by the approach developed by Roberto de la Iglesia (c2+i).

<sup>6</sup> See [www.novia.fi/artgoeswork](http://www.novia.fi/artgoeswork).

upon the results of “Life@Work” (2008-2010), another ESF-funded project focused on the promotion of well-being at work<sup>7</sup>.

**Humak University of Applied Sciences** offers education in the fields of humanities, pedagogy and cultural management in Finland. Between 2011 and 2013, it led the project “**Kaleidoskooppi**”<sup>8</sup>, aimed at finding cooperation possibilities between the maritime industry and the creative sector, and initiating real cross-sectoral cooperation between them through meetings, workshops, seminars, student competitions and pilot projects. Within the frame of “Kaleidoskooppi”, different examples of such collaborations have taken place, such as for instance game developers and theatre actors developing a virtual learning environment for safety trainings, activities to engage staff with the use of film methods, or the improvement of internal communication in the company using theatre methods.

**Nordkolleg Rendsburg** is an academy for cultural education in Schleswig-Holstein, Germany. It currently runs “**Unternehmen! KulturWirtschaft**”<sup>9</sup>, an ongoing project (2012-2015) that initiates artistic interventions, matches and accompanies artists and companies and evaluates the projects implemented. Prior to this, the organisation also ran the project “Dialog: KulturWirtschaft” (2009-2012), aimed at facilitating the dialogue between businesses and artists and exploring collaboration possibilities between them. Both projects are co-financed under the European Regional Development Fund (ERDF), by the Ministry of Justice, Culture and European Affairs of Schleswig-Holstein.

A&B organisations can be not-for-profit organisations —like the government-funded agency Center for Cultural and Experience Economy in Denmark— or adopt the form of private companies working in the field of A&B as a commercial activity —for example, Art Partner in the Netherlands—. They may finance their activities through public funding —for instance, the National Centre for Culture in Poland—, through private funding —like Summa Artium in Hungary— or by combining of both of them —Cultuur-Ondernemen, in the Netherlands, finances its activities with public funding (70%) and private funding (30%). In some cases, A&B organisations develop membership fees that contribute to finance their activities —Prométhéa in Belgium or Arts&Business in United Kingdom could be two examples of this.

<sup>7</sup> Novia University of Applied Sciences. 2013. *ArtGoesWork*. Vasa: Novia University of Applied Sciences.

<sup>8</sup> See [www.kaleidoskooppi.fi](http://www.kaleidoskooppi.fi).

<sup>9</sup> See <http://www.nordkolleg.de/fachbereiche/kulturwirtschaft/unternehmen-kulturwirtschaft-2012-2015.html>.

## 4. TYPOLOGY OF ARTS & BUSINESS INITIATIVES

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A&B initiatives may be categorised in three groups on the basis of their main objective:

1. **Cultural and creative partnerships**, aimed at developing exchanges between the arts and the business sectors:

- 1.1 Corporate patronage, sponsorship and match funding
- 1.2 Arts membership programmes
- 1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations
- 1.4 Cross-sectoral innovation actions/ artistic interventions

2. **Training initiatives**, aimed at training both sectors in the field of A&B:

- 2.1 Training for the arts
- 2.2 Training for the business

3. **Awareness-raising, research and advocacy actions**, to address different publics and make them better understand and engage with the A&B approach:

- 3.1 Awards
- 3.2 Auctions of arts projects
- 3.3 Conferences, workshops, other activities

The typology suggested and the definitions of the concepts referred to are presented below, together with an explanation of the roles that A&B organisations may play in the different cases of A&B initiatives. It is without saying that in some cases the delimitation between the general categories is rather blurred, so there may be initiatives that could very well fit into different categories. This may be the case of certain auctions of arts projects (see below) that could be categorised as awareness-raising actions but also as culture and creative partnerships, or certain training schemes (see below) which may be both considered as training on A&B as well as cultural and creative partnerships. At the end of the chapter, a table lists the A&B initiatives described in the inventory (Annex I to this study), classified according to the typology presented.

### 4.1 CULTURAL AND CREATIVE PARTNERSHIPS

This first group includes all those initiatives in which an effective collaboration is established between the business and the arts sectors in order to find solutions to specific problems/challenges they face. Reciprocal giving and learning are the key concepts of these cultural and creative partnerships. In some cases, cultural and creative partnerships may help companies to achieve their Corporate Social Responsibility (CSR) goals. CSR is defined by the European Commission as “a concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis”<sup>10</sup>.

A&B organisations play a key role as facilitators of cultural and creative partnerships, as they understand both sectors’ needs and strengths and provide their expertise to design, develop and implement successful collaborations. Depending on the type of collaboration established, cultural and creative partnerships could be considered as following two main trends.

**The first trend would correspond to those initiatives traditionally focusing on the business sector providing the arts with an economic or in-kind contribution and obtaining an (in)direct return in exchange.** Such contribution may be intended to serve different purposes, such as supporting the artistic and cultural activity (organisations, events, projects, artists, creation of artworks), increasing the visibility of the

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<sup>10</sup> European Commission. 2001. Communication: Promoting a European framework for Corporate Social Responsibility, COM(2001) 366 final, Brussels.



artistic and cultural activity, or contributing to develop the capacity building of the arts sector. By means of this commitment, the company associates its values with the arts, which may in return have a positive impact on its image, visibility, communication with customers/ partners/ employees, promotion of services or products, staff motivation, etc.

A wide range of cultural and creative partnerships developed by A&B organisations could be considered as falling within this trend:

#### 4.1.1 Corporate patronage, sponsorship and match funding

As defined by Prométhéa, **corporate patronage** is an economic or in-kind support (services, products, competencies...) provided by a business, with no direct return, to a natural person or legal entity for the organisation of not-for-profit activities of public interest<sup>11</sup>. It is thus a voluntary commitment to society by the company, showing its wish to play an active role in it beyond its economic activity. Corporate patronage differs from **sponsorship** as the latter is carried out with a commercial objective: the company obtains specific returns (normally in terms of products and services promotion, visibility and corporate image) in exchange for the support provided<sup>12</sup>.

A&B organisations may not only be the facilitators of corporate and sponsorship actions by looking for and finding the most suitable partners from the arts and business sectors, but they may also design and implement innovative approaches that reinvent them. For instance, A&B organisations may encourage collective corporate patronage and sponsoring actions in which several independent companies are involved. This is achieved by creating corporate clubs gathering a group of companies to jointly support projects (club funding), auctions of cultural projects during specific events, or crowdfunding platforms that invite businesses—not only individuals—to support cultural and artistic projects (see box below).

##### Collective corporate patronage and sponsorship actions: encouraging companies to jointly fund the arts

Created and managed by Prométhéa (Belgium), the **Bruocsella Club**<sup>13</sup> is a corporate patronage club gathering 20 to 30 companies to jointly finance projects that contribute, generally through art, to the improvement of the urban environment in the Brussels-Capital Region. The club offers its members the possibility to carry out corporate patronage actions by investing a relatively small amount of money. The selection of the project(s) receiving the club's economic support is organised through a yearly competition that culminates with the award of the Bruocsella Prize. The economic value of the prize is 25,000€.

In Hungary, Summa Artium's Maecenas Day Gala includes an **auction of cultural projects** that helps to raise the funds necessary to carry out a selection of outstanding cultural projects. The event contributes to the promotion of the projects, which receive the support offered by the different independent companies and/or individuals willing to fund them (for each project, a main sponsor provides the majority of the funding and other companies and individuals contribute with the additional funding needed).

<sup>11</sup> Fiche technique de Prométhéa. "Mécénat d'entreprise: mode d'emploi".

<sup>12</sup> Idem. Arts & Business (England) defines sponsorship as "a business expense for the purpose of trade" and uses the term "donation" to refer to "nominally money given for nothing in return" (Arts & Business 2013).

<sup>13</sup> See [www.promethea.be/Evenements-et-activites/Bruocsella](http://www.promethea.be/Evenements-et-activites/Bruocsella).

**Crowdfunding platforms** may also encourage businesses to fund the arts. The platform Wspieramkulture.pl<sup>14</sup>, launched by EGER Foundation, is the first one in Poland dedicated to cultural projects. Companies willing to support cultural projects as part of their Corporate Social Responsibility strategy are using it as a sort of “contact book” to find the suitable projects they would like to fund.

A&B organisations may also design corporate patronage and sponsorship actions where the company’s economic support, instead of being used to finance a specific cultural project or institution, is devoted to develop tailored tools that increase the fundraising capacity of arts organisations. This is the case of the New Stream programme in Ireland, developed by Business to Arts with the support of Bank of America Merrill Lynch. New Stream is a training programme designed to increase the capacity of arts organisations to raise funds from the private sector and the chances of artistic projects to receive private funding (further information on the initiative can be found in the box on page 15, under section 4.2 Training for A&B). The programme also includes a crowdfunding platform (Fund It) for creative projects in Ireland.

In relation to in-kind corporate patronage and sponsorship actions, A&B organisations may develop structured programmes whereby participating businesses that provide their skills and expertise to the artistic and cultural sector also have a return in terms of development of their employees’ competencies. In the United Kingdom, such a programme was developed by Arts & Business to place young professionals on the boards of arts organisations and support them during the initial period (see box below).

**Young Professionals on Arts Boards Programme: developing  
the skills of both businesses and cultural organisations in the United Kingdom**

Arts & Business’ **Young Professionals on Arts Boards Programme**<sup>15</sup> provides a structured platform to form future business leaders by placing young company employees as trustees or non-executive directors of an arts or cultural charity. In order to ensure their professional and personal development, the participating individuals receive specific support from the A&B organisation during the first year. The programme benefits employers, who have access to a unique learning environment where their future leaders gain experience and develop networks; young employees, who have the opportunity to contribute to their communities; and charities, which harness corporate resources and benefit from the trustee/non-executive director’s energy, approach, expertise and networks.

A&B organisations may also (re)design corporate patronage and sponsorship actions with other formats, such as prizes to reward and promote outstanding artistic activity. In these cases, they may be involved in different aspects of the initiative, ranging from the development of the concept of the prize to its implementation. For instance, the A&B organisation may be responsible for making the recommendations for the jury members, coordinating their work and that of other cultural organisations involved, evaluating the project, etc. (see box below).

**AEGON Arts Prize: promoting outstanding artistic activity in Hungary**

**AEGON Arts Prize**, financed by the company AEGON Hungary, is organised yearly to reward the Hungarian author of the most outstanding literary book published during the previous year. The 10 finalist books are used as teaching material for secondary school literary classes and schools have the possibility to invite the authors to their classes. The winner is taken on a year-long road show around

<sup>14</sup> See <http://wspieramkulture.pl>.

<sup>15</sup> See <http://artsandbusiness.bitc.org.uk/business/young-professionals-on-arts-boards>.

the country and 100 copies of the winning book are “hidden” in the venue of the Sziget Festival: lucky finders win the chance register for meetings with the author. In addition to this, meetings and occasions to converse with the authors are organised especially for AEGON’s employees. The award serves different purposes: it promotes artistic activity (in this case, writing), encourages reading among the general audience and also in schools, connects different artistic spheres and events, helps the business to reach new publics, and involves its staff in the action.

Summa Artium was involved in working out the renewed concept of the prize and is a partner organisation of the event, dealing with organisational aspects such as coordinating the work of the jury and other cultural organisations involved.

Finally, A&B organisations may run **match funding** programmes whereby corporate contributions are matched with public money, reassuring businesses and encouraging them to engage with the arts. In the United Kingdom, Arts & Business ran such schemes, and to this end received annually a substantial amount of money from the Arts Council. Nowadays, such schemes in the country exist only in Wales and Scotland.

#### 4.1.2 Arts membership programmes

Within the first trend of cultural and creative partnerships developed by A&B organisations, another form of A&B initiatives are the **arts membership programmes**, meaning structured programmes that offer the business a prescribed series of benefits to access cultural facilities and/or activities over a period of time (see box below).

##### The American Express Card: using arts as staff development tool

Adapted and managed by Arts & Business (United Kingdom), the arts membership programme **American Express Culture Card** is a structured programme whereby cultural organisations in London and the South East of England propose an attractive cultural offer for American Express employees at a discounted price. In return, the cultural organisations receive financial support from American Express. Successfully running since 2000, the initiative engages staff in their local cultural sector and has a very positive return among the company’s employees.

#### 4.1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations

In addition to the previous types of cultural and creative partnerships, A&B organisations may also facilitate other ways of connecting the arts and business worlds by helping companies to establish **corporate art collections**, support the **creation of museums and centres for the arts**, or provide them with advice in relation to the establishment and/or management of **funds and foundations** intended to promote the arts and culture sector (see box below).

##### Fondation de France: contributing to creating funds and foundations run by enterprises in France

Established in 1969, Fondation de France (France) supports philanthropic projects, liaising between individuals and companies willing to support such projects and the specific actors that implement them. It has three main fields of activity: support to vulnerable individuals, the development of knowledge—including research, culture, education and training—and the environment. Among others, Fondation de France offers individuals and companies the possibility to create funds and foundations under its auspices: it provides its expertise on different matters such as financial, legal, fiscal issues, etc. and ensures their administrative, financial and accounting management. Funds and foundations established under the auspices of the Fondation de France are legally dependent on it, but operate with great autonomy.

In 2012, a total of 715 funds and foundations—out of which 66 created by companies—were active in different fields in France under the auspices of the Fondation de France. An example of foundation created by an enterprise under the auspices of Fondation de France and acting in the domain of culture would be Fondation Cartier pour l’art contemporain, devoted to the promotion of contemporary art in all its forms<sup>16</sup>.

#### 4.1.4 Cross-sectoral innovation actions/artistic interventions

With the advent of the experience economy, the importance of not-only-technological innovation and the increasing recognition of the instrumental role of culture to foster social economic and social development (KEA 2009, 2012), a new trend of cultural and creative partnerships by A&B organisations has emerged. It focuses on more interactive collaborations between the arts and businesses: artists and artistic processes are integrated into the companies in order to foster innovation by using their artistic skills and competencies to serve different purposes, such as for instance training or product/service development. **Cross-sectoral innovation** actions or **artistic interventions** constitute examples of this new approach where artistic creativity and artworks are brought to the workplace, resulting in relevant changes both for the company and the artist/cultural organisation.

On the company’s side, changes triggered by such approaches may have an effect on four different levels: their employees, both as individuals and/or as team (for instance, employees may develop work-related skills and competencies, discover their work under a new approach, etc.); their strategy and management (companies may use such actions to deal with change and solve conflicts, to enhance their values and vision among staff, for executives to learn how to create the conditions necessary for creativity within their teams, etc.); their products, services and processes (cross-sectoral innovation actions and artistic interventions may contribute to re-design companies’ products, services and processes, or to develop new and innovative ones); and their corporate image and communication (such actions may help companies to renew their identity and the way they communicate it both to the employees and to the customer).

On the side of the arts and culture sector, cross-sectoral innovation actions/artistic interventions may bring new perspectives to artists and arts organisations such as new market opportunities (providing their skills, creativity, expertise, etc., to companies/organisations from other fields may constitute an economic activity for them); visibility and recognition (the action may result in them reaching new audiences, in publicity on the media, etc.); new sources of inspiration (the contact with new realities and contexts may enrich their activity in unforeseen ways); or new techniques, materials and working environments related to the activity of the business(es) they collaborate with.

**“Black Box”: bringing new perspectives to both the company and the artist**

<sup>16</sup> Fondation de France. *Avec passion et conviction – Rapport d’activité 2012*, and *Les fonds et fondations 2012*.

The Brussels urban public transport company (STIB) wished to enhance the perception of safety culture within one of their units but felt that methods used by classical consultancies were not really addressing their need. The A&B organisation Arteconomy (Belgium) developed an artistic intervention in which artist Steve Schepens worked with 12 employees on creating 14 artworks representing the safety of transport. The artworks were later exhibited in the different workshops of the STIB as well as in the offices of the management.

The evaluation of the collaboration showed positive results at different levels. Employees changed their approach to safety culture (overcoming some clichés, having the concept and the client more present in their daily work) and this notion became a common item shared by the whole organisation. The fact that the initiative was originated at the managerial level but the process and results were bottom-up increased the level of engagement of the workers.

The initiative also contributed to develop entrepreneurial skills and leadership, and helped to discover employees' new talents and creativity (not only by the employees themselves, but also by the managers). The management discovered new ways of leading a group. Notions such as co-creation (working in teams helped to discover new things), diversity (teams integrated by different types of employees can achieve more significant results than when they include only one kind of employees) and time (artist and company had different approaches to time and they needed to be combined, which constituted one of the tasks of Arteconomy) were important in the process of the initiative. The activity also helped to realise that the real power of the organisation is on the ground, not only in the management.

The artist discovered a new business area for his work, saw the impact of “art in action” (the fact that art can change attitudes in response to problems in a company) and changed his own perception of artwork, understanding that an artwork can have a utility (initially, the artist considered the project as a communication project using art, but in the end it became for him an artwork that helps to communicate).

The role of A&B organisations in cross-sectoral innovation actions and artistic interventions may vary, ranging from identifying the needs of the parties and facilitating the matchmaking on a case by case basis, to creating dedicated programmes that establish a structured framework to carry out such actions, or even co-finance them<sup>17</sup>.

### Two examples of programmes building bridges between traditional businesses and creatives

Through **Growth Fund** (2009-2012), the Center for Cultural and Experience Economy (CKO) in Denmark co-financed 20 projects bringing together artists and other creative actors and traditional companies. An open call for applications invited interested participants to create new partnerships involving at least one traditional company and one creative actor around the development of a common project in which to use creative actors' skills to solve the challenges faced by the traditional business. The objective of the initiative was to improve the competitiveness of Danish companies in the global economy.

In Spain, ***Conexiones Improbables***<sup>18</sup> is a specific programme run by c2+i that promotes exploratory processes to innovate and transform organisations through artistic and culture-based experiences. The programme offers companies and organisations different formats: from creative “pills” (3 months) to

<sup>17</sup> Giovanni Schiuma considers that art-based initiatives (ABIs) may have an impact on two fundamental dimensions of the organisation: the people, and potentially any other stakeholder; and the organisational infrastructure. Taking this into consideration, he proposes the Arts Value Matrix as a framework to explain the nine different categories of organisational value-drivers that may be affected by ABIs. In relation to the beneficiaries of ABIs, Schiuma identifies mainly three —individuals; teams groups or communities; and the organisation—, mentioning that ABIs may also have an impact on the public domain in which the organisation operates (Schiuma 2011).

<sup>18</sup> See [www.conexionesimprobables.com](http://www.conexionesimprobables.com).

long collaborations (12 months). Since its establishment in 2010, more than 60 collaborations between artists/creators and organisations have been developed. Participating companies and organisations as well as artists and creators are recruited through open calls.

## 4.2 TRAINING FOR A&B

The second group of A&B initiatives includes those focusing on training both the arts and the business sectors in relation to the A&B approach, the possibilities it offers, the tools and methods that can be used, etc. The objective is to prepare these two sectors to successfully establish/participate in cultural and creative partnerships and provide them with the tools required to make the most of them. In order to achieve this, A&B organisations develop different programmes and/or actions addressing the specific needs of each of these two sectors:

### 4.2.1 Training for the arts

Depending on the participants from the arts and cultural sector that are targeted and their objectives in relation to A&B initiatives, the training schemes designed by A&B organisations may focus on different aspects, ranging from developing fundraising capacity for arts and cultural organisations, to training artists to deliver artistic interventions in businesses. Trainings may be in the form of one-time workshops or modules dealing with specific issues, or structured programmes addressing from a comprehensive point of view the different aspects of the topic selected (see box below).

#### **Training for the arts and cultural sector:**

##### **responding to the different needs of arts organisations and artists**

In the Netherlands, Cultuur–Ondernemen organises a **training programme on Fundraising and Sponsorship** for small and medium-sized cultural organisations and institutions who want to start fundraising. It explains in a clear and quick manner the various opportunities, including practical examples. Participants receive "tips & tricks" on how to attract sponsors, private donors or "friends"; they also learn about various methods to work with trust funds and other types of donors. After the training, the skills and knowledge developed are: basic theory of recruiting funds; success factors of recruitment; how one can create a compelling 'case for support'; network and support group analyses; the target groups for the organisation where one works; how to formulate a good plan and sets realistic goals; and what conditions the organisation must meet for successful fundraising.

**New Stream**<sup>19</sup> is a training programme designed to develop the Irish cultural sector's fundraising capacities. Composed of 5 streams of activity, the programme was designed and is operated by Business to Arts (Ireland): Stream 1 includes training with DeVos Institute for Arts Management at the Kennedy Center and with The For Impact Group; Stream 2, the Development Managers' Forum, is a collaborative forum for arts fundraisers; Stream 3 consists of a series of short training sessions, the Brown Bag Briefing Sessions, which address specific and relevant areas of learning; Stream 4, the Knowledge Centre, provides a single on-line platform where many of the resources of the programme are made available to a wider audience; and Stream 5, the New Stream Strategy Fund, which is intended to provide support in the form of subsidised consultancy to 15-20 arts organisations, for high value fundraising initiatives or programmes<sup>20</sup>.

<sup>19</sup> See <http://www.businessstoarts.ie/newstream>.

<sup>20</sup> Business to Arts. *New Stream. A project operated by Business to Arts. Review 2011-12 (Year 3)*; and *New Stream. A project operated by Business to Arts. Review 2010-11 (Year 2)*.

Artlab, in Denmark, develops **study labs, training programmes and projects** aimed at strengthening artists' individual possibilities to take action, cooperate and develop new platforms for their art in a changing society. Since 1998, Artlab has trained around 5.000 artists. In the field of artistic interventions, it works with artists and stakeholders on quality enhancement, including around 100 organisations and 250 artists.

In general, artists learn how to identify and transfer their artistic skills and methods to an organisational context, what challenges and needs to address in organisations and become familiar with a variety of A&B interaction formats. On this background, they work on conceptualising their own A&B-initiatives (also new formats never seen before), develop the interaction/facilitation/process or product, and work on how to describe, pitch, price, negotiate and evaluate with organisations. Everything is based on collaborations and practice with organisations, cases of 'challenges, doings & outcomes', video interviews and networks with experienced A&B-artists.

#### 4.2.2 Training for the businesses

Among the different activities carried out by A&B organisations are also training schemes to prepare businesses to successfully collaborate with the arts sector. Training may be organised to target different independent companies or they may be tailored to suit a business' specific needs.

##### **ADMICAL: training businesses for A&B**

Founded in 1979, ADMICAL has more than 30 years' experience in the field of corporate patronage. Among others, it organises training for both the arts and business sectors in this field. These combine theoretical concepts with case studies, work in groups, testimonials from professionals, etc. Its training for businesses —dating from 1989— deal with topics such as the notions of corporate patronage and CSR and how these two can be articulated, the management of the relationship in a partnership, the involvement of collaborators, the communication of corporate patronage initiatives, and the corporate patronage strategy. ADMICAL also develops tailored training schemes to address companies' specific needs.

#### **4.3 AWARENESS-RAISING, RESEARCH AND ADVOCACY ACTIONS ON A&B**

The third group of A&B initiatives comprises actions by A&B organisations with a view to raising awareness on, increasing the visibility of, promoting, advocating and communicating A&B initiatives. In these cases, the main role of A&B organisations is to promote the A&B approach among the different stakeholders (not only artists, cultural organisations and businesses, but also the general public, policymakers, etc.) and engage them in the A&B approach. Research activity conducted or promoted by A&B organisations would be also be considered here, as it helps them collect up-to-date information on A&B practices, identify trends within the field, and better understand the marketplace. A&B initiatives under this category may include different types of actions such as:

### 4.3.1 Awards

In order to raise awareness on the importance and added value of A&B initiatives as well as to celebrate them, A&B organisations may create specific prizes that reward the most outstanding cultural and creative partnerships. The award-giving ceremonies usually constitute dedicated events publicised through the media and contributing to increase the visibility of the collaborations as well as to engage businesses to work with the arts. Examples of prizes created by A&B organisations can be found in many different European countries, for instance the Oscars ADMICAL by ADMICAL in France, the *Concours des Caius* (Caius Competition) by Prométhéa in Belgium, the Summa Artium Awards by Summa Artium in Hungary, the Arts & Business Awards in the United Kingdom, or the Business to Arts Allianz Awards in Ireland.

### 4.3.2 Auctions of cultural projects

Another way of spreading the word of A&B initiatives, raising awareness about their positive effects and engaging different types of publics (individuals as well as companies) are the auctions of cultural projects. As explained in the box on page 10 (section 4.1.1 Corporate patronage and sponsorship), the Hungarian A&B organisation Summa Artium organises a Maecenas Day Gala yearly that includes, among others an auction of selected cultural projects that are looking for funding.

### 4.3.3 Conferences, workshops, other activities

In addition to the awareness-raising activities described above, A&B organisations may develop other events to gather participants from the arts and business sectors, foster dialogue and collaborations among them, show in a practical and clear way the potential and the positive results of A&B initiatives, and/or seek the commitment of other stakeholders such as public authorities. Ranging from conferences/symposiums to workshops to cultural projects fairs, from one-time events to recurrent ones, such activities may be organised to address the sectors' needs identified by the A&B organisation, or conceived as a series of activities integrated into a strategy that it has established with a view to creating the appropriate context for A&B initiatives to be developed. Research and advocacy actions are also considered within this category.

#### Educating on and encouraging A&B initiatives

In order to stimulate the practice of A&B initiatives in Poland, NCK develops, organises and takes part in events dedicated to promote the A&B approach. Examples of such events are the **Sponsorship Workshops for A&B** it organised in 2011 (aimed at both professionalising culture sponsorship and improving the dialogue between the business and culture sectors); the 2011 **Conference “Creative partnerships”** (aimed at explaining to the Polish audience creative partnerships and artistic interventions and their contribution to innovation policies, promoting them, and raising awareness on their potential), and the 2012 **Cultural Projects Fair** (intended to initiate/improve the dialogue between the A&B sectors, educate them on how to effectively cooperate as well as on how to create a networking space).

In 2013, Operatie Frisse Peper (Netherlands) organised **a series of 5 theatre workshops** —artist performed a theatre play dealing with issues related to work— in which approximately 30 companies participated. Each workshop gathered 8-10 entrepreneurs that had not been previously engaged with the arts sector. The objectives of the workshops were not only to facilitate change management, change of mindsets, and the development of skills in companies, but also to show in a practical way the positive effects of the A&B approach. After participating in the workshops, at least 6 companies showed interest in developing a bigger project in 2014 to use artistic interventions to make a change in their company.



#### 4.4 CLASSIFICATION OF THE 37 A&B INITIATIVES DESCRIBED IN ANNEX I ACCORDING TO THE PROPOSED TYPOLOGY

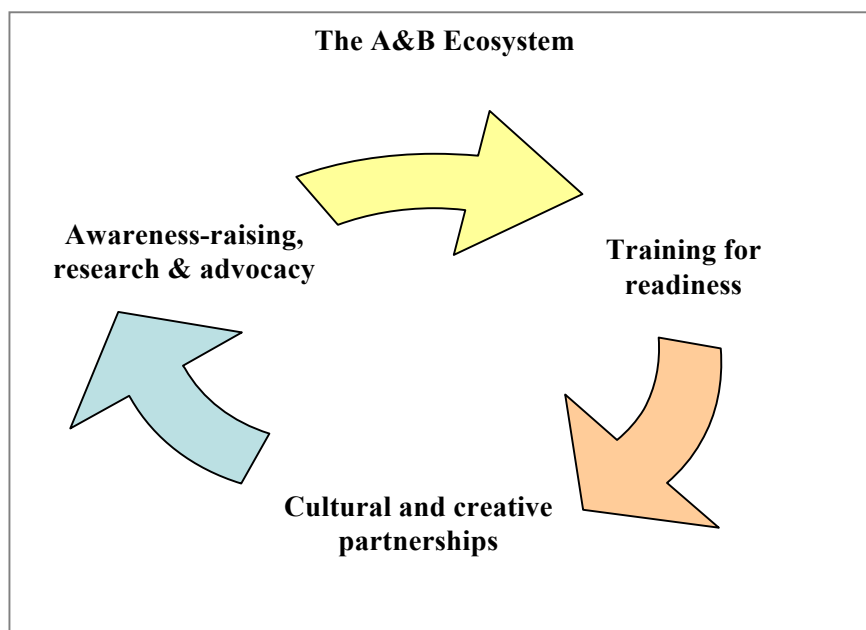
Category of A&B initiative	Subcategory of A&B initiative	Name of the A&B initiative (A&B organisation, Country)
1. Cultural and Creative Partnerships	1.1 Corporate patronage, sponsorship and match funding	The Bruocsella Club (Prométhéa, BE)
		Gromke Hörzentrum supports and advises Hörspielsommer e.V (Leipziger Kulturpaten, DE)*
		Windwerker human performance factory GmbH supports the Kulturfabrik Leipzig (Leipziger Kulturpaten, DE)
		AEGON Arts Prize (Summa Artium, HU)*
		Auction of arts projects: Colorful half-globes — street name signs for the blind (Summa Artium, HU)*
		New Stream (Business to Arts, Ireland)*
		Fund It (Business to Arts, IE)
		Allianz Business to Arts Awards (Business to Arts, IE)*
		Expert Programme: School Author and Rob van Schaik (Cultuur-Ondernemen, NL)
		Wspieramkulture.pl (EGER Foundation, PL)
	1.2 Arts membership programmes	The Young Professionals on Arts Boards Programme and Deutsche Bank (Arts & Business, UK)
		KMPG and the Royal Ulster Academy (Arts & Business Northern Ireland, UK)
		Only Boys Aloud (Arts & Business Cymru, UK)
		The American Express Culture Card (Arts & Business, UK)
2. Training for A&B	1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations	
		“Black Box” (Arteconomy, BE)
		“A unique platform” (Arteconomy, BE)
		CKO Growth Fund (CKO, DK)
		Transformation of vision and business model of Pas-de-Calais habitat (Entrepart, FR)
		Art and Business workshops for Executives (Entrepart, FR)
		Integration Seminar (Mona Lisa, FR)
		“YstieRegie” for Triodos Bank Nederland (Art Partner, NL)
		“Hoe? Anders! “(How? Different!): Cultural Diversity in a law firm (Art Partner, NL)
		MN and Tumble Seed (Art Partner, NL)
		Projects in the healthcare sector: The Experience (Cultuur-Ondernemen, NL)
		Action programme “sustainability of personnel” (Operatie frisse peper, NL)*
		Conexiones improbables: “Humanising software” (c2+i, ES)
		Wales & West Utilities Staff Arts-based Training (Arts & Business Cymru, UK)
	2.1 Training for the arts	Housework Counterpoint Programme (The Map Consortium, UK)
		Workshops for cultural organisations looking for private support (Prométhéa, BE)
3. Awareness-raising, research and advocacy actions on A&B	2.2 Training for the business	Gromke Hörzentrum supports and advises Hörspielsommer e.V (Leipziger Kulturpaten, DE)*
		New Stream (Business to Arts, IE)*
	3.1 Awards	Sponsorship workshops for A&B (NCK, PL)*
		Sponsorship workshops for A&B (NCK, PL)*
	3.2 Auctions of arts projects	Concours des Catus (Catus Competition) (Prométhéa, BE)
		Oscars Admical (Admical, FR)
		Summa Artium Awards: K:antin (Summa Artium, HU)
		Allianz Business to Arts Awards (Business to Arts, IE)*
	3.3 Conferences, workshops, other activities	Arts & Business Awards: VSM Husquarna Viking Sewing Machines and Craftspace (Arts & Business, UK)
		Auction of arts projects: “Colorful half-globes — street name signs for the blind” (Summa Artium, HU)*
		Prométhéa Symposium of Corporate Sponsorship (Prométhéa, BE)
		Sponsorship workshops for A&B (NCK, PL)*
3. Awareness-raising, research and advocacy actions on A&B	3.3 Conferences, workshops, other activities	Conference “Creative Partnerships” (NCK, PL)
		Cultural Projects Fair (NCK, PL)
3. Awareness-raising, research and advocacy actions on A&B	3.3 Conferences, workshops, other activities	Action programme “sustainability of personnel” (Operatie frisse peper, NL)*

## 5. THE A&B ECOSYSTEM

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A&B organisations are the focal meeting point between the arts and business sectors, two fields that are often perceived as different worlds with different languages and logics. In facilitating dialogue and mutual understanding between them, A&B organisations also promote a new ecosystem adapted to the new economic context (where concepts such as experience economy, social economy or CSR are increasingly being considered), and which provides the appropriate environment for the arts and business sectors to continue/increase the flow of resources (economic, human, ideas, processes, etc.), create together newer and more beneficial possibilities for collaboration, and produce continuous value for society.

From this perspective, A&B initiatives could be considered as mechanisms that facilitate the generation of this self-sustainable A&B ecosystem. The three main categories of A&B initiatives presented in the typology—cultural and creative partnerships; training for A&B; and awareness-raising, research and advocacy actions on A&B— would be complementary mechanisms in a self-feeding cycle that would ensure the ecosystem’s sustainability:



The cycle would start with actions to raise awareness on the importance and benefits of the A&B approach, would then continue with activities to train both sectors to collaborate together, and culminate with the effective establishment of cultural and creative partnerships. The use of successful cases of cultural and creative partnerships for further awareness-raising would close the cycle whilst starting it over once and again. In this process, the different types of actions described in the previous chapter could be plotted in relation to the role they play within the ecosystem: most of them will focus on one of the three mechanisms described; some may fit into more than one of these categories. On the other hand, such actions within the ecosystem may focus primarily on the business side, or on the arts side.

## 6. CONCLUSIONS

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The main objective of this study was to identify innovative and successful A&B initiatives in Europe that show both the added value of the A&B approach and the important role that A&B organisations play in it. The typology proposed —cultural and creative partnerships; training for A&B; and awareness-raising, research and advocacy actions on A&B—, together with the selection of A&B initiatives described in the inventory, illustrates how differently the concept of A&B is understood, defined and approached not only by the project partners, but also across the countries in Europe. In presenting an overview to such different perspectives —ranging from more traditional ones such as corporate patronage and sponsorship, to more recent trends such as cross-sectoral innovation actions/artistic interventions, from training activities for A&B, to events aimed at raising awareness on the issue— the study intends to fully capture the enormous diversity and possibilities in this field and further promote the exchange of knowledge and good practices — as well as intercultural dialogue— that was already initiated within the project.

The selection of practices described in the main document and further completed in the Annex I gives an overall idea of the added value of A&B initiatives:

- The businesses may contribute to the arts with economic or in-kind support; provide the arts sector with visibility and recognition; help discover new market opportunities or areas for business development for the arts sector; offer the arts new sources of inspiration and working environments; or even provide the arts sector with new techniques and materials to experiment with.
- In a similar way, the arts offer businesses a wide range of helpful resources such as creativity, artistic processes and/or artworks that may contribute to (or trigger) innovation processes in the companies, develop new approaches and attitudes to work, address conflicts or issues, increase the employees engagement, etc.; non-business skills; visibility, branding, public relations and communication opportunities (associating the business with the arts may have a positive effect in its image among employees and/or the public, help the company to promote its products/services, give the business the opportunity to reach new customers, etc.); new forms of expressing the company's commitment to societal issues; learning environments where the company's employees can further develop their skills; or contexts/activities that increase the company's staff welfare.

A&B organisations, being the main focal meeting point between these two sectors, play a key role in the promotion of the A&B approach: they overcome reluctance among the sectors, raise awareness on the added value and benefits of their collaborations, train both sectors to work together and understand each other, and design and establish successful partnerships between them. A&B organisations contribute to generate a new ecosystem that, by breaking silos, enables a new approach to innovate in arts and business practices.

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## **ANNEX I: 37 ARTS & BUSINESS INITIATIVES<sup>21</sup>**

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<sup>21</sup> The descriptions contained in this section have been elaborated using the texts provided by the A&B organisations through the questionnaire that they submitted. Therefore, this section may contain excerpts of websites, publications or other sources of information that the respondents may have used to fill in the questionnaire. In those cases where it was considered that the A&B initiative needed to be further described, the research team completed the description with the information available on the documents/publications provided by the respondents, as well as on the relevant websites, or by means of interviews.

# BELGIUM

Arteconomy ([www.arteconomy.be](http://www.arteconomy.be))

Arteconomy is an intermediary advisor and process coach. Its role is to make the connection between artist and enterprise and find a suitable partner for concrete projects, to formulate their needs, to create social effect in society and to stimulate research. Arteconomy searches for connections between art and the economy and for their meaning. It offers the expertise to develop a balanced cooperation between artist and entrepreneurs/employees which starts an active exchange of each other's concept, ways of thinking and working in order to create and cultivate an innovative spirit by both.

## “Black Box”

**Date and duration:** January – December 2013

**The initiative:** The “Black Box” project is about safety culture and service to customers. The urban public transport company in Brussels-Capital Region (Société des Transports Intercommunaux de Bruxelles/Maatschappij voor Intercommunaal Vervoer te Brussel – STIB/MIVB)<sup>22</sup> asked Arteconomy to set up a project with an artist in order to enhance the maturity of the safety culture with the employees of the business unit Bus, Tram and Metro. Visual artist Steve Schepens started up a process together with a group of 12 employees in order to increase the consciousness about safety and improve the actual approach to it.

STIB estimated that elements such as behaviour and consciousness are strongly driven by unconscious motives. A project with an artist would have a deeper impact on the level at which employees are conscious about safety risks and their own behaviour towards them. The idea was to make employees aware that their attitude towards safety has an influence on the safety of the client, something that methods by other classical consultancies were not really addressing.

From January till the beginning of May 2013, the artist and the group of employees worked together on 14 artworks that represent transport safety. Two groups were created: one working around the topic “danger” and the other in relation to “protection”. The goal was to represent safety in a symbolic way and to involve the employees in the process. Waste materials found in the workshops of STIB were used to make the sculptures. The collection was named “Black Box”, referring to the black box that records transport data in vehicles. From June till November 2013, the 14 works of arts were exhibited in the different workshops and in the offices of the management.

**The role of the A&B organisation:** Arteconomy was the intermediary in this project, listening to the needs of the company, matching the artist with the company, coaching the process, and carrying out the evaluation as well as the communication inside and outside the company.

**Results:** On the STIB/MIVB's side, an enhanced awareness of the safety problem in the whole company and a higher safety consciousness by the employees of the working team. The initiative also helped to the development of different qualities and skills in the team, such as leadership, teamwork and creativity. The company ordered a second project in another division. On the artist's side, the experience gave him the opportunity to see the impact of art in action, meaning that art can change attitudes in response to problems within a company. The artist considers this project as a new organ that is created to positively influence the body of the company.

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<sup>22</sup> Before taking part in the Black Box initiative, the STIB/MIVB had already been engaged with the art and culture world through the installation of artworks in the metro stations in Brussels.

**Date and duration:** 2012

**The initiative:** Turnhout, Flemish Cultural Capital 2012, decided to create a platform to enable five major companies in the region—Cartamundi, international producer of playing cards; Miko Coffee, a coffee roaster and service provider; Philips Lighting, world player in “light innovation”; Van Roey ICT Group, active in the field of information and communication technologies; and the interior design and design company Mastermeubel—to collaborate with an artist and develop an experimental project. The objective was to stimulate creativity and open innovation in the Turnhout region both for companies and artists.

Five artists—Peter De Cupere, “scent artist”; Nico Dockx, conceptual artist, writer and researcher; and visual artists Kim De Ruyscher, Victor Ramirez and Eric Joris/Crew—were selected among the more than 100 applications received following an open call. The five projects developed were presented during the official opening weekend of 9-11 November 2012 on the occasion of the Creativity Festival.

**The role of the A&B organisation:** Arteconomy was asked to lead and coach the project.

**Results:** New products, art works, and work processes as well as surprising methods which were applied both by companies and artists:

**“The smelling iPad”**

The project resulted from the collaboration between Cartamundi and Peter de Cupere, both interested in games and new media. The technical knowledge of Cartamundi about possible applications on the iPad and the knowledge of the artist about scent resulted in a unique game concept where the app “Olfacio” can smell different scents via ‘scratch & sniff’ cards and combine them to create new non-existing flowers.

**“Coffee in a monumental presentation”**

A project developed by Miko Coffee and Kim De Ruyscher. The artist, who transforms everyday images and objects into unexpected materials, proposed to work in such a way with coffee. The idea matched Miko’s wish to find a new and surprising image for this everyday product and resulted in several monumental sculptures representing nuts and bolts finished with coffee grounds. This gave the sculptures a rusty look and the whole room a strong coffee smell.

**“The luminous painting”**

This project by Mastermeubel and Victor Ramirez had its origin in the firm’s wish to have a permanent artwork functioning as a landmark whilst forming a contrast with the company’s conceptual daily work. The company had previously worked with artist Victor Ramirez and chose him because of his almost artisan approach to painting. The resulting sculpture, receiving a permanent space in the company’s grounds, represented a cube balanced on one of the corners and lit from the inside.

**“Light that makes things disappear”**

This co-operation project brought together Philips Lighting and Nico Dockx. The artist had been working on making light tangible and materialising it and therefore the match with the company was very appropriate. After a long search, the team realised that it was impossible to work on making light tangible without appliances. It was decided then to research ways of making objects (or subjects) disappear with coloured light. Philips’s openness changed the co-operation to into a monthly think thank/laboratory.

**“Submerged in Bits and Bites”**

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<sup>23</sup> See <http://www.arteconomy.be/htm/getpageEN.asp?i=3>.

A project developed by Van Roey ICT Group and Eric Joris. Two different approaches —the company tending to search for a commercial application/technology to invest in, whereas the artist being more interested in a personal search challenging him and his team— found a common ground in working with three-dimensional pictures enabling the viewer not only to step into but also to actively work in. From a certain distance, as the viewer moves, the picture moves as well and shows him/her a new perspective.



Founded in 1985, Prométhéa aims to develop and promote patronage in the area of the Arts and Heritage. As the main reference in Belgium in this field, Prométhéa promotes exchanges among the different actors from the political, economic and cultural worlds that are involved in patronage and supports businesses in relation to their patronage strategy. Prométhéa promotes corporate patronage practices (informing business about its benefits, advising them and proposing suitable projects, and helping them to devise a patronage strategy including heritage and the cultural dimension); organises workshops for cultural operators to assess the potential of their project in terms of patronage and guides them in their future actions to gather funding; and develops activities that highlight cultural projects searching for partners as well as businesses performing original and exemplary patronage actions. Prométhéa organises yearly key events such as the Caius competition, the Bruocsella Prize or the Prométhéa Symposium of Corporate Sponsorship.

### The Bruocsella Club

**Date and duration:** Since 2003

**The initiative:** Since 2003, Bruocsella is a corporate patronage club that gathers 20 to 30 companies, mostly from the building sector<sup>24</sup>, around one theme: the improvement of the urban environment in the Brussels-Capital Region. Every year, the club awards the Bruocsella Prize (25.000€), to one or two project(s) that contribute to this goal. The winners are generally small organisations acting to improve their local environment through art (mural painting, vegetable garden, outside furniture, etc.). Through Bruocsella Club, member companies can support artistic projects by investing a relatively small amount of money. The Club also acts as a platform for public relations for the companies where their representatives can meet and create a new network. In addition to this, and since the initiatives supported by the Club receive more attention from the press than those supported by a single company, the club also helps their members to disseminate a positive image.

**The role of the A&B organisation:** Prométhéa created the Club, it also gathers the participating companies and manages all its practical aspects: the launch of the call for projects, the analysis of the applications received, the organisation of meetings gathering the representatives of the club's members to discuss the projects received, the organisation of site-visits to the projects that need further consideration, the organisation of the final meeting to select the winner of the prize, the organisation of the award ceremony, the management of the communication campaign around Bruocsella Club, and the organisation of meetings to discuss the Club's evolution.

**Results:** The club offers its members a low-cost corporate patronage opportunity, facilitates their public relations with companies related to their field of activity and with the local authority (Brussels-Capital Region), and increases the visibility and development of their image within and outside the club. The projects receiving the Bruocsella Prize also increase their visibility. Given the success of Bruocsella Club, in 2012 Prométhéa decided to create other corporate patronage clubs in Belgium: two of them are based on geographical criteria (Liège, Charleroi) and one of them is national and based on a relevant topic for the companies: "Culture for everyone".

### *Concours des Caius (Caius Competition)*

**Date and duration:** Since 1989

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<sup>24</sup> Other sectors represented in the club are insurance, legal affairs, food, furniture, travel, waste management, design and energy and infrastructures.

**The initiative:** Every year, Prométhéa organises *Concours des Caius* (Caius Competition), a national competition that rewards those companies that have carried out the best corporate patronage practices in the field of culture. The prize itself constitutes an original artwork commissioned by Prométhéa to a Belgian artist. The seven different categories of prizes are awarded to companies that have carried out an exemplary patronage action (*Caius du Mécénat d'Entreprise*), engaged in a first corporate patronage initiative (*Caius du 1er mécénat*), dared to take risks through it (*Caius de l'Audace*), developed a corporate patronage action in favour of culture or artists in the French Community of Belgium (*Caius du Mécénat Culturel*), contributed to the restauration, renovation or conservation of heritage in the regions of Wallonia and Brussels-Capital (*Caius du Mécénat du Patrimoine*), shown a long-term engagement (*Caius de la "tradition de mécénat"*), or supported a cultural action having a positive impact for society (*Caius du Mécénat sociétal*)<sup>25</sup>. A brief summary of two initiatives that have received the Caius prize is provided below, after the section "results" of this description.

**The role of the A&B organisation:** Prométhéa created and organises the Caius Competition. It develops partnerships with different structures and organisations.

**Results:** A dedicated event to reward the winning cultural and creative partnerships is organised and communicated. A special booklet on the event is also elaborated. Through the Caius Competition, Prométhéa contributes to highlight good practices of cultural and creative partnerships, increases the visibility of such initiatives as well as that of the involved parties, and encourages business to engage with the A&B approach.

#### **Creation of the artistic department of Sobemo, rewarded with the Caius Prize in 2008**

In 2007, the managers of the concrete producer Sobemo invited artists Stéphan Hergott, abstract painter, and Dessa (Deborah Sharon Abeles), painter with a multidisciplinary background (music, ballet, sculpture, etc.), to the company's facilities in order to create art using concrete. Founded in 1989 and essentially producing ready-mixed concrete at the beginning, the enterprise had started looking for an aesthetic of concrete in order to develop a more attractive image of it. This research led to new techniques that allowed concrete to become a noble material. The objective of the collaboration with the artists was therefore to develop bonds between concrete and art as well as new artistic forms. It allowed developing a more aesthetic aspect of the company's main activity and provided the artists with opportunities to develop new artistic techniques.

The initiative led to the creation of an artistic department within Sobemo to welcome artists on a regular basis and integrate this aesthetic aspect deeply into the company's identity. It also helped to develop a new image for concrete and Sobemo in the mind of the staff, which were involved during the process, and the clients: the company's image was fed by this philosophy and this art. The artists could explore new materials and new ways of creation as well as develop new pieces of art. The collaboration also supported the artists' image in general and favoured communication around them via the company.

#### **The Belgacom Art Collection, rewarded with the Caius Prize in 2011**

In 1996, Belgacom, the leading Belgian company in the telecommunications and high-tech sector, established the foundation Belgacom Art with the conviction that for a "company such as ours, where high technology, financial objectives and development constraints are by necessity the focus of our daily concerns, it was desirable to have a strong cultural foundation which constantly reminds us of this necessary symbiosis between the worlds of culture and business". (Didier Bellens, CEO of Belgacom sa). Belgacom Art's main mission is to integrate contemporary art into the work environment to give it a more human touch

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<sup>25</sup> Prométhéa. 2013. *Caius de Prométhéa 2013. 25ème remise des prix du mécénat culturel*.

as well as allow employees to be surrounded by contemporary art while they work and become acquainted with it. The idea is that working in an environment that stimulates openness and dialogue is essential to ensure balanced growth.

Although most of the time the collection is closed to the public, the company tries as often as possible to welcome school groups and show them the artworks. Many of the artworks are also lent to cultural organisations around Belgium to allow a larger public to discover them<sup>26</sup>.

The initiative contributes to a better work environment in the company's offices and stimulates its employees. It also promotes the development of the knowledge and image of contemporary artists. By purchasing pieces of contemporary art, Belgacom also supports financially the artists.

### Workshops for cultural organisations looking for private support<sup>27</sup>

**Date and duration:** Four times a year.

**The initiative:** The objective is to professionalise cultural organisations in their search for funds from the private sector by providing them with tools and advice. In practice, these workshops train cultural organisations to structure their funding request to the private sector, understand its expectations, propose interesting partnerships, identify funding sources and create their own directory for search of funding.

**The role of A&B organisation:** Prométhéa created the content and coordinates the training.

**Results:** Around 80 participants are trained per year.

### Prométhéa Symposium of Corporate Sponsorship<sup>28</sup>

**Date and duration:** Since 2010. 1 time every two years

**The initiative:** This symposium offers information to companies about practices in the field of sponsorship and corporate giving. It allows sharing points of views and advancing reflection in this field. The initiative proposes CEOs, communication and marketing managers, HR managers and personalities from the cultural sector a privileged forum to exchange expertise and good practices. The last edition in 2012 was focused on collective corporate giving.

**The role of A&B organisation:** Prométhéa coordinates the symposium.

**Results:** Around 160 persons already participated in the two last editions.

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<sup>26</sup> Belgacom also carries out sponsorship actions focused on culture (music, cinema, cultural institutions, and visual arts) and sports, with long term partnerships at national and local level. In 2010, Belgacom became one of the main sponsors of the fair Art Brussels. The group financed the project and also developed an app allowing visitors to have a complete overview of the fair and its activities. During the 29th edition of the fair, Belgacom also created the Belgacom Art Prize to reward the most innovative and promising artists.

<sup>27</sup> See <http://www.promethea.be/Formation>.

<sup>28</sup> See <http://www.promethea.be/Evenements-et-activites/promethea-symposium/partage-dexpertises/concept-philosophie>.

# DENMARK

## Center for Cultural and Experience Economy - CKO ([www.cko.dk/en](http://www.cko.dk/en))

CKO is an independent government-funded agency established in 2008 by the Ministry of Economics and Business Affairs and the Ministry of Culture of Denmark. CKO's mission is to improve the conditions for growth through a better collaboration between the business and cultural sectors, including strengthening the cultural sector's business skills. CKO collects and creates new knowledge on how experience can be used in practice through practical implementation in the business community, experience from the cultural sector and experience businesses, as well as increased collaboration between all of these sectors.

CKO's vision is to realise the potential of the culture and experience economy for Danish business life, and thereby create better conditions for growth in the Danish society. Its target group is broad: Danish companies that can benefit from integrating and using creative skills and experience elements in their products and services, as well as those in the cultural sector that wish to collaborate with the business community.

### CKO Growth Fund

**Date and duration:** 2009-2011

**The initiative:** From 2009 to 2012, CKO co-financed 20 projects between artists and other creative actors and traditional companies through its Growth Fund. The objective was to position Danish companies better in the global economy by making them able to co-develop with creative partners and reach competitive advantages. The initiative was an open call for applications of new partnerships. Applicants had to form a team of at least one traditional company and one creative actor (artist, designer, architect, computer games developer, etc.) and develop a common project in which the creative actors' skills were used to solve the challenges faced by the traditional business. The aim of the overall project was to find companies within the manufacturing and service areas whose primary business is not to provide experience products and services, but who could benefit from integrating the experience economy in their business activities.

Approximately 80 individuals, companies and institutions from the culture and creative industries (arts, design, interaction, games, computer games, etc.) and with very different backgrounds took part in the 20 projects developed. They had to make their creative methodology into a professional business case by generating value for the companies. The 20 traditional companies participating in the project work in all the different sectors, except in the aforementioned culture and creative industries or the experience industries. These companies had not been previously engaged with the cultural sector before taking part in the initiative. Each company had to define their challenges and work on them together with the representatives from the creative world. Challenges were related to communication, customer relations and marketing, innovation processes, and organisation/ product development. A brief summary of three of these projects is provided after the section "results" of this description. A specific publication explaining the 20 projects carried out is available on: [www.cko.dk/sites/default/files/creative\\_competitive\\_web.pdf](http://www.cko.dk/sites/default/files/creative_competitive_web.pdf)

**The role of the A&B organisation:** CKO's selected the companies' concepts (following criteria such as market potential, innovation and collaboration), co-financed the initiative, advised applicants on how to cooperate, and gathered and disseminated knowledge from the 20 projects as well as from best practices across them.

**Results:** 93%% of the participants were satisfied with the cooperation and motivated in terms of wanting to continue a business-related collaboration. More than 80%% of the companies felt it was a good or very good

investment. 90%% of the companies fulfilled the goals they had set themselves. Many of those who did not fulfill their initial goals fulfilled other goals being actually much more important than they had initially imagined. All together, the 20 projects provide a broad picture of the potential inherent to experience-based business development, highlighting its importance as a source of increased value and as a differentiation factor. The initiative shows that strategic collaborations between traditional business and creative partners works and is a valuable investment.

#### **Example of project in the field of product and service innovation: “Mixed Reality Art Schools”<sup>29</sup>**

The IT company Euman —primarily a producer of location-specific services— decided to develop a new business area in which the company’s technologies could be combined with play and learning. The resulting PlayingMondo parks are location-based games for mobile phones that offer the possibility to combine the virtual and physical worlds by adding to the latter layers of virtual/digital reality. They are mainly used by schools to create new and experience-based teaching methods.

To develop the content of the PlayingMondo parks, Euman worked with several artists and an architect — performance artist Karoline H. Larsen, film artist Anton Breum, poet and painter Thomas Lagermand Lundme, sound and video artist Astrid Lomholt, social media artist Jonas Stampe Jensen— and architect Ene Cordt Andersen. The development process started from their creative skills rather than the learning goals to be achieved. Teachers and pupils were also invited to participate in the process by testing the initial versions of the materials, which helped the team to gain input on how to improve the game.

As result, PlayingMondo parks were enriched with new content and new products were developed. The collaboration with the artists provided Euman with valuable input to further develop not only this technical platform but also other systems that the company designs. Artists receive royalties when a PlayingMondo licence including the artistic modules is sold.

#### **Example of project in the field of marketing and communication: “SIROM”**

The Danish company Frese Metal- & Stålstøberi, from the metal industry, was facing, like many other companies, the pressure of low-wage countries and the need to attract orders from abroad. After trying traditional methods to strengthen their advertising, the company decided to enter a collaborative partnership with Danish Development Center for Performing Arts, which is active in the field of development and training within the performing arts and culture management, and the Anderson & Jantwen Advertising Agency. The focus was placed on the company’s identity, narrative and communication.

Through the analytic methods and competencies from the performing arts, the company renewed both its own image and the way it presented itself. It developed better sales techniques by placing itself on the customer’s side and providing an experience of the company that presents it as a professional consultant and co-developer regarding the client’s requirements rather than as a service provider. The change operated on the company’s pay-off illustrates the result of this development process: from “Frese Metal – Best Choice in Casting” to “Frese Metal – Human Alloy”. On the creative partners’ side, the experience provided the ground for future collaborations in which their competencies and understanding of relations into business development activities.

#### **Example of project in the field of organisational development and management: “Audiomove.org”**

KMD is an IT-solutions provider working for the public and private sectors. The company’s technical team designs the systems according their understanding of the clients’ needs and mainly based on their dialogues

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<sup>29</sup> The information to describe the three initiatives selected has been extracted from the dedicated publication by CKO (CKO – Center for Cultural and Experience Economy 2012), available on [www.cko.dk/sites/default/files/creative\\_competitive\\_web.pdf](http://www.cko.dk/sites/default/files/creative_competitive_web.pdf).

with the customer relations department. In this process, there is a risk that the technical team fails to define the exact nature of the users' requirements. To address this problem, KMD partnered with Teater Katapult, a theatre in Aarhus with many years of experience in creating audio dramas; Go'Proces, a consulting firm working in the field of learning and development processes; and Alexandra Institute, which works in the field of research-based innovation and develops IT-based products and services in collaboration with public and private bodies.

At the moment when the collaboration was established, KMD developers were working on technical systems for the automatic check-in and check-out of childcare facilities. Teater Katapult developed audio-dramas illustrating the situations in which KMD technical systems would be used in childcare facilities: four fictive personas were designed to show how a critical situation could be experienced by the different participants. With the help of the Alexandra Institute, two extra dimensions were added to the audio-dramas: the physical dimension (experiencing the audio drama required the developers to move around an area holding the smartphone and activate the narrative by touch things that are part of it); and the mental dimension (the developers had to make decisions on behalf of the persona, and therefore put themselves in their place).

Such experiences help KMD developers to better understand the situations in which their products will be used and therefore develop more effective, targeted and user-friendly products. The collaboration also helped Teater Katapult to discover a new business platform that goes beyond its traditional audience as theater, and is developing the market for it.

# FRANCE

Admical ([www.admical.org](http://www.admical.org))

Admical is the first network for corporate philanthropy in France, gathering about 180 members. It was founded in 1979 to promote corporate philanthropy in various fields such as: social works, culture, environment, sport and research. Admical's main missions are supporting and representing companies involved in corporate philanthropy as well as individuals; maintaining and developing a network between key players participating in philanthropy; managing and training practitioners, and spreading information about corporate and individual philanthropy.

## *Oscars Admical*<sup>30</sup>

**Date and duration:** Since 1980

**The initiative:** The *Oscars Admical* are awarded to companies that have carried out an outstanding work in the field of corporate patronage. Different categories of prizes are proposed to highlight remarkable corporate patronage actions resulting from a sustainable, original and useful corporate patronage strategy (*Oscar Admical du mécénat d'entreprise*), carried out by an SME (*Oscar PME*), concerning an initiative launched since less than 3 years (*Oscar du nouveau mécène*), implemented on the international level (*Oscar du mécénat international*), and developed in the field of culture (*Oscar Jacques Rigaud du mécénat culturel*). A brief summary of two of the initiatives/companies selected to receive the *Oscars Admical* in 2012 is provided after the section "results" of this description.

**The role of the A&B organisation:** Admical created and organises the *Oscars Admical*. It has developed a partnership with Fondation de France.

**Results:** A dedicated event to award the *Oscars Admical* is organised and communicated, and a special booklet on the rewarded companies is elaborated. Since 32 years, the *Oscars Admical* have been awarded to more than 60 companies. In 2012, 18 of them decided together and create a club, the *Club des Lauréats des Oscars Admical*.

## **Mécène et Loire, rewarded with the *Oscar Admical PME* in 2012**

Initiated and supported by the Chamber of Commerce and Industry of Maine-et-Loire, Mécène et Loire is the first foundation in France bringing together enterprises from different sectors and fields. The foundation was established in 2007 for a period of 5 years, gathering 24 SMEs who wished to jointly support projects contributing to their territory. In five years, Mécènes et Loire supported 108 projects mostly in the field of culture<sup>31</sup>. During this period, its highest contribution (€ 25,000) was given to the association Premiers Plans following the first call for projects (2007-2008). The sum allocated served to finance up to 45% the festival *Jeanne l'Européenne, 60 ans de cinéma de Jeanne Moreau*. Each year, Mécènes et Loire selects approximately 20 original projects to receive a total amount of € 160.000. The foundation also runs one of the most important private grants in France: €45.000 are awarded to a unique project around a topic proposed by the foundation.

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<sup>30</sup> Most of the information used to describe this initiative has been extracted from the booklet ADMICAL. 2012. *Oscars Admical du mécénat d'entreprise 2012*.

<sup>31</sup> The success of this first foundation led to the establishment of a second one (2013-2018), gathering 29 enterprises. Press release available on <http://www.mecene-et-loire.fr/wp-content/uploads/2013/09/Communique-Presse-Mecene-et-Loire.pdf>.

**Doublet, one of the two companies awarded with the *Oscar Jacques Rigaud du mécénat culturel* in 2012**

The project “Chhhuuuutttt” illustrates the corporate patronage actions carried out by Doublet, a company working in the field of signage design, production and installation services and working at international level. Doublet helped urban stencil artist Jef Aérosol to carry out a giant stencil street artwork—which would have never taken place otherwise— by making available its employees’ competences. The project involved a total of six collaborators (design, cutting, production, technical advice) and became the biggest stencil street artwork in Europe. Corporate patronage actions by Doublet facilitate the dialogue between the different actors involved and are a source of pride, motivation and creativity for its employees. Beyond its economic activity, the company becomes a place for openness and exchanges, enabling its employees to develop and acquire new competencies.



Founded in 2002, Entrepart has three main business areas: Art & Innovation, Art & Leadership, and Art & Investment. Entrepart designs, produces and implements “Art + Management” missions which systematically bring together action and reflection on the imagination. Their missions are grounded in artistic processes that draw on the mix of their talents and the skills of the artist consultants and their international network of partners. These include artists, philosophers, designers, company directors, art critics and curators, and so on. Entrepart offers a unique combination of artists’ capacity to create a robust experience in transformational leadership and cutting edge service innovation. Entrepart also opens the mind of Executive leaders to Art as a way to observe and understand emerging forms in their ecosystems and provides guidance in discovering the art scene in many places in the world, helping executives and individuals to begin their involvement as collectors.

### Transformation of vision and business model of Pas-de-Calais habitat

**Date and duration:** 2002-2013

**The initiative:** Cooperation with Pas-de-Calais habitat, a public housing company for and with which Entrepart has been working to reinvent its vision, mission and business, in an enlarged perspective: from building homes and bringing services to inhabitants to providing quality of life in urban ecosystems.

For this project, Entrepart worked in different ways with artists Jean-Claude Desmerges, Jean-Pierre Raffaelli, Yann Toma, Lamarche & Ovize, Bernard Stiegler, Nicolas Boone and Paul Ardenne, active in the fields of performing arts, visual arts and fashion and design. The activities carried out within the project included making an artistic film revealing the “non-places”; managing artistic workshops with the board in order to move their representations of their ecosystem; managing artistic performances; re-designing their R&D center in a “porous” perspective in order to bring a vision to architects; working in workshops with artists, art curators, art critics, architects to imagine how to face postmodern challenges...

The general objective of the initiative was to change the vision and business model of the organisation into an open, innovative and ever adapting relationship to its ecosystem.

**The role of the A&B organisation:** Designing the initiative in several steps for a creative learning organisation process, in cooperation with the CEO of the enterprise; designing relevant artistic processes at each stage of the initiative in cooperation with artists; managing the participative processes and creating the conditions of a successful A&B cooperation; shaping the links with strategic challenges and results of artistic processes into real transformations; assessing the qualitative results and proposing next steps; managing the relationship with artists, sometimes training them on many practical and financial aspects.

**Results:** For the local company, new vision and business model, break through innovations at an international level, motivation of its staff and pride on the executives’ side. For the artists, recognition—one of them obtained a public exhibition—and opportunities to experiment with their artistic processes in strategic environments. End of 2003, result of Entrepart’s work with Pas-de-Calais habitat, involving artist Jean-Claude Desmerges, was the publication of a document by Afnor (French Standards Organisation) about ethical values, creative methods and service innovation commitments for a public housing company to become an “urban operator”, i.e. developing intensive and creative relationships with its ecosystem.

### Art & Business workshops for Executives

**Date and duration:** 2006-2008

**The initiative:** In the context of an executive development cycle, Entrepard carried out performative workshops with groups of executives of the French Post Office with the objective of making them learn and understand, by living a complete art experience, the key aspects of the creation processes involved in the arts with a view to enabling them to create the conditions for creativity in their teams. The process was based on artistic experiences as well as on the creation of artworks (installations, sculptures, drawings, photographs) and involved artists Damien Béguet and Perrine Bailleux, working in the field of performing and visual arts, as well as art critic David Rosenberg. The workshops were carried out in a contemporary art museum and in a contemporary art center and gave participants the opportunity to define strategies in a different way and receive feedback by professional art critics.

**The role of the A&B organisation:** Entrepard designed an artistic approach related to the aim of the initiative (not to transform the executives into artists, but to make them learn from artistic processes) and collaborated with the team in charge of the project to manage the process through its different steps.

**Results:** The project made possible breakthrough innovations and the participating executives developed new attitudes towards arts, design and creativity, as well as an understanding of the invisible dimensions of arts (strategy, process...). They were satisfied and some strategic decisions of the enterprise influenced by the initiative (the chairman of the company visited each workshop and gathered feedback from participants to feed his vision).

Founded in 2003, Mona Lisa helps businesses to innovate and create by providing new management and marketing approaches based on art. More specifically, Mona Lisa's projects deal most of the time with the following issues:

- the development of projects with high creative synthesis, helping participants to scout what is happening and sharpen their perception to see more and what could not be seen; find new inspirations coming from other fields; and conceive and drive complex projects involving cross-competencies from different actors such as neuroscientists, scientists, artists, designers, consumer intelligence professionals, film makers....
- gathering and stimulating the human conditions necessary to create and innovate, with a view to igniting on innovation and creation, making people understand what is at stake and that risk, uncertainty, time, emotions, etc., should not frighten; helping to improve creative performance; facilitating relationships between “creative / researchers” and other departments; and motivating and aligning people with innovation projects.

### Integration seminar

**Date and duration:** 4 sessions in March, May and June 2013 (4 hours)

**The initiative:** In 2013, Parrot, a French company active in the field of new technologies and wireless communications, organised a one-day integration seminar for the newcomers, mainly engineers. During this seminar, the company wanted to make them understand the importance of being able to work with people from other departments as well as the importance of trying, even in cases when the technique/process is not mastered. Other objectives were to make participants understand how specific the company is (pro-active, unique, always willing to create its own path incorporating the singularity of each one) and give them the opportunity to meet above their professional identity (i.e., to present themselves as they are and not by means of the function they carry out).

Mona Lisa organised an afternoon with the comic books designer, critic, curator and teacher Pierre-Laurent Daures, also known as Pilau. His mission was to teach the newcomers key points of the history of comic strips and, simultaneously, introduce the process of creation of comic strips. Following this, he guided the workshop participants to create a comic strip in small teams of 2-3 people.

**The role of the A&B organisation:** Mona Lisa identified the suitable art form in relation to the company's culture and the targeted participants; selected the right person—the artist had to be capable to communicate his knowledge and facilitate the workshop—; and designed the workshop together with the comics creator in order to meet the clients' objectives.

**Results:** At the end of each of the 4 sessions, participants were asked to assess the experience. At the personal level, some of the participants were “hard core” comics readers, and therefore appreciated the opportunity to discover them “from the inside”, whilst other participants appreciated the fact that the workshop was an occasion to discover something they did not know very well. At the corporate level, participants appreciated to be given the opportunity to better know their colleagues beyond their job: they were working at the same level and with the same challenge together with colleagues from other departments—they did not have any representation of what their colleagues could do or what they could expect from them in relation to their job. The workshop helped them understand that, even with tight constraints and poor knowledge of something, it is possible to deliver something interesting when leaning upon the each one's inner talent. Participants also understood that to be creative you must accept taking risks: they started from a white paper, they were a bit anxious, and delivered a comic strip which made them feel proud. This output was crucial for Parrot which is dedicated to innovation.

The HR department pinpointed the comic strips in key locations of the company in order to communicate the results of the workshop. They also evoked those workshops during Parrot presentations on campus to do recruitment.

# GERMANY

## Leipziger Kulturpaten ([www.leipzigerkulturpaten.de](http://www.leipzigerkulturpaten.de))

Leipziger Kulturpaten (*Kulturpaten* meaning godfather or godmother of culture) was founded in 2008 in order to promote strategies of corporate social responsibility and active citizenship. It is a non-profit agency for business-culture partnerships and in-kind contributions by companies by means of the volunteering of their experts and management. As *Leipziger Kulturpaten*, the companies committed —mostly SMEs— provide the cultural sector of Leipzig and of the Leipzig region with their know-how, coaching, service or support. In exchange, they receive the official seal and logo *Leipziger Kulturpate*. Leipziger Kulturpaten also advises artists or persons in the cultural sector and supports cultural institutions or initiatives by finding an appropriate corporate *Kulturpate*.

Leipziger Kulturpaten won the 2011 *Sächsischer Initiativpreis für Kultur* of the State of Saxony Culture Foundation and was awarded as *Ausgewählter Ort* in the German national state award *Land der Ideen* in 2012.

Gromke Hörzentrum supports and advises Hörspielsommer e.V.

**Date and duration:** Since 2009.

**The initiative:** Gromke Hörzentrum, a locally based chain for hearing aids in Leipzig, was the first *Leipziger Kulturpate* (godfather or godmother of culture). Since 2009, it supports and advises the non-profit association Hörspielsommer e.V., which is responsible for the organisation of Leipziger Hörspielsommer, the biggest festival for audio dramas in Germany. Gromke Hörzentrum supports the association in market research, advertising and public relations. The partnership with the association developed very successfully and the advice provided changed over the years to involve accounting and administration as well. Gromke Hörzentrum also made deals with business partners who, for instance, coached the cultural association's staff in presentation skills. In return, Gromke Hörzentrum is mentioned in all Leipziger Hörspielsommer's media and the centre's experts are proud and enthusiastic visitors of the yearly summer festival.

**The role of the A&B organisation:** Leipziger Kulturpaten searched for the best practical and organisational support for Hörspielsommer e.V., clearly defined the benefits of the partnership for both, moderated the matching process and related actions, and documented the *Kulturpatenschaft* online as well as communicated it to the press and to their shareholders. Leipziger Kulturpaten is promoting the company's volunteering experience in the media.

**Results:** On the cultural institution's side, insight in business and development of more effective structures, as well as additional attention in the local newspaper and the social media. On the company's side, insight in art and radio productions, public recognition as *Leipziger Kulturpate* and staff motivation, especially as a result of using their skills in a totally different level. The initiative also led to personal benefits, even friendships, and personal contact with the radio artists.

Windwerker human performance factory GmbH supports the Kulturfabrik Leipzig

**Date and duration:** Since November 2012

**The initiative:** Kulturfabrik is a centre of culture in the city of Leipzig and located on the former industrial *Werkstoffprüfmaschinenfabrik* (material test machines factory) with the distinctive title *Werk 2* (Factory 2)

since the early 90s. Kulturfabrik integrates numerous cultural initiatives and institutions of all genres (performing arts, visual arts, heritage, music, in combination with social work and creative industry). The cultural centre was facing a difficult situation as the municipal cultural office wanted a sort of administrative reorganisation with a view to reducing public support.

Leipziger Kulturpaten facilitated the collaboration with Windwerker human performance factory GmbH, a company working in the field of professional training and coaching for leadership and change management, in order to support Kulturfabrik Leipzig in relation to change management. The support was intended to the 4 main associations of their umbrella brand Kulturfabrik: Cammerspiele Leipzig e.V. (theatre), Frauenkultur e.V. (woman culture), Halle 5 e.V. (center for children and youth), WERK 2 Kulturfabrik Leipzig e.V. (concerts and events). As an expert in human resources development and change management, Windwerker will coordinate and moderate the Kulturfabrik associations on their way to find more synergetic effects and possibilities of coordination.

**The role of the A&B organisation:** Leipzig Kulturpaten was aware of the situation and, since Kulturfabrik is an important cultural center of the city. Leipzig Kulturpaten contacted different companies who could potentially manage a professional coaching of such an extensive and intensive process between the main members of Kulturfabrik and offered then Windwerker's approach and help to Kulturfabrik.

**Results:** Professional support in a highly emotional and financially unstable situation.

# HUNGARY

## Summa Artium ([www.summa-artium.hu](http://www.summa-artium.hu))

Summa Artium is a not-for profit arts and business consultancy, designated fund and project management specialist. It was established at the end of 2003, with the aim of boosting sponsorship and support for the arts from the corporate and private sector, and to promote arts and business partnerships and private support for the arts in general. The main aim is to help culture and the arts by the creation of mutually beneficial arts and business partnerships, which result in additional revenues for the arts and success in business goals. Summa Artium also works with individuals who provide financial or expert support for the arts.

Summa Artium's main activity areas include

- Advice, expert and financial services to businesses that partner with, or individuals who support the arts.
- Programmes and publications to promote the case of arts and business partnerships.
- Maecenas Day Gala and Auction — an annual event, with an award giving gala evening, an auction of arts projects, and an experts' roundtable.
- Within the frames of its Fundus Programme, Summa Artium operates private founded designated funds and foundations. Such are the Krisztina Polgár Memorial Fund, that supports theatre innovation and arts related equal chances projects, and the Bartók New Series Foundation, that funds, coordinates and supervises the publication of the 31 CD series.

## AEGON Arts Prize

**Date and duration:** Since 2006

**The initiative:** AEGON Arts Prize promotes reading of contemporary literature and helps youth become appreciative readers. Each year, a 10,000€ prize is given to the author of the most outstanding literary book by a Hungarian author, published during the previous year. Publishers nominate the books and an independent literary jury (its members unknown to each other until the final decision) makes the decision. The winner author is taken on a year-long road show around the country. The 10 finalist books are used as teaching material for secondary school literary classes, teaching plans are worked out by the Literary Teachers' Association. Schools can invite the authors for the classes. The winner book also becomes a "bookcrossing" book, with 100 copies lost in the venue of the Sziget Festival. Lucky finders can register for meetings with the author. Book blogs are also involved in promoting the nominated and the prize winner books, and reading contemporary literature in general. The message of the Prize is clear: Reading is fun!

AEGON Arts Prize is financed by the company AEGON Hungary, one of the players in the Hungarian life and property insurance as well as in investment market<sup>32</sup>. The company needed an effective tool to communicate outside its usual business context to reach its target groups and employees, partners, and also to express its commitment towards the arts and especially the literary world. Besides the making of reading contemporary literature popular, the objective of the action for AEGON was to communicate with its targeted customers. By involving secondary schools and festival goers, it reaches its most prioritized groups: families and young adults. With the literary scope of the project, AEGON reaches the cultural elite and decision makers.

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<sup>32</sup> Previous actions by the company to engage with the arts and culture world include a corporate contemporary art collection with regular exhibitions (currently closed), being member of five corporations to fund the Hungarian Literary Prize for several years during the second half of the 90', and supporting since more than a decade the Katona József Theatre, an innovative repertory theatre in the vicinity of its headquarters in Budapest

**The role of the A&B organisation:** Summa Artium was involved in working out the renewed concept of the project and it is the partner organisation in its accomplishment each year. It makes the recommendations for the jury members as well as coordinates the work of the jury and other cultural organisations involved.

**Results:** besides the countless media appearances and high appraisal, the initiative helps the company to develop its image as a socially responsible corporation as well as reach readers of contemporary literature. The appraisal and feedback of the Prize and its outstanding role in corporate cultural patronage show a definite positive move in the company image not only among culture circles, but also among its partners and employees. Several meetings and occasions to discuss with the authors are organised especially for the employees in order them to feel identified with the supporting activity of the company.

Auction of arts projects: “Colorful half-globes — street name signs for the blind”

**Date and duration:** Yearly auction; “Colourful half-globes – street name signs for the blind” project carried out in 2008

**The initiative:** Every year, Summa Artium celebrates the Maecenas Day Gala, an event designed to promote and increase the visibility of mutually beneficial partnerships between the arts and culture world and the private sector. The event includes the prize giving ceremony of the Summa Artium Awards, an auction of arts projects and an experts’ roundtable. Arts projects auctioned during the gala evening are selected by Summa Artium and offered to the companies and individuals attending the event in order them to provide the means required for the accomplishment of the initiatives.

In 2008, one of the projects auctioned was Colourful half-globes, a public art/street art project aimed at helping blind people and raising awareness among the seeing. The project’s main idea was to produce a series of plastic tables showing street names through enlarged Braille writing made with colorful half-globes. In order these visually unique tables to be read by touching, they were fitted on the walls and fences in the streets in Budapest, in the downtown area surrounding the Institute of the Blind (primary school and other cultural institutions involved). The initiative also involved the cities of Pécs, Miskolc and Eger, which displayed the Braille street name signs for a period of one month.

The concept and the accomplishment of the project was carried out by Alma Abonyi, young designer. During the planning phase, she consulted the Institute of the Blind to ensure that the end product was suitable for Braille reading, and also to check the places where to fit the tables. Amadeus Foundation, a private art foundation, supported the project by managing and accounting for the finances of the initiative. As a closing event of the initiative, a photo exhibition of the Braille street name signs, photographed by young artist András Engler, was organised in Nessim Gallery in Budapest. The two artists offered the Institute of the Blind half of the price paid for the sold photos.

During the auction of the arts projects, the company HVG Zrt. became the main sponsor of the initiative. HVG Zrt. publishes the biggest weekly economics magazine in Hungary, with an online version. It is also a publisher of books and several thematic websites. The company needed to find new partners at a time of early crisis, with falling print sales and advertisement income. The remaining funds required for the accomplishment of the initiative were offered by ÁJK Satec, a small enterprise with an activity in electronics in architecture, Raiffesien Bank, and four additional individuals.

**The role of the A&B organisation:** Summa Artium selected the initiative to be auctioned among thirteen other projects, prepared its presentation in the booklet of the event, and sent it out to the invited guests. A 60-second film spot was screened at the event and professional auctioning was provided. Summa Artium also



gathered the funds offered, provided them for the use of the initiative, kept contact with the sponsors and donors, and provided them with the relevant information on the development process of the project.

**Results:** thanks to the Maecenas Day auction by Summa Artium, this and other initiatives received the funding they needed. In the case of the “Colourful half-globes - street name signs for the blind” project, it also received free advertisement space in HVG publications. HVG could thus use its unsold advertising space while associating its image with a positive message.

Summa Artium Awards: K:antin (MasterCard Europe – Katona József Theatre)

**Date and duration:** Yearly awards; partnership between MasterCard Europe and Katona József Theatre since 2012

**The initiative:** As mentioned in the previous initiative, the Maecenas Day Gala organised by Summa Artium yearly includes in its programme the prize giving ceremony of the Summa Artium Awards. Three different categories of prizes celebrate long-term and substantial support actions by businesses towards the arts (Summa Artium Award in the Contemporary Arts category), partnerships in which the creative use of the partners’ assets are more relevant than the economic contribution (Summa Artium Award in the Project category), or businesspersons having provided business skills and/or private funding for a cultural cause (Summa Artium Awards in the Patron category).

In 2012, the partnership between MasterCard and Katona József Theatre received The Summa Artium Award for best partnership project. Katona József Theatre is an innovative repertory theatre in Budapest, winner of many national and international awards. It was “the new” theatre 30 years ago when it was established by the most innovative directors and actors. Although it managed to keep the innovative artistic theatre image, as time passed it became necessary to draw the attention of a new audience, and to show a fresh, renewed and contemporary feeling to passengers on the busy main road and the incoming audience. A renewal of the building was thus necessary in order to transform it into a lively space during the whole day and to attract new audiences.

MasterCard, a technology company in the payments industry<sup>33</sup>, cooperated with Katona József Theatre in turning the landing space of the theatre into an only-card-pay café —the first in Europe. The main idea was to renew the landing of the theatre for its 30<sup>th</sup> anniversary in a way that would attract people from the street during the whole day, possibly drawing in a new audience. MasterCard took part in the planning of the place and financed the planning and building works, and since then takes part in its operation.

**The role of the A&B organisation:** Summa Artium organises Mecenat Day Gala, which includes the award-giving ceremony as part of the event. The initiative itself was carried out by MasterCard and Katona József Theatre, with the latter nominating it for the Summa Artium Award in the Project category in 2012. The jury selected it among the best 3 nominees in its category to be presented during the Mecenat Day Gala, where it eventually won the award for best partnership project.

**Results:** Through its awards, Summa Artium contributes to increase the visibility of remarkable corporate patronage actions. In the case of the initiative selected, as a result of the award received during the Mecenat Day Gala, it was widely publicised in media, many articles in online and printed news formats were published. On the other hand, thanks to the partnership, Katona József Theatre to highlight the value of its venue, transforming it into an attractive, renewed and stylish place, whereas Mastercard obtained new connections and reinforced its corporate image.

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<sup>33</sup> Before supporting Katona József Theatre, Mastercard had already been supporting independent theatres, visual arts as the main sponsor of Kunsthalle, art cinemas and a jazz club in Budapest.

# IRELAND

## Business to Arts ([www.businessstoarts.ie](http://www.businessstoarts.ie))

Business to Arts brokers, enables and supports creative partnerships between business, individuals and the arts. It facilitates, advises and guides arts sponsorship decisions, philanthropy, commissioning practice and collaborations with artists which help develop marketing, human resource, corporate social responsibility and communications programmes in businesses.

Business to Arts provides training opportunities and coaching for art organisations and artists on different topics, such as the diversification of income streams. It works with private funders and the Government to develop new initiatives and ideas to building private support of the arts and the resilience of the arts sector.

Business to Arts also celebrates best-practice collaborations that unlock creativity and generate solutions which benefit all their stakeholders through the Allianz Business to Arts Awards.

### New Stream

**Date and duration:** 2009/10 - 2013/2014

**The initiative:** Established in 2009, New Stream is a project supported by the international banking corporation Bank of America Merrill Lynch and operated by Business to Arts<sup>34</sup>. Their mutual objective is to strengthen the skills of the Irish cultural sector to generate new funding streams from non-public sources more effectively. The project is based around five individual streams of activity (Training with DeVos Institute for Arts Management at the Kennedy Center and with The For Impact Group; The Development Managers' Forum; Brown Bag Briefing Sessions; The Knowledge Centre; and The New Stream Strategy Fund) which provide subsidised access to training, strategy development and information, as well as a platform for greater collaboration in the sector.

New Stream activities are addressed to a range of arts and cultural organisations of different sizes and representing a variety of artforms.

**The role of the A&B organisation:** Understanding that the arts and cultural organisations in Ireland were underprepared to raise private funds, Business to Arts developed New Stream, brokered the relationship with Bank of America Merrill Lynch, operates the Programme and acts as a central hub and channel for the flow of information and knowledge. Business to Arts also contributed to the design of the De Vos training programme within Stream 1.

**Results:** At the end of 2012, the third year of New Stream, participants of New Stream had raised €5.4m in cash/in kind. This represents a return of €12 for every €1 invested in New Stream by Bank of America Merrill Lynch over three years. That same year, New Stream events engaged 177 participants. Participants on the programme continue to highly value briefing sessions, capacity building training and networking forums and recognise the role New Stream has in their continuing professional development.

Also in 2012, New Stream was cited as a model of 'best practice' in building fundraising capacity by the Forum on Philanthropy and Fundraising, an initiative of the Department of Environment, Community &

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<sup>34</sup> In addition to the contribution by Bank of America Merrill Lynch, New Stream receives support from the Government (through the Department of Arts Heritage & Gaeltacht) and Business to Arts corporate members.

Local Government. New Stream has also won a Fundraising Ireland Award (2011) for Bank of America Merrill Lynch and Business to Arts for ‘Best Corporate/Charity Partnership’.

## Fund it

**Date and duration:** Since 2011

**The initiative:** Established in 2011, Fund it is an all-island crowdfunding website for Ireland’s creative projects, giving everyone the power to help good ideas happen. Based on the premise that a creative idea can attract small amounts of money from a large number of people —whether they are family, friends, supporters, or simply members of the general public— who would like to see a great idea realised in return for rewards, the platform was designed to support greater individual giving to the creative sector.

Fund it is funded under the New Stream programme (supported by Bank of America Merrill Lynch), The Arthur Guinness Fund, and via the support of a technology grant from the Irish Government (Department of Arts, Heritage & the Gaeltacht). Further support was also received from the Vodafone Ireland World of Difference programme and the British Council Ireland.

**The role of the A&B organisation:** Business to Arts developed and operates the platform; it also looked for the support from the private sector (approximately 50% of the funds required for the running of the platform are obtained through corporate giving and the remaining 50% through the commercial revenues resulting from the use of the platform).

**Results:** Since Fund it was launched, over 500 arts projects in Ireland have been funded by approximately 40,000 people from all over the world. The platform has contributed to raise €1.95 million in 30 months. The platform contributes to engaging public and audience in creative projects, profile raising/publicity, marketing, pre-sales of goods. In 2013, Fund it and The Arthur Guinness Fund (Diageo Ireland) won a Fundraising Ireland Award for ‘Best Corporate/Charity Partnership’.

## Allianz Business to Arts Awards

**Date and duration:** Partnership with Allianz for the awards since 2000

**The initiative:** Allianz Business to Arts Awards reward outstanding creative and mutually beneficial partnerships between businesses and artists/arts organisations. Nine different awards celebrate best practices in a range of areas, among which sponsorship (awards to the best large and small sponsorship), long-lasting collaborations of 3 years or more (award to the best long-term partnership), CSR initiatives (award to the best use of creativity in the community) or staff engagement (award to the best creative staff engagement).

Since 2000, the insurance company Allianz Ireland, Ireland’s second largest insurer, has been the official sponsor of the Allianz Business to Arts Awards<sup>35</sup>. The collaboration allows Allianz to celebrate the innovative and creative relationships that exist between the business and arts communities.

**The role of the A&B organisation:** Business to Arts developed the concept of the awards, searched for the sponsors and manages the process of the awards.

**Results:** In 2013, the Allianz Business to Arts Awards had the highest number of applications ever with a 55% increase year on year. The nominated projects were valued at €5.3m. Official sponsorship relationships, infrastructure projects and commissions celebrating the importance of cultural heritage in Ireland were

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<sup>35</sup> Other supporters of the Allianz Business to Arts Awards are the Dublin Airport Authority, TileStyle and a private donor (McNaughton Family).

among the nominees, reflecting an ever deepening relationship between business and the arts. The nominations reflected creative collaboration across a diverse range of businesses, local communities and public sector groups. They range from small arts and business organisations collaborating to enrich their local communities, national projects supported by foreign direct investors, a partnership between scientific institutes and artists, to an artist in residence projects in a healthcare setting.

# NETHERLANDS

## Art Partner ([www.art-partner.nl](http://www.art-partner.nl))

Art Partner started in 2006 as a programme of the Stitching Art Initiatives and continued as a company in 2008. Art Partner helps profit and not-for-profit organisations in their change and communications programmes through artistic interventions by artists. Art Partner's vision is that one day all companies will find it normal and necessary to always work together with one or more artists in relation to business issues and important themes like trust, transparency, diversity, etc. The company works with about 30-40 artists, matching them with very diverse companies (management consultancies, law firms, factories, hospitals, etc.).

### *“VisieRegie” for Triodos Bank Nederland*

**Date and duration:** November 2012 (6 weeks)

**The initiative:** Together with director and playwright Andreas Vonder, Art Partner developed the initiative *“VisieRegie”* (which could be roughly translated into English as “directing vision”). As a director, Andreas Vonder has a vision for his plays and his goal is to make sure that all the participants involved (meaning not only the actors, but also the technicians, etc.) understand his vision so that each of them can really play their role in it. This situation can be compared to the one taking place within the enterprises: leaders of companies have a vision and they want their employees to really understand it so that they can play their role in it.

For the year 2012, Triodos Bank Nederland asked Art Partner to organise its yearly “focus day” in such a way that each of the 150 employees would grasp Triodos vision for 2013-2014 and understand their own role to realise it. Triodos Bank is active in several European countries and offers lending and investment opportunities to organisations benefitting people and the environment<sup>36</sup>. In this assignment, Andreas Vonder interviewed several teams of the bank and involved them in a discussion about the company vision for 2013-2014. He then wrote scenes for each of the teams. During the “Focus Day”, and gathered in a theatre, the 150 employees read together the scenes like the ‘first reading’ that is carried out in theatre. By reading and discussing the scenes, they developed a perfect understanding of the company vision, the roles of the different teams and their own personal role.

**The role of the A&B organisation:** Art Partner made the initial contact with Triodos Bank, selected the artist, helped him to develop *“VisieRegie”*, managed the process during the initiative as well as the contact with the company, carried out the financial management (making the offer, make sure the budget is respected, paying the artists, etc.) and dealt with the communications and public relation opportunities.

**Results:** All employees knowing and understanding the company vision for 2013-2014 and a commitment to be able to create and take one's own role. The experience also contributed to a common view and a feeling of relief that all the difficult issues considering the vision were out in the open. In relation to the method, it helps to create a general awareness and focus on difficult issues in the enterprise, without anyone feeling insulted personally.

### *“Hoe? Anders!” (How? Different!): Cultural Diversity in a law firm*

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<sup>36</sup> Triodos Bank is also involved with the arts and culture sector through an art collection and by providing the sector with financial services.

**Date and duration:** 2012 (5 weeks)

**The initiative:** “*Hoe? Anders!*” (How? Different!) is a 5-week programme for companies in which an artist works on a specific question, topic or issue. In the case of the independent Dutch law firm Van Doorne, the company realised that in order to keep growing they would need more multi-cultural employees and clients in the coming five years. Therefore, in participating in the programme, their objective was to raise awareness on cultural diversity as a key issue for the growth of the company.

In the last couple of years, Lina Issa, visual and performing artist from Lebanon, revolved her work around issues such as otherness, memory and the performativity of (cultural) identity. Within the frame of the initiative, she worked with 15 young lawyers expected to be eventually in the lead of the company and responsible for hiring and training new talents and creating new clients leads in the future. She started by asking them three questions: who is “the other”?, when do you feel most vulnerable?, where do you feel most welcome?, after which she carried out three artistic interventions.

The artistic interventions involved participants in sharing their answers to the questions with the group; in meeting individually, somewhere in Amsterdam, the potential person they had described as “the other” (for instance, a tall dark guy giving boxing lessons, a Moroccan boy of the same age, Islamic women gathering together weekly, etc.) and trying to change their prejudices into questions; and a dinner to which 15 multicultural professionals were invited and for which lawyers from the office had to bring from their homes everything to make them feel welcome. At the end of the activity, participants shared their experiences and developed 10 action points in bringing this further within the company. A short film was made of the process in order to involve a bigger group of colleagues.

**The role of the A&B organisation:** Art Partner developed the programme “*Hoe? Anders!*” (How? Different!). It was in contact with the company since 2006, saw the opportunity to work together and proposed the initiative. Art partner selected the artist, created an Inspiration Team, managed the process during the initiative as well as the contact with the company, carried out the financial management and dealt with the communications and public relations opportunities.

**Results:** the experience was extremely worthwhile for the 15 young lawyers participating in it, as well as for the inspiration team and managers involved. They found the “creative chaos” they were looking for as a source for new inspiration. The experience also resulted into personal growth. According to Hugo Reumkens, managing partner, “We should be more personal with our own colleagues. It will make our work more interesting and exciting. In the five weeks with Lina, I realised that we can make giant steps here. Because she communicated personally with our employees about “the other”, she also encountered herself. That was beautiful and extremely confronting. But on the other hand, that’s exactly what we were looking for... depth.”

## MN and Tumble Seed

**Date and duration:** 2012

**The initiative:** MN, one of the largest pension administrators and asset managers in the Netherlands<sup>37</sup>, moved to a new building in 2011/2012. Initially, they wanted to create a new art work for the new office, in co-creation with employees and with relevance to the organisation. What started out as a free assignment for an artwork resulted in a new product, Tumble Seed, especially developed by designer Carmela Bogman<sup>38</sup>.

<sup>37</sup> Before taking part in this initiative, MN was already involved with the arts and culture world through an extensive art collection and their participation in previous artistic interventions with Art Partner in 2007 and in 2011.

<sup>38</sup> Two artists were selected to work in this assignment, each of them developing their own project. The description of the initiative corresponds to the project developed by one of them, Carmela Bogman.

In her designs for public spaces, Carmela Bogman places the emphasis on people with projects that are both artworks and design products. During the research period of the assignment, Carmela discovered that everything within MN is about balance: balance between people working for the pensions and people who receive them, balance between young and old, balance between work and home, balancing life in general... She wanted to develop something that “forced” people to actively create balance. She created an artwork/piece of furniture that she called Tumble Seed. It is a stool that moves loosely in the office space, waiting for a user to restore the balance. Like a flower seed moving in the wind, waiting to root in the right place.

**The role of the A&B organisation:** Art Partner saw the opportunity to work together with MN on this subject and made the offer, selected the artist, created an Inspiration Team, managed the process during the initiative as well as the contact with the company, carried out the financial management (making the offer, make sure the budget is respected, paying the artists, etc.) and dealt with the communications and public relation opportunities

**Results:** The collaboration led to pride, fun, a new MN design object, a co-creation experience, and free publicity for MN, for the artist and for Art Partner. MN finally decided to order twenty Tumble Seeds instead of two or three. Carmela Bogman was invited to show it at the Dutch Design Week in Eindhoven and was nominated for the Frame MOOOI Award in Milan at *Salone del Mobile*.

Cultuur-Ondernemen (Culture-Entrepreneurship) supports artists, creatives and cultural institutions that are looking for more profit out of their entrepreneurship. C-O achieves that goal by providing knowledge transfer on entrepreneurship and by providing financing opportunities.

It collects knowledge and experience on entrepreneurship and transfers it through training, coaching, meetings and conferences. As part of entrepreneurship, it develops markets for the knowledge transfer on creative processes and products by the cultural sector back into business and the public sector. To this end, it develops and implements projects where artistic interventions take place in public organisations and companies.

C-O has many years of experience in providing artists with low rent micro credit and provides guarantees for bank loans to the cultural and creative sector. It develops or partners with new financing opportunities such as crowdfunding and investment funds for the cultural and creative sector. It also assists cultural organisations in finding funding sources and sponsorship, as well as matches them with experts from the business sector that help them address their organisational and funding issues.

### Expert Programme: School Author and Rob van Schaik

**Date and duration:** Since 1996 (Expert Programme)

**The initiative:** Cultuur-Ondernemen's Expert Programme offers managers from the cultural sector the possibility to be assisted by an expert from the business world in dealing with specific organisational challenges they face. The objective of the programme is to connect the business world to the arts, to stimulate an exchange of knowledge. During the collaboration, which usually lasts up to 6 months, the consultant from the business sector provides the cultural institution with his/her expertise on a voluntary basis. C-O runs an expert pool with some 100 advisors from several business sectors. Advice can vary depending on the cultural institutions' needs, ranging from management advice, to human resources issues, to financial or legal issues.

Since its creation in 1996, the Expert Programme has involved many cultural institutions of different types and fields (theatres, museums, cultural organisations, private cultural foundations). An example of the collaborations established within the Expert Programme is the case of the School Author. Annemiek Neefjes, its Director, aims to encourage the reading among children by connecting them to a professional author, to talk about the books and come together, to create stories together with real children's book authors. Resulting from this, ten schools in Amsterdam had their own writer —among which well known and successful authors such as Lydia Rood, Charles Eykman or Selma Noort— working within their building. The project was very successful and Annemiek Neefjes was awarded a medal by the Association for Literature for her commitment to the promotion of reading in schools, especially in neighborhoods facing cultural challenges. Willing to expand her activities all over the Netherlands, Annemiek Neefjes turned to the expert programme of Cultuur-Ondernemen. C-O paired her with Rob van Schaik, expert on Cultural Entrepreneurship and whose advice gave a boost and made her business model stronger, as well as helped her in discussions with potential financial sponsors.

**The role of the A&B organisation:** C-O is responsible for the match-making between the cultural organisation and the business expert —it analyses the demand from the cultural institution and looks through its database of experts for the most suitable specialist to assist it—, the coordination —it set up the first



meeting to launch the cooperation and supervises the consultancy phase—, the evaluation and the reporting of the project

**Results:** Over the years, more than 100 matches have been carried out by C-O. Both parties find it extremely useful to have an exchange of expertise. The cultural organisation benefits enormously of the free consultancy from their business partner, as their help is often related to business strategy, new policy developments, etc. The effects may also reach the local community or even have a national dimension depending on the outreach of the cultural organisations. In the case of School Author, the collaboration led to a new business plan for the cultural organisation and successful exchange of ideas between the art organisation and the expert.

Expert Rob van Schaik: "It was an inspiration to work with a client who was not easy to convince. The quality of the debate and the outcome were also a benefit for me as a consultant, it is nice to see that the end result is not alone on paper, but that it is fully integrated in mission of the organisation."

Annemiek Neefjes, director of the School Author: "Thanks to the expert programme of Cultuur-Ondernemen, the foundation can take the next step in its development. A new business plan is written, the result of many development meetings. Our organisation has grown and our skills have improved."

### Projects in the healthcare sector: The Experience

**Date and duration:** projects developed yearly; initiative with The Experience from 2006 to 2010

**The initiative:** C-O sees a need for renewal, innovation, and a different approach to working in the healthcare sector, in which themes such as empowerment/activation of clients, increasing the quality of life, creating innovative approaches for staff or the creation of an inspirational working and living environment are often an issue. C-O develops 5-10 of projects per year in which artists from all disciplines help healthcare organisations to face their challenges in different domains such as disabled people, psychiatry and care for the elderly. Sometimes experience with the target group is required, sometimes it is not desirable. The balance between the attention to the human process and the artistic quality and process is important. Sometimes artists even live for a certain period of time within the care facility.

An example of such projects took place at The Experience, a travelling entertainment centre specially created for people with severe multiple disabilities and profound dementia and their families, to provide them together an unforgettable day/experience. A group of 20 artists designed and created the fairytale rooms where guests are received and all their senses stimulated. The rooms contain elements such as hug objects, colours, lights, smoke and rocking beds. "The power of the artists is that their thoughts are different from daily life, they do not focus on the healthcare issues but try to make something beautiful," says Berry Holtslag, director of The Experience. "People often lie in bed, artists recognised the ceiling as a possible canvas".

**The role of the A&B organisation:** C-O works as an intermediary organisation connecting artists with the institutions from healthcare sector.

**Results:** Artistic work or products are presented or integrated in the healthcare sector, artists gain experience in a different field, and new working environments are developed with possibilities for them to have new sources of income.

Operatie frisse peper is on a mission to 'move' people in organisations. It helps organisations with change management and social innovation by developing an action programme for their employees. The programme combines industrial & organisational psychology, process management/ organisational management and artistic interventions. Operatie frisse peper accompanies participants in its programmes through 5 phases: 1) creating a foundation for change, 2) kick-off of the programme / starting point, 3) learning by doing (for example, training), 4) one for all and all for one, and 5) lock the change (for example, new skills, mindset and knowledge). Operatie frisse peper works together with musicians, actors, dancers, poets, cartoon artists, etc., using artistic interventions to create new experiences, insights and inspiration.

### Action programme “sustainability of personnel”

**Date and duration:** 2013 (5 workshops were held in March, April, May, June and August)

**The initiative:** In 2013, Operatie frisse peper organised 5 workshops, each of them gathering 8–10 entrepreneurs working in the field of transport and logistics. All the companies were located in North Brabant (South of The Netherlands) and none of them had been previously engaged with de cultural sector. In total, approximately 30 companies participated in the initiative by sending one employee —Human Resources manager or director—.

The main objectives of the initiative were to facilitate change management and change of mindsets and attitudes, as well as to learn skills and develop competences. The initiative was also intended to show the positive effects of using arts in businesses.

Carried out in collaboration with 1 psychologist, 1 advisor —economy and marketing— and 3 artists —actors and musicians from Lijther Dichter, a band that tailors its performances and creates music for theatre, festivals and private parties—, the workshops addressed the topic of sustainability of personnel by asking 3 questions: why?, how?, and what? The answers to these questions were given by combining psychology, economy and art.

During the workshops, the artists performed a piece of theatre in which songs dealt with managers and employees' feelings and conversations represented dialogues between them in relation to their attitude towards work: the manager wanted to change the employees' behaviour, but these did not feel inspired to do so. The use of this method enabled the audience to experience the situation as an observer instead of as participant, thus developing insights and emotions that inspire them to try different approaches in their work. After the play, the group talked about it and came up with an action-plan to start initiatives within their organisations.

**The role of the A&B organisation:** Operatie frisse peper gathered the assignments, developed the programme, participated in it as project leaders and trainers, worked together with the artists and ensured that the insights given were used to reach the goal of the company.

**Results:** the initiative will continue developing since, after the workshops, at least 6 organisations were interested in developing a project in 2014 to use artistic interventions to make a change in their organisation. The workshops provided the participants with insights, facilitated a change in their mindsets, and helped them to develop skills and attitudes. On the other hand, companies improve their profits by reducing sickness-related absences, by having happier and more committed employees who work smarter and more effective, etc.

# POLAND

EGER Foundation ([www.egerfundacja.pl](http://www.egerfundacja.pl))

EGER Foundation was set up in May 2012 in order to build effective partnerships between business and culture through various activities, including fundraising and cultural actions. Through projects carried out in Poland and abroad, EGER Foundation wants to show the benefits that culture can bring to the private sector as well as the importance of this partnership in the light of shaping social identity and social engagement. EGER Foundation wants every project to symbolise a meeting, a dialogue between representatives of both sectors. This innovative approach allows them to use the full potential coming from a creative collision of two seemingly separate worlds – business and culture.

[wspieramkulture.pl](http://wspieramkulture.pl)

**Date and duration:** Since December 2012

**The initiative:** [wspieramkulture.pl](http://wspieramkulture.pl) (which could be translated into English as “I support culture”) is Poland's first crowdfunding website dedicated exclusively to cultural initiatives. It was created not only to promote and support valuable cultural projects but also to build a unique community of people who love arts. The platform is open to wide groups of people sharing an interest in culture, both as active creators or just as admirers and followers. Artists using [wspieramkulture.pl](http://wspieramkulture.pl) to raise funds for their projects have different backgrounds and profiles: amateurs, acknowledged professionals, representing themselves or whole communities, artistic groups, etc.

[Wspieramkulture.pl](http://Wspieramkulture.pl) is a place where users can submit their cultural project, collect funds, find a patron or support promising artists. The main aim is to create a solid internet platform enabling creators to produce their artistic initiatives by receiving financial support from different sources. Thanks to private supporters (individuals and/or companies, very often remaining anonymous), professional artists or amateurs have the chance to pursue their dreams. Enterprises are welcome to support cultural initiatives via [wspieramkulture.pl](http://wspieramkulture.pl). For some of them, the website has already started to play the role of a “contact book” where to find the suitable initiative they want to support as a CSR action. Companies using the platform have different backgrounds and represent both the local and national industry.

**The role of the A&B organisation:** EGER Foundation is the creator and the coordinator of [wspieramkulture.pl](http://wspieramkulture.pl); their team administrates the website, collaborates with the artists, helps them promote their project, etc. EGER Foundation financed the setting up of the project thanks to private donations coming from private companies. Nowadays, the platform is maintained only through the fees obtained from the successful projects.

**Results:** Since its launch, [wspieramkulture.pl](http://wspieramkulture.pl) has gathered more than 200 artists and projects, of which more than 40 have turned out a success by collecting almost 300,000 PLN (73,513€<sup>39</sup>). So far [wspieramkulture.pl](http://wspieramkulture.pl) has had more than 110,000 unique users from Poland and abroad and 5,000 followers on Facebook.

The platform provides a space for dialogue between the culture and business sectors, facilitates collaborations within an interesting circle of organisations and individuals, promotes prestigious and

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<sup>39</sup> According to the exchange rate for January 2013 by the currency converter available on the European Commission's website [http://ec.europa.eu/budget/contracts\\_grants/info\\_contracts/infoeuro/infoeuro\\_en.cfm](http://ec.europa.eu/budget/contracts_grants/info_contracts/infoeuro/infoeuro_en.cfm)

innovative approaches coming from the use of online solutions, etc. For the business sector, [wspieramkulture.pl](http://wspieramkulture.pl) and the contact with artists opens a new and relatively easy way of finding interesting cultural initiatives deserving their support (CSR, public relations campaign). On the artists and creators' side, apart from the financial means they gather for their projects, the use of the platform requires them to learn how to "sell" their idea online. A well prepared and performed public relations campaign demands from creators special business-like skills.

NCK is a cultural institution with 60 years of tradition, under its present name since 2002. NCK concentrates on the development and professionalisation of the culture sector by raising the qualifications and skills of managers, animators and other professionals through a variety of trainings, education and exchange programmes (including post-graduate studies). Simultaneously, the National Centre for Culture maintains and promotes national and state traditions, promotes Polish cultural heritage as part of European cultural heritage, as well as advocates cultural education and interest in culture and art.

NCK launches and supports research projects, debates, conferences and seminars to promote effective implementation of cultural policy on various levels, creates and manages a platform documenting good practices in the field of cultural policy, collects research reports and monitors activities of the national and foreign cultural observatories and research institutions. Raise awareness activities also aim at stimulating synergies between arts and business.

NCK disseminates knowledge on culture (past and contemporary) through numerous publications, public campaigns, conferences and many specialised web portals which function as a rich source of knowledge and information. It supports cultural operators through grants or cooperation models and initiates programmes or events of a wide thematic scope. Its activities are designed to have a nation-wide character.

### Sponsorship workshops for A&B

**Date and duration:** September 2011 (3 days)

**The initiative:** Together with Confederation Lewiatan and Four Communications, NCK organised workshops aimed at professionalising culture sponsorship and improving the dialogue between the business and culture sectors. The main objective of the workshops was to provide both sectors with knowledge about sponsorship. Topics addressed included the definition of the concept, how it works, reasons for businesses to sponsor the arts, benefits for both parties, ethical partnerships, how to develop successful sponsorship actions, etc.

The workshops were divided into two parts. The first one-day workshop was devoted to the role of culture sponsorship in companies' marketing actions such as advertisements. The workshop was designed for people working in the business sector: public relations (PR) and marketing managers and specialists, advisory consultants, and all employees interested in PR and brand marketing. The second workshop, lasting two days, focused on the problem of acquiring and retaining sponsors. Participants in this workshop included employees from cultural institutions dealing with marketing and PR, cultural project managers, NGOs employees, fundraisers, advisory consultants, artists, and people looking for a sponsor to finance their cultural projects.

**The role of the A&B organisation:** NCK developed the idea of the workshops, organised them, recruited the participants and was in charge of the communication of the event. NCK cooperated with Four Communications, a British consulting company with experience in the field of culture sponsorship, which developed the content of the workshops and the training.

**Results:** Both sectors (arts and business) acquired knowledge about each other, developed a better understanding of the role of sponsorship as a tool for development for A&B sectors, and learned about the practical aspects of cooperation between A&B in terms of sponsorship.

## Conference “Creative Partnerships”

**Date and duration:** December 2011 (1 day)

**The initiative:** The practice of artistic interventions in businesses is relatively new in Poland. NCK wanted to show the capacity of such actions to stimulate innovation and better working processes and products in the context of Poland’s strategies to boost its competitiveness and set the terms for fruitful interdisciplinary actions. Within this context, the conference “Creative Partnerships” was organised in 2011 with three essential aims:

- Explain to the Polish audience what creative partnerships and artistic interventions are and how they contribute to innovation policies.
- Promote creative partnerships and artistic interventions through story telling.
- Raise awareness among public authorities, cultural institutions and businesses on the potential of creative partnerships and artistic interventions and gain their support for the development of these innovative practices.

The conference was aimed at gathering practitioners from all over Europe and highlighting good practices of creative partnerships, providing thereby a thorough overview on the existing activities and initiatives in the field. It targeted representatives from public authorities involved in innovation, regional development, employment and cultural policies, essentially from Poland; businesses; business schools; trade unions; employers’ associations; artists; art schools; art associations; and cultural institutions.

**The role of the A&B organisation:** The concept of the conference was jointly developed by KEA and NCK. NCK was responsible for the organisation and communication of the event, as well as the recruitment of participants.

**Results:** The conference showed different ways of conceiving and managing creative partnerships, as well as methods to stimulate innovation, innovative management processes and product development. The event considered forms of public support to promote creative partnerships as well. It also provided answers to artists and cultural institutions on the concept and its meaning for the practice of the arts. The conference facilitated networking and contacts between the different sectors and enhanced discussions and dialogue around this innovative subject. It helped to position NCK as a major driver for the development of creative partnerships in Poland.

## Cultural Projects Fair

**Date and duration:** November 2012 (1 day)

**The initiative:** Hosted by the prestigious Centre for Contemporary Art Ujazdowski Castle, the Cultural Projects Fair was organised to initiate/improve the dialogue between the culture and business sectors in order to facilitate the best and most effective cooperation between them. The event was also intended to educate both sectors on how to effectively cooperate as well as on how to create a networking space for businesses’ marketing and PR departments and for cultural events organisers.

A contest was launched and 25 cultural projects with the potential to interest the business sector were selected. Participation in the contest required possessing two years’ experience in project management or the project submitted to being conducted on a national level and at least for the third time. During the fair, the 25 participating organisations (NGOs and cultural public institutions from Poland) had the opportunity to present their projects to representatives of the business sector (heads of marketing and communication

departments; CSR, public relations, communication, human resources, and brand managers), media, and potential partners.

The event also included the debate “Effective cooperation of cultural events organisers and partners. From the sponsor formula to the partner formula”, in which representatives of the business and culture sector participated. Among the main topics dealt with were the change in the philosophy behind the cooperation (from a patron to a copartner/co-producer), the different languages used by the culture and business sectors (social aims versus company’s goals), how to go beyond financial assistance and broaden the forms of cooperation, long-term relations between business and culture, and the different aspects of good cooperation proposals.

**The role of the A&B organisation:** The event was organised by Think Tank, a Polish analysis centre, and NCK was one of the partners of the project. The role of NCK and the other cultural organisations involved was to invite cultural organisations to the event, create the terms for participation in the competition and the application form, and select the cultural projects to be presented in the fair. Think Tank was responsible for inviting the business sector and persuading the companies’ managers to attend the fair.

**Results:** The Cultural Project Fair was attended by approximately 100 participants, mostly from the cultural sector. Although almost 200 directors and managers from businesses’ marketing and communication departments had confirmed their presence, most of them did not attend the fair eventually. Participants from the business sector learned about cultural institutions’ plans, had the opportunity to find a project in line with their companies’ communication and sponsoring strategies, met new persons from the culture sector and learned about unconventional exchanges between the business and culture sectors that go beyond sponsoring. Participants from the culture sector had the opportunity to network with participants from the business sector (heads of communication and marketing departments) and learned about the businesses’ expectations in relation to cultural projects—which can be crucial when deciding the projects to be sponsored—. The debate offered the opportunity to discuss new models of cooperation and both sectors’ expectations towards each other. The event showed that, although arts and business work in different spheres, they also have things in common. In general, obstacles hindering their relation include the lack of knowledge about the other’s projects, the use of different criteria to evaluate them, or insufficient relations between professionals from both sectors.

## SPAIN

c2masi s.l. (c2+i) (<http://c2masi.wordpress.com> / [www.conexionesimprobables.com](http://www.conexionesimprobables.com))

c2+i is an organisation that promotes creative processes and new relationship areas between economics, culture and social organisations, committed to exploring new opportunities for the development of creative industries and helping to make other productive sectors and society in general more creative. Based on this idea of open and collaborative innovation, they develop programmes that aim for deeper innovation focused on strategies of cultural change, which may result in changes in attitudes and values, changes in organisational models or the creation of new products, services, materials or technologies.

*Conexiones improbables*: “Humanising software”

**Date and duration:** *Conexiones improbables* since 2010; initiative “Humanising software” from May 2011 to February 2012

**The initiative:** *Conexiones improbables* is a specific programme run by c2+i that introduces the arts and culture into strategic innovation processes; it promotes exploratory processes to innovate and transform organisations through artistically and culturally based experiences. Different formats are proposed to companies and organisations, from creative pills (3 months) to long collaborations (12 months).

The team involved in *Conexiones improbables* started in 2005 matching artists/creators with organisations; it has developed so far a genuine methodology that is the fruit of the experience of more than 100 collaborations. What characterises *Conexiones improbables* is its expertise in connecting A&B, from selecting the companies/organisations, helping them to establish their initial challenge, selecting the artists, supporting the whole process of cooperation, till helping to analyse and disseminating the results. c2+i / *Conexiones improbables* is also developing more and more trainings for artists wishing to get involved in this kind of collaborations.

The project Humanising software is based on a concern about usability and ergonomics in relation to interacting with information systems. Grupo i68, a software engineering company in San Sebastián that provides customised solutions for management innovation, wanted to develop a new interface enabling users of an information system to access it in order to perform the functions it has been assigned but without having to go through classic access points, such as a “menu” with strict options, or tasks leading to processes (BPM). In addition to this, the aim was to create an expert system whose intelligence emerges from human exchange and interaction, a system that can learn from and with users to facilitate their work.

*Conexiones improbables* initiated the collaboration between the company and Paola Tognazzi, choreographer and interactive audiovisual installations designer, whose work explores the sensuality of interactive systems and creates artistic experiences that physically and emotionally involve audiences and encourage the development of sensory awareness. Over a period of 9 months, they conducted various artistic/creative exercises and experiences that encouraged and fostered new perspectives in the research process. They used interactive systems that analysed data from body movements and transformed them into sound and visual perceptions enabling the user to communicate through its body by using new technologies.

**The role of the A&B organisation:** looking for public funding, selecting the company, helping to establish the challenge, following up the process of collaboration, analysing the results and disseminating them.



**Results:** Since 2010, more than 60 collaborations between artists/creators and organisations have been developed through *Conexiones improbables*. In the case of the initiative “Humanising Software”, the innovation process led to many ideas, out of which 32 were considered as valid and 3 selected and technically analysed to be implemented after the end of the collaboration with the artist. Currently, some of the ideas born during the project are being transposed to code.

# UNITED KINGDOM

## Arts & Business (England) (<http://artsandbusiness.bitc.org.uk>)

Arts & Business aims to encourage business to engage with the cultural sector because it believes that that will be good for business, good for the arts and good for the communities which they share. For business, it provides ideas and programmes that help to start, strengthen or deepen their cultural partnerships. These include specific programmes (such as volunteering programmes which place their staff as trustees of arts organisations), recognition activity (such as National annual awards), events where it can bring together key stakeholders (such as a roundtable conversation on the development of ethical sponsorship policies) and research (that helps to understand and shape how business/arts partnerships can develop).

Arts & Business was founded in 1976 to start to encourage private sector engagement in culture. At that time such engagement stood at about £600,000. Today it stands at just under £650,000,000. Its recent merger with Business in the Community brought together the expertise of the Arts & Business team within the wider function of Business in the Community.

### The Young Professionals on Arts Boards Programme and Deutsche Bank

**Date and duration:** Starting in July each year (Deutsche Bank's participation in the programme has taken place for the last 3 years)

**The initiative:** The Young Professionals on Arts Boards programme's objective is to provide rising young professionals with an opportunity to develop their skills. It aims to shape a new generation of business leaders who are keen to take an active role in their community by becoming a trustee or non-executive director of an arts or cultural charity. Arts & Business provides a structured platform for the individual to explore their role as a non-executive director and understand how they can best make an impact. It ensures that each individual is fully supported during their first year on a board, as well as provides a blended learning programme to encourage their professional and personal development.

Participants from the arts and culture sector are not-for-profit cultural organisations that will have gained charitable status either because of their promotion of the arts or because of their work within education (predominantly around cultural education). Among the many cultural organisations involved in the programme are Hackney Empire, motiroti, The Young Vic, Young Musicians Symphony Orchestra and London Bubble Theatre.

The programme also involves a wide range of business, but the particular case study selected concerns the financial services company Deutsche Bank<sup>40</sup>. Deutsche Bank has been a primary user of this programme over the last 3 years, in both London and Birmingham.

**The role of the A&B organisation:** Arts & Business created this programme as a development of its Board Bank programme, which it has run, and still runs, since the eighties. Arts & Business encourages businesses to engage with the programme, manages the training of the young people who join it and then matches them to prospective arts organisation boards.

**Results:** Charity boards benefit from the energy, commercial perspectives, networks and professional expertise of the individual while being able to harness corporate resources to support strong governance and

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<sup>40</sup> Deutsche Bank is widely involved with culture around the world (sponsorship, philanthropy, in-kind support, staff volunteering). In the UK, their partnerships have ranged from being a long term supporter of the education work of the Globe Theatre to headline sponsor of the Frieze Art Fair.

sustainable business models. Employers are able to access a unique learning environment to support their talent and future leaders in developing powerful new networks and exposure to leadership and governance thinking.

## The American Express Culture Card

**Date and duration:** Since 2000

**The initiative:** The American Express Culture Card gives employees of the financial services company American Express discounted entry to a variety of cultural organisations in London and the South East of England. The objective is two-fold. First, to encourage their staff to engage in their local cultural sector because of the value of what that might bring to their lives. Second, to provide a structured programme in which American Express can support local cultural organisations.

The cultural organisations involved in the American Express Culture Card —Victoria & Albert Museum, Royal Academy, London Zoo, Natural History Museum, Kommedia, Brighton Dome & Sussex Past— propose an attractive offer for the company's staff, obtaining in return financial support. American Express<sup>41</sup> takes part in the initiative both through the UK operation and the US Foundation.

**The role of the A & B organisation:** Arts & Business helped to adapt the American model for the Culture Card for American Express's UK operations and launched the card for them in 2000. Today, Arts & Business manages the programme, both in terms of developing the relationships with participating organisations and in facilitating the payments to all involved.

**Results:** Staff welfare for American Express and increased footfall for the participating cultural organisations. The programme was formally evaluated at the end of the first year and 98%% of American Express staff who responded to the survey felt that the programme was a good staff benefit. At the recent relaunch, one member of staff commented that the Culture Card was one of the best things that American Express did. Also remarkable is the duration of the initiative (12 years and still ongoing).

## Arts & Business Awards: VSM Husqvarna Viking Sewing Machines and Craftspace

**Date and duration:** Awards since 1978; partnership between VSM and Craftspace since 2006.

**The initiative:** The yearly Arts & Business Awards highlight the best partnerships between businesses and cultural organisations as well as individuals that voluntarily contribute to the cultural landscape of their communities. In the case of businesses, the awards are intended to inspire them to commit to the arts. The nine different categories of prizes reward remarkable initiatives in different fields such as CSR (A&B Corporate Responsibility Award), long-lasting relationships (BP A&B Long-term Partnership Award), sponsorship (A&B Sponsorship Award) or young professionals contributing to boards of arts/culture organisations (A&B Young Board Member of the Year Award)<sup>42</sup>.

In 2012, the partnership between VSM Husqvarna Viking Sewing Machines and Craftspace was awarded the A&B Project of the Year in England. VSM is a sewing machine wholesaler for the Swedish-based Husqvarna Viking sewing machine brand. Based in the West Midlands in England, they primarily sell

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<sup>41</sup> American Express has an exceptionally long history of supporting culture both within the US and internationally. Their programme to support the preservation of cultural heritage is well-known. They are widely credited for introducing the first example of Cause Related Marketing when they allotted a small percentage of card use income to help support the restoration of the Statue of Liberty in time for the centenary of the War of Independence.

<sup>42</sup> See <http://artsandbusiness.bitc.org.uk/awards-ab>.

sewing machines through trade fairs. Craftspace is a crafts development organisation with over 20 years' experience. It explores the role of crafts in diverse social and cultural settings and works to push boundaries and perceptions of crafts practice, presentation and learning. It also seeks to build relationships between artists, people and organisations.

Their partnership began in 2006 when VSM sponsored "Made in the Middle", Craftspace's triennial exhibition of the best of Midlands' crafts. VSM supported a textile residency, led by an artist and delivered by VSM staff to textile embroidery students from Birmingham City University. This offered VSM the benefits of forming useful links within the community and some valuable public relations. VSM wanted to test this first experience as a pilot project out of which to assess its value to the company. Six major projects have since taken place in partnership.

Initially, the main objective for VSM was to introduce and promote its sewing machine brands into new, innovative and vibrant situations. This gave them leverage in different artistic environments, culturally diverse settings and new industry partnerships as key tools in the crafts marketplace. Another key objective was to help grow confidence within their staff, ensuring they learn to use new products -creatively and confidently-, enabling staff to feel pride in the organisation for which they work, and gaining knowledge in the community they are based in.

Craftspace helped develop participatory projects, identify textile artists as partners, and build links with diverse community groups which would provide returns for both artists and VSM and through which VSM could make significant, valued and on-going relationships. The main objective for Craftspace was to forge a sustainable partnership with a corporate organisation for long term mutual benefit, a key objective in their fundraising strategy and business plan.

**The role of the A&B organisation:** A&B created and organises the A&B Awards; it also develops partnerships with different organisations and structures.

**Results:** Shortlisted and winning partnerships of the A&B Awards receive public recognition. A promotional campaign is organised to communicate and promote the awards, together with a dedicated event for the award-giving ceremony. In the case of the initiative selected, Arts & Business had no direct role in bringing VSM and Craftspace together but it helped to support the partnership by promoting it as an example of best practice.

On the other hand, the partnership with Craftspace has helped VSM to build their strong reputation and be recognised for its unique involvement with the arts, both generally and within their global organisation. Staff are energised and enthused by being part of an organisation which stands out from its competitors by doing something different, exemplified by large scale activities such as "Clothes Show Live". They feel pride by seeing the difference the company can make by using their resources in a positive way. Apart from having a profound effect on staff members, it has helped deepen the understanding of the wider community in which VSM operates. Through working in six diverse settings to date, the company staff has grown in confidence, adapting its teaching styles to suit the learner's needs by working with people from different cultural backgrounds. Artists help VSM push the boundaries of their product, so that staff learns new ways in which their products can function. The company staff has also developed truly symbiotic relationships with the artists introduced by Craftspace. Gaining new artistic collaborators is now a central objective of VSM continuing partnership with Craftspace.

A&B Cymru works with the corporate and creative sectors in Wales for their mutual benefit. It promotes and fosters partnerships between them through its charitable and trading arms. With offices in Cardiff and Llandudno, A&B Cymru administers a range of programmes that use the arts to address clear business objectives. Such partnerships help both sectors become stronger as well as benefit society in different ways.

### Wales & West Utilities Staff Arts-based Training

**Date and duration:** Since 2012

**The initiative:** Wales & West Utilities, a company working through Wales & the West of England as the deliverer of gas connection services, wanted to improve its staff's level of customer care. Arts & Business Cymru brokered a pilot programme of customer care training for Wales & West Utilities call centre staff using Act Now Creative Training. The objective was to introduce the business to the value of using the arts as a training method for staff. The training organisation chosen for this assignment was Act Now Creative Training, which delivers bespoke training to a variety of businesses using drama techniques to address specific issues among the workforce. Adrienne O'Sullivan, the principal trainer, is a professional actor with over 20 years' experience.

The initial project was extended during 2012 to include engineers who respond to gas emergencies. Using drama techniques in interactive, specially devised workshops, Adrienne O'Sullivan of Act Now has already developed the communication skills of almost 100 employees in South Wales.

**The role of the A&B organisation:** Arts & Business Cymru brokered the initial pilot project, introducing Wales & West Utilities to the concept of arts based training. A&B Cymru financially supported the pilot through its publicly funded Investment Programmes. The pilot was fully evaluated by A&B Cymru and further training arranged.

**Results:** The initiative has resulted in a tangible improvement in customer satisfaction and contributed to the Wales & West Utilities winning an industry award for Customer Care. The partnership continues and the training is now being extended to Wales & West Utilities' engineers in North Wales and the South West of England.

### Only Boys Aloud

**Date and duration:** Since 2010

**The initiative:** The project involves teenage boys in choral singing to promote health, discipline, raise the aspirations of young people in socially deprived areas and engage them in a cultural tradition of male voice choirs. Led by Musical Director, Tim Rhys-Evans, ten individual choirs rehearsed weekly in rugby clubs before coming together for a major concert at the National Eisteddfod of Wales 2010.

Only Boys Aloud now forms part of the Aloud Charity which also engages children under the age of 13 from across Wales in choral singing. The charity aims to educate and enthuse young people, giving them opportunities they would not otherwise experience. Only Boys Aloud have performed for HM The Queen at Buckingham Palace while Only Kids Aloud, another choir initiative by Aloud Charity, have sung under the baton of Valery Gergiev both in Wales & in St Petersburg.

Only Boys Aloud was sponsored by Principality<sup>43</sup>, a Wales' based building society with headquarters in Cardiff and High Street branches throughout the country. The company's involvement in the initiative could help to raise the business' profile within key target areas and strengthen its reputation as a business committed to communities, young people and the culture of Wales.

**The role of the A&B organisation:** Arts & Business Cymru brokered the initial sponsorship by Principality Building Society and encouraged the partnership through funding via its publicly funded Investment Programmes. As the level of sponsorship and depth of the partnership between the Aloud Charity & Principality has developed, A&B Cymru has remained closely involved with both partners.

**Results:** The results have exceeded both partners' initial expectations and the partnership continues to develop and grow. The project has continued thanks to increased private sector support from the Principality Building Society, which became the Only Boys Aloud main sponsor. The Only Boys Aloud choir went on to be a finalist in a UK television talent competition. It continues to develop with an annual "Academy" for the most musically gifted boys and has had a major impact on the mindset and aspirations of the participants. Some are now studying music & singing at national conservatoires. The partnership has won Principality awards and huge public profile.

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<sup>43</sup> The company had already been engaged with the arts and culture sector through sponsorship of National Eisteddfod of Wales.

Arts & Business Northern Ireland is an organisation that sits at the intersection of culture and commerce—a fault line fizzing with energy, ideas and creativity. A&B NI works with arts and businesses organisations to unlock creative potential for mutual benefit, to champion the role of creativity in the cultural and commercial sectors and drive performance and prosperity across the board.

A&B NI's key aims are to build the knowledge and capacity of the cultural sector to diversify its income, engage with the private sector and to stimulate philanthropy; to promote business performance through culture; to deliver inspiring advocacy, communications and thought leadership around partnership between commerce and culture; and to be an excellent and sustainable organisation.

### KPMG and the Royal Ulster Academy

**Date and duration:** Partnership since 2007; project “One day in the life of...” carried out in 2012/2013

**The initiative:** The partnership began in 2007, with KPMG—a global network of professional firms providing audit, tax, and advisory services—sponsoring the Royal Ulster Academy's (RUA) annual exhibition. RUA is a charity promoting traditional and contemporary approaches to the visual arts and constituting Northern Ireland's largest organisation of practicing visual artists. For KPMG, the key business opportunities were to raise corporate profile branding opportunities, provide corporate hospitality in a unique setting to selected clients, increase brand equity and fulfill CSR objectives through education and outreach activities. KPMG shares their belief in the value of education with the Royal Ulster Academy, which runs a comprehensive education programme in tandem with the annual exhibition, complementing KPMG's wider corporate social responsibility activities.

Sponsorship of the exhibition offers KPMG with a unique opportunity to reinforce its brand positioning in Northern Ireland. It has become an important facet of their integrated marketing strategy, delivering tangible effects on brand equity and helping to shift the perception of KPMG away from the provision of exclusively corporate services, towards a company that engages and supports the wider community.

Central to KPMG's CSR strategy is the desire to make a positive contribution to the wider community and to involve their employees in this. This was achieved through the project “One day in the life of...” devised with the RUA. Other objectives of the project were to strengthen the partnership between KPMG and the RUA and offer young children an opportunity to engage with an artist and be inspired and learn out of the classroom, increasing their self confidence and instill a sense of pride in their achievements.

The innovative photography project was aimed at primary a group of pupils in schools with whom KPMG already works. Each group took part in a guided tour of the RUA's Annual Exhibition at the Ulster Museum and attended a series of workshops after which every child received their own disposable camera and a simple brief: “go out and take photographs of your area, friends and family -the places and people you call home”. When the films were developed, each pupil selected their best image which was enlarged, professionally framed and presented for exhibition at the RUA's premises. Internationally renowned photographer Paul Seawright then selected a winning photograph from each school which he felt best captured the project theme -these four images were given pride of place at the entrance wall to the show.

**The role of the A & B organisation:** A&B NI ignited this partnership by bringing both parties together. A&B NI has also supported the development of the various layers to the relationship by match funding some of the creative projects they have developed under their A&B NI Investment programme.

**Results:** For the Royal Ulster Academy, the partnership with KPMG has provided a solid financial backbone upon which subsequent grant applications could be hinged. The partnership has allowed the RUA to expand and diversify its programme of activities, modernise promotional/printed material and ensure that they are seen as a relevant organisation for contemporary artists in Northern Ireland, supporting the individual artist through sales and promotion of their work. Over 90 children participated directly in the project. The results and comments from all schools, children and parents were incredibly positive.

For KPMG, the partnership is fully embedded within the business strategy and meets several layers of business objectives. Among others, it is a tool to reward and cultivate valuable clients that impacts on the company's bottom line as well as a way of engaging staff in its sponsorship strategy—a more motivated, engaged workforce also undoubtedly impacts positively on the business and its profitability. The business has renewed its sponsorship with the RUA and another creative project is in development for 2013, in partnership with A&B NI.

The partnership won the Allianz Arts & Business NI Young People Award in January 2013 for this “One Day in the Life of...” project with young people.



## The Map Consortium ([www.mapconsortium.com](http://www.mapconsortium.com))

The Map Consortium are artist-facilitators designing and leading creative professional development and culture change programmes. They work in the corporate, public, cultural and education sectors in the UK and internationally. They facilitate interventions that redefine the nature of work, establish connections between people and places, and create environments enabling dynamic relationships and new ways of thinking. For 10 years, The Map Consortium have worked with artistic and creative practice to make a difference to leadership, organisational culture, communication and collaborative working. Their initiatives range from single training events to larger residencies and interventions.

### Housework Counterpoint Programme

**Date and duration:** Since 2010 (9 days x 5 cohorts)

**The initiative:** To deliver Housework, the Map Consortium partners with the Royal Opera House (ROH) which is located in London and considered one of the world's leading centres for performing arts —its performances include both traditional opera and new works by contemporary leading opera composers; and its artistic programme is also significant in pioneering new ways of engaging audiences, delivering education outreach, preserving heritage repertoire and nurturing British talent.

Housework is a unique creative training and development programme that designs bespoke creative interventions for business that draw on the world class talent of the Royal Opera House, including its ballet and opera companies and all the technical and management departments involved in presenting the work. Counterpoint is one of the bespoke commissioned programmes of Housework: a leadership programme designed specifically for and at the request of the banking and asset management company Investec<sup>44</sup>.

Counterpoint uses the performing arts to develop distinctive business performance. Multi-modal learning is key to the design and includes: access to the full range of top-ranking artists, management, operational and technical experts, front of house and back stage; witnessing rehearsals and master classes; attending performances; participating in dialogue sessions with world stars of ballet and opera; experiential workshops to build skills and create new work; performing pieces for an invited audience in the Royal Opera House; on the job application to practise what is being learned.

**The role of the A & B organisation:** The Map Consortium is the training company chosen by the Royal Opera House to partner with them in delivering Housework. Counterpoint was initiated by Investec and developed in collaboration with Head of Organisational Development at Investec, Caryn Solomon. The Map designs and delivers Counterpoint -the bulk of the work is directly delivered by Map artist facilitators, the Map also facilitates sessions involving artists and speakers from the Royal Opera House.

**Results:** Between April 2010 and the present, five runs of Counterpoint have been delivered with a total of 106 participants. Each of these players in turn directly impacts on the work of hundreds of others. On the business side, some of the benefits for Investec include: feedback on personality transformation of key heads of sections of operations that has quantitatively and qualitatively smoothed the path of some change management initiatives; providing tangible support for innovation initiatives; developing an ongoing “alumni” of the programme who at a senior level are driving the values and culture of the business in ways inspired by the programme and acting as ambassadors for its future development; a tangible way to enable key people to “get” and embody some of the businesses key brand values (e.g. Differentiate and Integrate);

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<sup>44</sup> Investec had already been involved with the cultural sector through sponsorship, training and interventions.

inspirational leadership being taken out to teams across the bank enabling market advantage through quality of attention, innovation and engagement; pride in the wider bank to be part of such a distinctive programme with a global arts leader; the fact that Investec's organisational development department were among the participants on the second run of the programme, drawing on the ethos and the methodologies experienced to expand and develop their own practice, ensures a long-term sustainable benefit for the bank. In addition to this, the success of Counterpoint has led to its adoption as a core part of Investec's leadership offer within the business. The programme is global and has enabled colleagues from different territories (UK, Channel Islands, SA and Australia) to come together to think, work and develop in a different way.

On the Royal Opera House side, Counterpoint ensured the viability of Housework as a programme that can open up new income streams making a significant contribution to the targets of the ROH development department; produced a substantial new project under the Housework banner that could take the wider programme to a new level and deepen and cement the partnership with Housework's design and delivery team, The Map; put the vision of Housework to the test, allowing full access to the house as a resource for organisational and professional corporate training; provided an imaginative and supplementary benefit of professional development for ROH employees who deliver modules; deepened and cemented the relationship with Investec; provided a benchmark of what is possible in the field of creative training not just for the Royal Opera House but for the wider field of practice, and as an off shoot of the process, many of the participants became new audience members for opera and ballet.

## ANNEX II: METHODOLOGY

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The elaboration of this study was guided by three main objectives: firstly, to identify successful and innovative A&B practices by A&B organisations in Europe through the elaboration of an inventory of A&B initiatives taking place in a selection of Member States; secondly, to establish a typology of A&B initiatives developed by A&B organisations; and thirdly, to highlight the role of A&B organisations in developing, fostering and communicating the A&B approach.

Since an exhaustive inventory of A&B initiatives in Europe would have not been possible with the economic and time resources available for this study within the project, the inventory of A&B initiatives that constitutes Annex I was therefore not intended to be exhaustive but to show the trends and the variety A&B initiatives in Europe. To this end the research team conducted extensive desk research and carried out a survey that was completed with more than 10 interviews.

The study was carried out between June 2013 and July 2014.

### Survey

Data on the A&B initiatives presented in the study was collected through a questionnaire prepared by KEA and completed with the inputs of the project partners. The questionnaire was divided into two main sections: the first section focused on the A&B organisations, whereas the second section was intended to gather information on the innovative and/or representative A&B initiatives they develop. The second section also included a preliminary list of A&B practices resulting from a short desk research carried out by KEA and completed during a brainstorming session with the project partners. The organisations participating in the survey were thus invited to either classify their selected A&B initiatives according to this preliminary listing, or suggest new categories of actions.

The questionnaire was sent to 103 organisations from 13 EU countries<sup>45</sup>, namely Belgium, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, the Netherlands, Poland, Spain, and United Kingdom. The selection of the countries was carried out in collaboration with the project partners and responded to the following criteria:

- EU countries;
- Project partners' countries;
- Geographical and size balance across the EU;
- Countries featuring a tradition of A&B initiatives;
- Countries with innovative cultural national/regional policies;

A total of 35 organisations responded to our survey, with 33 of them suggesting A&B initiatives for the inventory. The number of initiatives received and analysed was 70, out of which 37<sup>46</sup> were selected for the inventory on the basis of the following criteria:

- A&B initiatives involving an A&B organisation;
- A&B initiatives being currently implemented at the moment of the elaboration of the study, or which had taken place within the previous 5 years;
- A&B initiatives by A&B organisations active at the time of our research;
- Balance as regards the number of initiatives per country and per A&B organisation;
- Balance between the different categories of A&B initiatives.

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<sup>45</sup> The research was initially intended to cover 12 countries, but due to the lack of relevant data in some of them, notably Estonia and Greece, we decided to include an additional one: Ireland.

<sup>46</sup> Some of the A&B initiatives selected were regrouped and included in the inventory as one initiative with several examples to illustrate the description.

The main reasons for not including A&B initiatives in the inventory were the following: the respondent to the questionnaire was not able to provide the research team with enough information about the initiative (that was the case, for instance, of initiatives in early stages of development, or descriptions not detailed enough); initiatives not involving any A&B organisation in the process; or initiatives which were out of the scope of the study<sup>47</sup>. The A&B initiatives by A&B organisations that are so on a project basis are mentioned in Chapter 3 – A&B Organisations, but not in the inventory.

Information collected through the survey was completed with information obtained during interviews, and other relevant resources, such as extracted from the publications provided by the A&B organisations or available on the relevant websites.

The analysis of the A&B initiatives suggested by A&B organisations showed that the preliminary listing of actions included in the questionnaire did not illustrate completely their actual practices. In addition to this, the different criteria to which these preliminary listing of actions responded produced overlapping of concepts and made the categorisation of the A&B initiatives difficult. The typology that we present in the study was thus adapted to respond to one single criteria —the objective of A&B initiatives— and includes two new categories, training and awareness-raising, research and advocacy actions on A&B, which were not considered initially for the study, but which are however relevant in the process of facilitating and encouraging the A&B approach.

### **Organisations participating in the survey**

ADMICAL (FR)

Aportada (ES)

Art Partner (NL)

Arteconomy (BE)

Artlab (DK)

Arts & Business (UK)

Arts & Business Cymru (UK)

Arts & Business Northern Ireland (UK)

Arts in Business (DK)

ArtSense Oy Ltd (FI)

Business to Arts (IE)

C2+i (ES)

CAKI (DK)

CKO (DK)

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<sup>47</sup> KEA's delineation of cultural and creative industries (KEA 2006) distinguishes between the cultural sector (including the core arts field —visual arts, performing arts and heritage— and the cultural industries —film and video, television and radio, video games, music and books and press—) and the creative industries and activities (design, architecture and advertising), to which other related industries are associated (meaning those industries that rely on content production, such as for instance CD/DVD players or MP3 players manufacturers, or cinematographic supplies). The research team based its selection of A&B initiatives in this definition, considering for the inventory only those A&B initiatives involving actors from the cultural sector, not from the creative sector (for instance, design) or the related industries (for example, education).

Creative Estonia (EE)  
Cultuur-Ondernemen (NL)  
EGER Foundation (PL)  
Entrepart (FR)  
Fondation de France? (FR)  
Gent Creativa (ES)  
HUMAK (FI)  
InRoos Oy (FI)  
Karlback (DK)  
La Mandarina de Newton (ES)  
Leipziger Kulturpaten (DE)  
Monalisa (FR)  
Museum of Greek Folk Art (EL)  
NCK (PL)  
Novia University of Applied Sciences (FI)  
Operatie Frisse Peper (NL)  
Prométhéa (BE)  
Reinigungsgesellschaft (DE)  
Summa Artium (HU)  
The Map Consortium (UK)  
3x3 (DE)  
Nordkolleg Rendsburg (DE)

**Other organisations and experts contacted**

Creative Industries Network (FI)  
European Centre for Creative Economy (ECCE)  
Fondation de France (FR)  
Generalitat de Catalunya, Direcció General de Creació i Empreses Culturals (ES)  
HEC Paris (FR)  
Junta de Andalucía, Agencia Andaluza de Instituciones Culturales (ES)  
Ministry of Culture and Communication of France (FR)

Ministry of Culture and Sports, Hellenic Republic (EL)

Ministry of Culture of Estonia (EE)

Mr. Kai Lehtikainen (FI)

Mr. Roberto Gómez de la Iglesia (ES)

Ms. Ainhoa Grandes (ES)

Ms. Francesca Minghella (ES)

Nordkolleg Rendsburg GmbH (DE)

Reinigungsgesellschaft (DE)

TILLT (SE)

## Appendix 2

## EXPERIMENTING WITH ARTS & BUSINESS CONNECTIONS





## Introduction

All partners have set up experiments in which the cultural sector is linked to the corporate sector. In this context, each partner is free to develop and test their own innovative ideas and models for linking these sectors together. The experiments were carried out and evaluated by Connecting Arts and Business's partners. On this basis, guidelines, tips and recommendations have been formulated. These inspire and offer recommendations to other intermediaries attempting to link these sectors to be better prepared when organizing a new model. They can then learn from each other, avoid problems involving unnecessary costs and, above all, achieve innovative insights!

The description of all the experiments follow the same format so they are easy to compare with each other.

## Table of contents:

Name experiment: **Campaign and new platforms for meeting**

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Name experiment: **Commercial Advice at Conference experiment**

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Page: 5

Name experiment: **Macors Experiment**

From: Prométhéa (Belgium)

Page: 10

Name experiment: **Combine Project Auction "Club Funding" with a Crowdfunding Tool**

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Name experiment: **Het Zuidplein theater Rotterdam**

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Editor: Well Kömhoff

## Campaign and new platforms for meeting

### Core message

There are many good ideas to support linkages between arts and business. This experiment was a peer-to-peer dialogue based campaign, where the cultural institutions would share their good practices on private sector fundraising. The idea was that learning best practice between actors in the cultural sector is limited and could be strengthened by setting a new scene with the cultural and creative themselves on stage and CKO as facilitators and organisers.

We organised a number of these peer-to-peer events and from the final event at the Danish Cultural summit, we created a small video campaign.

What was learned from the peer-to-peer events has now been applied innovation actions targeted at the cultural sector.

Our experiment involved about two months of work, preceded by a weeks' work of ideas development and idea selection.

### Investment

- People needed: 2 people and a network in the culture sector.
- Time investment: 2 man months
- Length of experiment: 4 months
- Money: € 3.000
- Targetgroup: the cultural sector. In this experiment we had 2 cultural institutions, 2 cultural entrepreneurs, 2 event organisers, 1 municipal creative hub and one cultural industries business developer as our main partners. All in all some seventy cultural participants from these cultural sectors
- Tools needed: a network in the culture sector.

### Step by step

#### The brainstorm

We developed a very large number of ideas that could possibly work. We made good use of the publication '*Creating, innovating, disrupting through A&B organisations*' developed at an earlier stage in our project. Three ideas were pitched for external partners and the peer-to-peer events experiment was selected.

We selected three target groups in culture; cultural entrepreneurs, events and cultural institutions.

The brainstorm was focused on following criteria:

- It should likely result in strengthening the economic ties between the cultural and creative sector and other sectors
- Learnings from the experiments should be sustained into new actions if the experiment was successful
- It should not be complicated – we would try and pitch potential experiments for each other: What is it? Why do we do it? And who will benefit?

#### The test

The basic idea was very simple; we wanted the cultural and creative actors from the three groups on stage to pitch their best practice for each other and then later work together in groups. Our secondary aim in this was to listen to the examples and from that be able to be more specific on the needs of the groups. We used the first test event to build on the narrative and communication for

the campaign. This became more and more focused on innovation in business models for a sector that was already in many ways innovative. From the first test session in Roskilde, we wanted to take the campaign into a larger platform and to make communication material for the cultural industries. We planned an event at the Danish Summit for Culture – and the production of a small video campaign.

### The outcome

We developed the narrative for a small and easily comprehensible video production was lined out – and a creative entrepreneur and artist was paid to make and edit it.

We went to the Summit for Culture well in time to set up and brief everyone who was to give their examples from stage, make atmosphere pictures and a text for the video production. After the event, the material was edited and promoted at our sites with targeted newsletters to several thousands of recipients – most of which are related to the cultural and creative sector.

### Results

Already in the initial stages of the experiment we had a focus on giving the experiment a sustainable life. The keys to how we approach this in the future is;

- We design new activities from what we learned about the needs of the three different target groups; cultural entrepreneurs, cultural institutions and events.
- The learnings of the needs of these groups is also presented when we work with advocacy for better framework conditions of the cultural and creative sectors.
- Efforts to grow the business of cultural and creative entrepreneurs will be handled by our brand 'Creative Business Cup' (see [www.creativebusinesscup.com](http://www.creativebusinesscup.com)) In 2015 we aim at reaching 100+ entrepreneurs in DK alone and more than 1.000 across Europe.
- Efforts to develop stronger business models for events and event organisers will have its own resources under our innovation network for experience economy Invio (see <http://invio-net.dk/en/about-invio>)
- Efforts to develop stronger business models for cultural institutions will also have its own resources under our innovation network for experience economy Invio (see <http://invio-net.dk/en/about-invio>)
- Finally, the experiment with the ambassador network which we had to pause, may come to life again.



### Do's & don'ts

#### Do's

- Make sure you have a more specific target group in the cultural industries than just cultural institutions.
- Open the dialogue between the cultural institutions, cultural entrepreneurs, events and others in order to benefit from the learnings of each other.
- The report '*Creating, innovating, disrupting through A&B organisations*' is very suitable for getting many new ideas to build bridges between culture and other business sectors.
- Testing the ideas on potential partners was very fruitful.

- There is still a need to engage the cultural and creative industries actors in development of their business models.
- Let your target groups speak to each other, observe and learn about their needs from it.
- Don't be afraid to experiment.

#### Don'ts

- Don't forget to involve the cultural actors in the design process of the experiment when you have your goals and the first outline of the initiatives.

## Appendix

Moderated events peer-to-peer between cultural and creative actors.



The video material tells the stories of successful cultural actors and their practice in attracting private funding. Here the framing of cultural industries as highly innovative but with a need for business innovation is woven into the examples by the speaker / host. The video can be found at <https://www.youtube.com/watch?v=coSmF63XJcc> (in Danish).

## Cultuur-Ondernemen (The Netherlands)

### Commercial Advice at Conference experiment

#### Core message

Cultuur-Ondernemen (Culture- Entrepreneurship/C-O) linked up cultural institutions with experts with a background in the commercial sector. It did this by arranging brief advisory talks by three experts, each with different expertise, at a conference of the performing arts. Cultural institutions were able to register in advance, present their case and formulate questions and express a preference for a particular expert. The experts were specialists in their field (hospitality and catering, marketing, cultural entrepreneurship) with wide-ranging experience in the business world. They provided inspiration, new insights and served as a sounding board and adviser in order to enable the institution to reflect on the questions before finding the answers to them. Every cultural institution at the conference received an hour of advice.

The results and evaluations reveal that the experiment was a success. Institutions appreciate advice from the commercial sector and respond by taking action. It clearly demonstrates that there is a need to forge cooperative relationships with the commercial sector.

#### Investment

- People needed: Organizer, conference liaison officer and three experts
- Time investment: 31 hrs.
- Length of experiment: Four months of preparations and one day of conference
- Money: € 500
- Targetgroup: Cultural institutions with a focus on the performing arts
- Tools needed: Profiles of experts, format for reporting and conference registration system

#### Step by step

##### Preparatory work

**Step 1:** Inform conference organizers of the opportunity to have experts give advice to cultural institutions via C-O (the experiment). The specialist areas of the experts to be deployed are based on the specific conference themes. In this case, the background of the experts reflected the themes of hospitality and catering, cultural entrepreneurship and marketing.

**Step 2:** Identify experts within the C-O database willing to give advice at a conference on a voluntary basis. Details of any secondary conditions, such as expenses allowance, etc. will also be provided at this stage. Experts who agree then draw up their profile together with C-O. See the Appendix for a description of the experts' profiles.

**Step 3:** The conference organizers endorse the experiment by featuring it prominently in communications. This includes a description of the expert's specialist field and role as a sounding board and adviser. The main aim of the discussion is to reflect on the questions and issues formulated by the cultural institutions.

**Step 4:** The cultural institutions sign up to a timeslot offering an hour of advice from the desired expert. In this signing up process, the registration system or C-O will elicit some general information

regarding the cultural institution. The institution must clearly formulate its question/issue and provide any specific information the expert may need to know about the case they are presenting.

**Step 5:** This general and specific information is then entered into a pre-defined format and sent to the associated expert to enable him or her to prepare.

**Step 6:** Participants receive an e-mail detailing the location and timing of the discussion.

#### **At the conference itself:**

**Step 7:** Experts are referred to the location where the discussions will take place. In this process, any miscellaneous questions will also be answered.

**Step 8:** Thirty minutes before the start of the discussions, participating cultural institutions are sent a text message stating the following: *'At .... You have an advisory discussion with... at the following location... We look forward to meeting you soon. Kind regards...'*

**Step 9:** The experts provide advice and a report is compiled about it. C-O is sent the completed form to enable it to take any follow-up actions.

**Step 10:** The experts are thanked, presented with a small gift (e.g. a bottle of wine) and given an opportunity to claim travel expenses, etc.

#### **After the conference:**

**Step 11:** A telephone evaluation is conducted with the participating institutions on their experiences and the quality of the advice received.

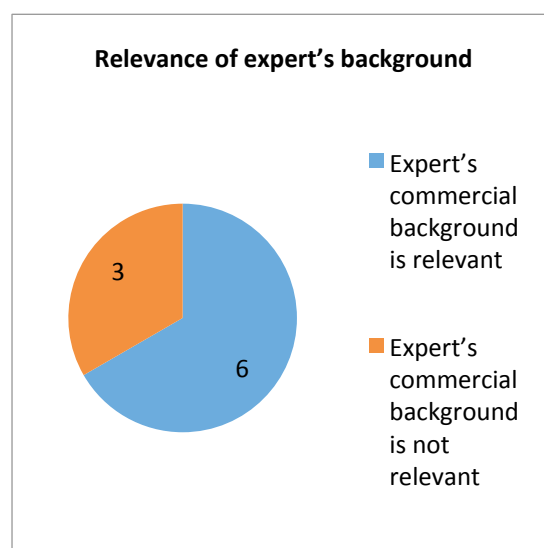
**Step 12:** Information from the evaluation is fed back to the conference organizers, experts and participants.

## **Results**

### **Is the background of the adviser an important factor in the advisory discussion?**

It can be argued that the commercial background of the expert is indeed an important factor in the advice given to the cultural institutions. In the evaluation, various institutions gave the following responses:

- *'It enables me to gain a perspective on my own problem and broaden my horizons'.*
- *'The background of the adviser proved helpful: the fresh perspective, different approach and tips meant that the advice was usable'.*
- *'I find advice from the commercial sector useful because the commercial market is more formal and does not beat about the bush. This is why people from the business community are so effective at doing this'.*



Other institutions said that the expert background was not of relevance because:

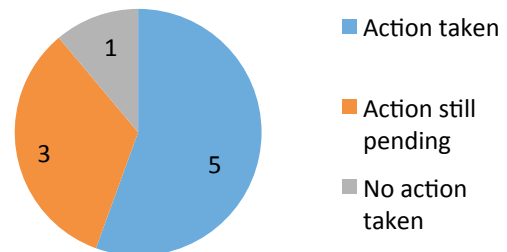
- *'It is not so much the expert's background that helps; it was mainly that I really enjoyed bouncing ideas around with an experienced partner. He understood me and was the right sounding board at the right moment'.*

### Can the organization put the advice into practice?

The majority of organizations are putting the advice into practice. Examples of this include:

- Conducting further research into the problem.
- Improving communications within a cultural institution, for example by having a member of marketing staff take part in another department's meeting in order to improve coordination.
- Having management and directors formulate a clearer vision.

### From Advice to Action



### What is the benefit of a potential relationship with the commercial sector?

The cultural institutions and the commercial sector both benefit from a cooperative relationship because this increases the exposure of both to their surrounding environment. Cultural institutions attempt to create an offering for the commercial sector. This can be a place to work, a special offer, a business gift or creative advice. In this case, the commercial sector primarily gives the institution improved name recognition and therefore increases its potential audience. Even more important is the knowledge the commercial sector has to offer. They have more experience of the commercial world and can teach cultural institutions how to manoeuvre more effectively within it. The commercial sector also often has the necessary financial resources to conduct research into demand across the region, for example. This enables a more effective response to this public demand. Armed with this knowledge, cultural institutions can respond, possibly in cooperation with the commercial sector, in order to increase recognition and the sale of services.

#### What cultural institutions can offer the commercial sector:

- Creativity
- Exposure
- Workspace
- A platform, numerous facilities and new locations

#### What the commercial sector can offer cultural institutions:

- Knowledge
- Resources for staging productions
- Exposure
- Bigger audiences

## Do's & don'ts

### Do's

- Ensure that participants formulate questions as specifically and clearly as possible in order to enable the discussion to focus immediately on the problem and explore it in greater depth.
- Encourage cultural institutions to expose their vulnerabilities in order to gain more from the advice.
- Ensure that institutions request advice on no more than two subjects.
- When compiling details of the background and cases presented by participants, attempt to collect as much specific information as possible. This may involve scheduling a meeting with the cultural institution in order to clarify the issue/question.
- Try to match the region where the commercial adviser is active with the region of the cultural institution to enable them to take advantage of each other's networks and possibly enter into a cooperative relationship or partnership.
- Recommend that the cultural institutions receive the advice in pairs so that the subjects can be discussed and ideas shared among colleagues at the cultural institution: two heads are better than one.
- Arrange monitoring and assessment at the cultural institutions in the initial months following the discussion. This increases the likelihood of people taking action and not being bogged down by their day-to-day work.
- Keep it simple and straightforward.
- Make use of the positive response from cultural institutions in promoting future conferences.
- Ensure that the experiment features prominently in the programme.
- Inform participants thirty minutes before they will need to attend for advice.

### Don'ts

- Avoid open or overarching questions that confuse the expert or force him or her to spend too much time gathering general information about the cultural institution.
- Arrange for the discussions to take place in a quiet area with no excessive noise or interruptions. This will have a beneficial effect on the discussion.
- Remember that the commercial sector is not the only one able to give advice. Other sectors that also attempt to mobilize large numbers of people, such as education and science, can also be a source of inspiration when deployed as experts.
- If the question is not clearly formulated, it will not be possible to participate in the advice.

## Appendix

### Expert profiles

- **Bas Knol**, expert in communications. Since 1990, he has worked in financial services (ABN-Amro/Aegon), specializing in product development, market research and communication at national and international level.
- **Willem Kevenaar**, expert in business projects (Brinks, ING, Rabobank). His practice focuses on solving issues that his clients – senior managers and executives – are unable to deal with successfully themselves.
- **Stef Frencken**, expert and founder of DaadVisie, a consultancy for entrepreneurs in hospitality and catering, the leisure sector and (semi-)government bodies.



### Macors Experiment

#### Core message

Prométhéa experimented a new way of connecting Arts & Business: it connected an artist with a business through an existing Art contest.

Nowadays some companies wish to offer an artist residency which can also be seen as an artistic intervention when it aims at transforming the company in a sustainable way. But they lack time and expertise to implement such activity that is not part of their core business. Associating with an existing Art contest organized by a renowned Art organization, allows them to take advantage of the Art organization expertise and reduces the time investment for the selection of the artist.

This experiment can be replicated for the mutual benefits of all parties.

#### Investment

##### Prométhéa:

- People needed: one person, coordinating the project
- Time investment: 60 working days

##### The company Macors

- People needed: one person coordinating the project
- Time investment:
  - 1 day jury
  - 2 days accommodation
  - More or less 200h employees during the residence
  - Money:
    - € 3.000 for the working hours
    - € 13.453 Equipment costs
    - Total: € 16.453



##### The art sector and the art contest: Mediatine prize:

- People needed: one person to coordinating the relations between the Company & the Art Contest
- Time investment: one day and a few hours to answer questions of the artist regarding the specificity of the prize
- Money: limited investment due to the pre-existing organization

##### The artist:

- People needed: one artist
- Time investment: 3 month of residence

## Step by step

### Implementation

- Macors is a building company who used to invite artists within its headquarters. For several reasons (lack of time & money due to heavy organization means), they had to stop those collaborations. Prométhéa offered Macors to connect with artists again.
- These new collaborations would take place in a strict framework:
  - The artist should be selected by contemporary art experts
  - The company has limited time to dedicate to the selection of the artist
  - The company will offer competencies and products - no cash
  - The company will offer the artist's accommodation
  - The artist will work in close collaboration with the employees of the company
  - The action should be recurrent
- Prométhéa made some research and consulted its network to find a solution.. It became obvious that associating with an existing contemporary art contest would be the best solution for Macors. Prométhéa selected two candidates:
  - Art Contest
  - Prix Mediatine by the Wolubilis center
- Macors met the two candidates. The Mediatine Prize perfectly fitted their needs so they decided to associate with them.
- After a first meeting, it was decided to create a new prize within the Mediatine prize: the Macors Prize.
- The agreement consisted in the following points :
  - The collaboration will allow the creation of new artworks using:
    - The company's equipment
    - The skills & expertise of Macors' employees (punctual)
    - The company's engine
  - Once the creation is complete, the artist will organize an exhibition in Macors' headquarters
  - Macors will pay for the exhibition costs
  - Macors and the Mediatine Prize will exchange their network (Media & Clients)
  - Macors, represented by Laurence Fontinois, will take part in the jury
  - The artworks created belong to the artist
  - Macors will pay for the artist accommodation during his stay
- Signing an agreement contract

### Choosing the Artist

- Call for Artists, coordinated by the Mediatine Prize by Wollubilis. The first year of collaboration, the Wolubilis center communicated on the new Macors Prize. Afterwards, no extra hours were occurred by the new activity.
- The Mediatine Prize received the applications and sorted them out
- The Wolubilis center organized the Jury for the Mediatine Prize. Meeting one day a year, the Jury is composed of different experts<sup>1</sup> from the contemporary art scene. Choice of the artists: the Jury helps Macors to choose an artist.
- Inauguration of the exhibition of the winners & selected artists (public authorities are invited & the event gets a good press).

### Artist Intervention

- Macors got in touch with the selected artist and organized the accommodation. Macors paid for housing near the company's headquarters to facilitate the artist involvement (2 days work).
- The company prepared clear guidelines for the artist's use of equipment & employees working hours.
- Internal communication about the artist & the project before the artist arrives is crucial. The introduction of the artist to the whole team allows him to explain his demarche.
- During the performance:
  - It's important to have one coordinator who allocates the working hours
  - The company has to provide some free time for the employees to work with the artist. Different skills are involved, depending on the artist's needs. He can use the employees' skills but also the contacts of the purchasing manager and subcontractors.
  - The artist becomes a real component of the team for a few months. He comes to work every day.
- The artist & the company work together to create the final exhibition.

### What's Next ?

- The artworks created during the residency became the property of the artist.
- Following his work at Macors, the artist received a grant to work in the USA in the printed image sector.
- For Macors, it was not a one shot; it was a long term project, aiming at transforming the company. It was meant to change the company's DNA!

## Results

### For the company?

- Extraordinary gain in time, money & expertise to associate with an existing art contest. The entire coordination of the selection of the artist is organized by the Mediatine prize.
- Motivation of the company's employees
  - The intervention strengthens the team spirit. This team spirit is very important in Macors' values.
  - It's an improvement of the work environment. Many employees have fun helping the artist.
  - It can influence the way the employees are seeing their work, showing them that their skills can be used in other fields than their own
  - It can stimulate their creativity towards their future clients, develop their creativity potential (which is a differentiation factor for Macors)
  - Make the employees realize that art is not that out of reach and can be found in everyday's life.
- Relations with the clients
  - The experience of artist residency can serve employees during their contacts with clients
  - The artist's exhibition in the company's headquarters is a great opportunity to get in touch with the clients.
- Image of the company



- Marketing campaign towards the clients: the artistic intervention gives Macors a way to differentiate from other building companies.

#### **For the Artist?**

- Unique experience
- Possibility to create in a new environment with new challenges & new resources which stimulates creativity
- Use & learning of techniques out of reach in another context and help from the employees to use them
- Pushing the artist's work to another level
- The artist creates new pieces that belong to him. He can sell them afterwards if he wants to. His artistic heritage is thereby extended.
- The artist has the chance to organize a personal exhibition. This is rare for a young artist and it allows him to think of a whole concept (versus a few pieces in a collective exhibition). This personal exhibition is also the chance to contact new future clients.

#### **For the Contemporary Art contest ?**

- New prize to support a young Belgian contemporary artist. The Macors prize is very interesting because it offers something different than the other prizes (it's not only money or exhibitions).
- It creates diversity among the different Mediatine Prizes (it's not only public funds anymore)

### **Do's & don'ts**

#### **Do's**

- Prepare clear guidelines for the artist's use of equipment & working hours of the employees. Limits have to be set up.
- Ask the artist to be really involved. He should come to work every day in order to be respected by the employees and to give a good perception of him.
- Create a climate of mutual trust between the company and the artist.
- Associate with an existing contest > gain of time (you don't have to do it yourself), expertise (you're surrounded by experts), credibility (the contest has done his proofs by the past)
- Involve each employee as much as possible. Create a mission related to the artist residency for each employee (as far as possible).
- Set up a planning with clear deadlines.
- Choose a coordinator into the company, someone who will monitor the artist residency (in terms of expenditures, working hours, artist needs, etc.)
- Organize an exhibition. Communicate about the artistic intervention.

#### **Don'ts**

- Don't choose a company's coordinator who isn't open to the way of thinking of the creative world.
- Don't isolate the artistic intervention from the company's activities.
- Don't leave the artist alone. He needs to be supported and listened to.
- Do not intervene in the artist's freedom. The artist shouldn't feel forced into anything.
- Don't choose an artist who won't be able to fit into the company's work environment. Mistakes are always possible.
- Don't forget to formalize the intervention in a contract agreement.

## Appendix

Eric Van Essche, director of the ISELP, Visual Art commission representative, President of the Jury; Christophe Alix, Director of the Image School “le 75”; Sandra Amboldi, representative of the cultural department of Woluwe-St-Lambert; Laurence Dervaux, artist; Laurence Fontinois, Visual art representative at Macors sprl; Paul Gonze, artist; Tania Nasielski, Art actions & partnership manager at la Sofam; Pascale Salesse, director of la Centrale for contemporary art; Sammy Serneels, Visual Art manager at la Cocof; Estelle Spoto, journalist at l'Agenda Magazine; Solange Wonner, director of Centre culturel Wolubilis

## Summa Atrium (Hongarije)

### **Combine Project Auction “Club Funding” with a Crowdfunding Tool**

#### Core message

Summa Artium organized its traditional Maecenas Day cultural project auction in cooperation with a crowdfunding portal. The auction served as the launching event of 9 arts projects on the crowdfunding site, enabling the projects to raise a substantial part of their goal, and leaving the remaining part to be gathered on the portal. The main aim was to attract companies back to the auction and let them become main sponsors, while several smaller sum contributions add up to enable the accomplishment of the projects. This way companies that withdrew from the cultural sponsorship scene during the past few years, would be reactivated with crowdfunding assistance, all to the benefit of the cultural sphere.

Summa Artium has been organizing the Maecenas Day Gala event annually since 2005. Its main purpose is to propagate the cause of private and corporate support for culture. The original concept was an award ceremony to honour companies and business individuals excelling in supporting or partnering with the arts. Already at the first event the award ceremony was complemented with a cultural project auction in the second part of the event, to further popularize the practice of the theme of the event. Gradually, during the years the auction became the weightier part, and in 2008 the organizers decided to change the order of the two parts, presenting the auction in the first half of the evening. The auction is unusual in that after the highest bid is made and the project is “bought”, smaller sum contributors can join the main sponsor, often adding an overall amount that matches or even exceeds the main sponsor’s contribution. Until 2008-2009, the main sponsors were corporations, joined by SME companies and individuals as co-sponsors or donors. Summa Artium was successful in maintaining a circle of businesses and individuals that always took part in the auction, accomplishing a “club funding” phenomenon.

As a result of the financial crisis and new corporate tax laws in supporting the arts, the number of bidding corporations decreased dramatically on the 2009 and 2010 auctions, going down to just one corporation in 2011. Fortunately individual bidders filled the “corporate vacuum”, raised their contributions and the auction totalled almost the same amount as in previous years. However, a

warning sign was that by 2011 the number of actively bidding individuals fell back to the third of the previous year.

With all this in mind, Summa Artium decided to skip the auction in 2012 (had a minor award giving event), and return with a renewed experiment that would bring back corporate interest to sponsoring cultural projects and eliminate or lessen the possible failure if a project does not get sufficient support during the auction. The experiment was to combine the club funding type auction event with a crowdfunding tool, whereby opening up the possibility to support the auction projects with small amounts to anybody interested, and extending the time span from the 1 hour auction to 90 days on the crowdfunding site. The timing of Macenas Day was moved from the annual end of the year to the first quarter of the year, thus the 2013 event was held in March 2014. The crowdfunding tool is a newly launched portal called adjukossze.hu (let's give it together), operated by NIOK (Non-profit Information and Education Center Foundation), a long-time partner of Summa Artium. The portal's aim in the cooperation was to enrich its offer of overwhelmingly social projects with cultural ones, and to gain publicity and new funding users through the auction event.

Nine projects were selected for the auction, according to the usual guidelines: quality, a speciality feature, versatility (capital-countryside, added social cause, music-visual art-performing art-literature...), the ability for a reduced accomplishment on a lower budget, the ability to give back to a sponsor. The theory (based on an informal market research) was that corporations would be active if they could in the end help the accomplishment of the projects with a wider public involvement through the crowdfunding site. Summa Artium registered all nine projects on the crowdfunding site, and they were launched at the auction. Live projection of the site showed how the projects raised during the auction.



The result from the projects' point of view was more than satisfactory. All raised a substantial part of their goal, two even reached the full amount. However we considered the event a near failure because of the following outcomes:

- Corporations remained inactive during the auction, although many were represented at the event.
- It was a few most committed individuals and a few new partners who contributed to the projects.



- With one exception the projects did not make any effort for a crowdfunding campaign, and consequently, they raised very little on the crowdfunding site during the 90 days following the auction.
- Summa Artium still considered the concept viable and decided to go on with the experiment with the following adjustments:
- Include a consultation phase with representatives of major corporations prior to the selection of the auction projects. Besides asking their opinion about the projects, emphasize and convince them about the advantages of a crowdfunding campaign to match their contribution.
- Include selection criteria for the projects about the ability and willingness to conduct the crowdfunding campaign, if necessary after the auction.

These changes made the difference for the auction in February 2015. Following a six years break, corporations took a substantial part again, and with SME-s and individuals joining in, all of the nine projects were successful at the auction. One reached its full goal, five came very near, and three needs to collect about half of the amount on the crowdfunding site. With contrast to last year, these projects are eager to get their campaign going.

## Investment

- People needed: business experts for consultation, crowdfunding site staff, arts funding experts
- Time investment: 1200 working hours
- Length of experiment: 4 months preparations + 3 months crowdfunding
- Money: EUR 10.000
- Targetgroup: Cultural organisations, artists, corporate leaders, sme company owners, wealthy individuals, art collectors
- Tools needed: complex event organizing tools + crowdfunding site

## Step by step

### Preparatory work

**Step 1:** Set up an organizing-advisory committee that will also function as a jury and provide connections. It should include acclaimed business leaders and communication experts.

**Step 2:** Find a venue and time for the event.

**Step 3:** Identify the crowdfunding partner and agree on details – project selection and the conditions for the projects to continue raising funds there.

**Step 4:** Issue a call for projects to be auctioned (the deadline should be at least two months prior to the event). Be proactive and invite promising projects. Start consultations with corporate leaders and philanthropists – involve them in the selection process. Select the projects for the auction.

**Step 5:** Prepare a project presentation file for each project, working with the project owners. It should include a detailed presentation with photos and budget. Make short (60 sec. each) video spots to attractively present each project.

**Step 6:** Send out invitations to the auction. Make sure that invited guests can easily access information about the projects at least two weeks prior to the event. Select 20-30 probable

bidders among the guests (corporate and individual) and start a personalized campaign aimed at them, to make one or two projects attractive especially to them.

**Step 7:** Finalize all details (catering, technical, storyboard) with the venue and with stage personnel a week before the event.

**Step 8:** Send out information about the event to the press, arrange interviews...

**Step 9:** Upload all auction projects to the crowdfunding site, ready for activation.

#### **At the auction:**

**Step 10:** Make sure to get the highest possible bids. If possible, work with a professional auctioneer.

**Step 11:** Have hosts and hostesses assist you to collect bid statements that enable you to identify and to contact the bidders later.

#### **After the auction:**

**Step 12:** Communicate - Send out press information and put relevant information, video spots and photos on social media.

**Step 13:** Contact all bidders and try to collect the sum they offered as soon as possible.

**Step 14:** Inform all project owners about how and when they will receive their support and work with the crowdfunding site staff in helping them to launch their crowdfunding campaigns.

**Step 15:** Contract project owners and transfer the collected sum.

**Step 16:** Monitor the crowdfunding process.

**Step 17:** Monitor the accomplishment of the auction projects, assist in their partnering with their sponsors and inform all sponsors and donors about the process of their realization. Use social media.

**Step 18:** Start planning next year's auction...

## **Results**

Although there is no significant difference in the total collected sum for the projects during the two auctions, we consider the 2015 event far more successful than the 2014 auction. The results in numbers:

NUMBER OF	2014	2015
AUCTION PROJECTS	9	9
CORPORATIONS TO SUPPORT PROJECTS	0	3
SMEs TO SUPPORT PROJECTS	1	6
INDIVIDUALS TO SUPPORT PROJECTS	7	12
SUM CONTRIBUTED BY CORPORATIONS	EUR 0	EUR 8 750
SUM CONTRIBUTED BY SMEs	EUR 3 300	EUR 3 900
SUM CONTRIBUTED BY INDIVIDUALS	EUR 14 900	EUR 6 050
TOTAL SUPPORT DURING THE AUCTION	EUR 18 200	EUR 18 700
CROWDFUNDING DONATIONS	EUR 2 800	No data yet



We consider the most important result the return of corporations and SME's in greater numbers, and the growing number of bidding individuals. We are most grateful to the individual bidders though, who make their bids according to the needs – they let corporations and companies win, and become active when their participation is necessary. It is foreseeable already at this point that the projects will be far more successful in crowdfunding fundraising than they were last year.

## Do's & don'ts

### Do's

- Find and work with reliable partners: the crowdfunding site, the venue, the video-spot makers, the PR agency.
- Have a dedicated staff member for social media communication.
- Use your contacts to find and strengthen your network and involve highly acclaimed business leaders.
- Cooperate with business networks (such as the American Chamber of Commerce and the Association of Manufacturing Industry Owners in Hungary).
- Prepare carefully to make sure you can identify bidders after the auction.

### Don'ts

- Allow for longer than 2 minutes speeches at the event.
- Insert more than 3 short artistic performances during the event.
- Make longer than 60 second video spots.

## Appendix

Summa Artium was established at the end of 2003 to boost private support (business sponsorship and partnership and individual donations) for culture and the arts. It operates business consultation services, designated funds for individuals, a book club and a gallery, assists in corporate art programmes, maintains a circle of individuals interested in supporting culture, and issues a special weekly newsletter for its members. One of its most important programmes is the Maecenas Day Award Giving and Auction Gala. Since early 2004, Summa Artium has successfully mediated in arts and business/individual partnerships for nearly 400 projects.

- [www.summa-artium.hu](http://www.summa-artium.hu)
- Video spots of the nine auction projects and the nominees for the awards:  
<http://www.youtube.com/channel/UC-UsH-qF71-i8YujresSNFw/videos>
- The crowdfunding site: [www.adjukossze.hu](http://www.adjukossze.hu)

## National Centre for Culture (Polen)

### Culture-Business-Media Club

#### Core message

The National Centre for Culture in collaboration with one of Poland's largest insurance companies and a well-respected and popular social and political weekly magazine. We create a platform to exchange knowledge between the cultural, business and media communities.

The club's planned objectives:

- joint development of a programme of training courses and conferences intended to implement expertise in cultural sponsoring and the cooperation of cultural organisations with the business and media sectors, developing competencies in establishing dialogue between culture and business, and thus creating cultural managers;
- creation of a mechanism to engage business in supporting small cultural projects;
- creation and award of the Corporate Culture Responsibility Award for support of themed cultural projects;
- building a bank of "good practices", the accumulated "good practices" to be realised in the form of a publication;
- examining and recommending new legislative arrangements to facilitate the support of culture by business and the media;
- using cultural potential in supporting business activities.

#### Investment

- People needed: 2 persons for the whole duration plus 2-3 persons on workshop days.
- Time investment: 880 hours
- Length of experiment: A multi-year project. Start – September 2013
- Money: € 7000 (catering, coordination, evaluation, remuneration for instructors) paid by the National Centre for Culture.
- Targetgroup: Representatives of culture, the business community and the media.
- Tools needed: Computer, projector, sound system, microphones, camera

#### Step by step

##### Step 1

Sourcing business partner/s for the Club. First discussions with a business partner took place in September 2013. The Club was officially established in March 2014. In May 2014, a media partner also acceded to the Club.

##### Step 2

The Club's first initiative was to organise pilot workshops for cultural institutions on the preparation of effective sponsorship applications.

A meeting was held on 29 May 2014 in the Royal Łazienki Museum in Warsaw. In the workshop 27 participants took part. The workshop began with a theoretical introduction in the form of a lecture on the essence and development of the creative sector. Next, examples of cooperation between cultural institutions and business were presented based on activities of the Club's business partner.

The second part of the meeting consisted of table discussions with business representatives. The experts present were, among others, brand managers and CSR directors. During table discussions, workshop participants were able to learn secrets of preparing effective sponsorship applications and the selection criteria applied by business people.

The National Centre for Culture commissioned an external company to prepare an evaluation of the workshop. Questionnaires were sent to participants before and after the meeting in order to identify their expectations and impressions after the workshop.

Quotes from the evaluation:

"A meeting with a possibly large number of business representatives was expected, during which basic barriers of time and place would be overcome."

"In the opinion of the participants, the assumption of indicating the general direction in which institutions seeking cooperation with business organisations should go was fulfilled."

### Step 3

On account of the positive response following the first workshop for the representatives of culture it was decided to organise further workshops devoted to cross-sectoral cooperation. This time the Club decided to review promotion of cultural projects in the media and the resulting interrelations in the cooperation with business. Due to the varied characteristics of traditional and new media, it was decided to organise two separate meetings devoted to the media. A traditional media workshop (covering also patronage winning) took place in the Club's media partner's head office on 21 July 2014. The meeting consisted of a discussion panel and individual discussions with invited experts from the media. In the meeting 64 participants took part, representing cultural institutions and non-governmental organisations from all over Poland.

Participants' opinions:

"Very well organised and perfectly held workshops. Very useful knowledge, the only thing which could be improved is holding a cycle of meetings, for example, over 2 or 3 days."

"Case study – a separate part was lacking in which every panel participant or even some willing guests, would present / analyse the existing situation and indicate errors, alternative solutions, etc."

### Step 4:

The third workshop for institutions/organisations conducting cultural activities took place on 29 October 2014 in the headquarters of a business partner and were devoted to the second aspect related to the media – real effects of the virtual cooperation for business, culture and the media. In the workshop 58 participants took part. Traditionally, the meeting began with a short lecture which provided a theoretical basis for further discussion. The later part of the meeting consisted of a presentation, a discussion panel and several parallel workshops. The participants were able to familiarise themselves the nature of crowd funding, look behind the scenes of cooperation with bloggers or learn various ideas for communicating on the internet.

Participants' opinions:

*"The space for building contacts between culture and business is very much lacking in Poland. Some do not understand the needs of others, speak different languages and with difficulty, without the support of institutions [...] learn each other."*

*"I am left somewhat unsatisfied because of the inability*



*to participate in workshops 2-4. I suggest that part II on the same topic is organised again.”*

### Step 5:

In 2015, the workshops are to be held over two days and as with previous ones, they will raise various aspects of cross-sectoral activities. The first workshops will be held in March and will deal with the cohesion and communication of activities. Further workshops for business are also planned this year. The first workshop is to deal with the specific nature of cooperation with cultural institutions. According to this year's plans, new business members will be invited to the Club.

## Results

A cross-sectoral cooperation platform has been created. Thanks to the workshops, representatives of cultural institutions and NGO's have had an opportunity to know how applications for sponsorship, patronage and other forms of cooperation are perceived by business/the media. On the other hand, business and the media were able to hear which problems in communicating cultural institutions encounter in their attempts to establish cross-sectoral cooperation. Thus the meetings enabled the learning of mutual expectations. Furthermore, the platform enabled networking and establishing cross-sectoral contacts which may bear fruit in the form of new cross-sectoral projects. A total of 159 representatives from the cultural sector and more than 20 representatives from business and the media participated in the workshops.



An important achievement is also the Club's dynamic activity which in itself has become an example of cross-sectoral cooperation. Three large institutions representing various sectors proved that they are able to make decisions jointly and organise actions for the greater good.

## Do's & don'ts

### Do's

- The basic principle of partnership is applied by us in the Club's work. Each Club Member has the same rights and similar duties. As far as possible each, Club member also finances the Club's activities (if not directly, than indirectly, e.g. by making its premises for workshops available). All important Club decisions are made jointly.
- Each of the Club's parties has different priorities and methods of action, although all are motivated by similar objectives: the promotion of own business and the public good. In view of this it is necessary to seek solutions which will satisfy all parties involved. In planning Club activities, more time needs to be allowed for the decision-making stage rather than on developing actions of single-sector cooperation. Problems could even arise with issues such as the layout of invitations (e.g. differing brand books).
- Stereotypes need to be overcome. Business and the media are open to cooperation but only when approached in a professional manner, whilst not forgetting that people also work there.
- It is a good idea to organise Club members' meetings every month or two, to ensure that all have the same expectations towards the Club. Should any divergent opinions arise, regular meetings will allow compromises to be worked out.

- It is worth paying attention to the visual identification of the project. An ideal solution would be to design a bespoke logo, an invitation template and a workshop participation certificate.
- One must not forget about inviting new members. It is important that the Club continues to grow.
- In order to avoid unnecessary costs, workshops can be held in the Club members' offices. Thus savings can be made on the hire of rooms and it will also show that none of the sectors is hermetic and gladly invites representatives from other sectors.

#### Don'ts

- A business partner cannot be treated exclusively as a sponsor, a media partner as free-of-charge promotion, despite the fact that initially they themselves may only expect such relations. One cannot give up striving to create partnership relations between all Club members.
- One may not ignore minor matters. What may seem unimportant (e.g. the colour of decorations) for a cultural institution may be important for a business or media partner, for instance, on account of their competitor's colours.
- One cannot be upset by minor failures. Not everything is successful from the start. So far we have not been able to develop a code of best practices as Club's members are extremely busy, but we have not given up this idea. This year every training course will have training materials prepared which can be used as the basis for our "manual" of cross-sectoral cooperation.



#### Appendix





## Cultuur-Ondernemen (Nederland)

### Theater Zuidplein Rotterdam

#### Core message

Theater Zuidplein Rotterdam is moving to new premises in mid-2019. The Preliminary Design for this new building is now being drawn up. Something that is very close to the heart of the theatre's management is the integration of catering facilities into this new theatre, in the form of a food court. A food court is a collection of various small stalls offering fast, cheap but primarily tasty food. This will allow the management to improve the services offered to their multicultural target groups, and to generate new revenues. No food is currently sold in the theatre, so this concept is entirely new to the management. To better understand the potential and limitations of a food court, Theater Zuidplein has asked Cultuur-Ondernemen (C-O) to arrange for various experts from the business community to examine the issues involved. Cultuur-Ondernemen has brought together six experienced experts with the following specialisms: hospitality, architecture, developer of the food court concept, expert in catering operations, ethnic issues, and catering expert. After an introduction by the theatre's management, there was a substantive discussion and a "round table" discussion. Theater Zuidplein's various questions and issues that were unclear were listed in advance. This generated a lively and solution-oriented (pragmatic) discussion. The results enabled Theater Zuidplein to get some real work done within the Preliminary Design.



#### Investment

- People needed: Two organizers, one moderator, three cultural institutions, and five experts. Two people prepared the meeting, in which a total of ten people took part.
- Time investment: Four days of preparation for one person. Total including meeting: 55 hours
- Length of experiment: 4 days
- Budget: Five "thank-you gifts" for the experts, travel expenses, a dinner for ten (charged to the theatre), and the time invested by everyone involved.
- Source group: Cultural institutions as well as commercial artists
- Tools needed:
  - Briefing on the issues
  - Network of experts
  - Presentation of the cultural institution seeking advice, together with a clear formulation of its vision, mission, questions, problems and targets.
  - All of the information needed to sketch out a more workable picture of the issue, to enable the discussion and the "round table discussion" to proceed effectively and efficiently, and to deliver results for the institution in question.

## Step by Step:

### Prior to the experiment:

- Request details of the issue from the cultural institution. In this case, Theater Zuidplein Rotterdam. The submitted issue relates to the new food court at the new site. They are keen to find answers to the following questions:
  - What do the catering experts think of Theater Zuidplein's planned food court concept (central bar), in the context of the building's artistic function, as well as its location and function in the *Hart van Zuid* district.
  - Are there more cost-effective concepts that might be implemented?
  - What would be a realistic estimate of the number of visitors to the planned building, bearing in mind its location. Also, what is a realistic assessment of the food and beverage sales per visitor, given the target groups that visit the area?
  - Is there anything to say about the preferred opening hours of 7.00-24.00, and the desire to become the *Hart van Zuid*'s living room?
  - What is the minimum number of units/types of food needed to persuade the general public that you have an attractive location offering a sufficiently wide range of tasty snacks? In this connection, based on experience, would it be possible to comment on the size requirements?
- Cultuur-Ondernemen is seeking suitable experts from various disciplines to advise Theater Zuidplein.
- Cultuur-Ondernemen agrees the draft version of the programme with the management of Theater Zuidplein Rotterdam.
- The experts are given a briefing (over the telephone) by Cultuur-Ondernemen.
- Drawing on their individual expertise, the experts address the issue in question.
- The date and conditions are agreed with Theater Zuidplein
- Official invitations are sent to the experts

### The experiment itself on-site at Theater Zuidplein

- Short briefing about the afternoon's programme, between Theater Zuidplein and C-O.
- Reception for the experts.
- Official welcome for the experts and a brief introduction by C-O about the problem and about Theater Zuidplein.
- Personal introduction round by the experts, giving brief details of their professions and careers.
- The management of Theater Zuidplein gives a guided tour of the building. Details of the theatre's history, vision, mission and future plans are briefly explained.
- Presentation by Theater Zuidplein about the zoning plan and about the planned building's infrastructure (Z hall).
- Brief details about the future visitor experience.
- Brief response from the experts, giving their first impression of Theater Zuidplein.



### Dinner and advice

- C-O once again introduces the questions and leads the round-table discussion with the experts.
- The experts respond to questions, and to feedback from each other and from Theater Zuidplein. Each does so based on their own expertise.
- Conclusions are formulated by both C-O and by Theater Zuidplein.
- C-O and Theater Zuidplein acknowledge the experts' contributions, and present the "thank-you gifts".
- The experts depart.

### After the experiment:

- C-O prepares a report on the day's events and on the discussion
- C-O agrees the content of the report (such as photographs and texts) with Theater Zuidplein.
- If Theater Zuidplein is in agreement, these details will be sent to the experts, with thanks – once again – and a travel expenses form.

### Results

- For Theater Zuidplein: The management has a clear vision of where they stand in the process towards developing a new catering concept at their new site. In addition, all of the questions formulated in the briefing have been answered. This ensures that Theater Zuidplein has the specific tools needed to take the next step and, if necessary, to modify the new building's Preliminary Design.
- For the participating experts: While each of the experts has their own individual background, there is a strong unifying factor. In this case, that is specific expertise concerning catering concepts at a specific location. This enables them to expand their network, while providing them with new "rich" business relations. In addition, they can enjoy a fun, inspiring and substantive evening where they can openly discuss issues such as their own profession and successes, as well as less successful projects.
- For C-O presents itself as a mediator between cultural institutions and industry experts. The experiment confirms that each sector can reinforce the other. This success has means that C-O can adopt a prominent role in the area of "expert programmes" with a view to future commissions.





## Do's & Don'ts

### Do's

- Instruct the experts clearly about the content of the issues, so that they are well prepared for their meeting with the cultural institution
- Make sure that the institution's corporate culture, mission, vision, etc. are effectively communicated to the experts. This provides a common frame of reference. A guided tour or presentation (or both) makes it possible to provide more specific advice.
- State clearly, right from the start, that everything is up for discussion. Even things with which you disagree. This promotes dialogue and generates a safe, informal atmosphere. All of which makes it easier to share details of successes and of less successful projects.
- The moderator must ensure that anyone giving advice restricts this to the subject cited in the briefing.
- Hold a briefing and debriefing to check that the targets have been achieved. Is the client (in this case Theater Zuidplein) satisfied with the results. Do they have any tips?

### Don'ts

- Instead of accepting the first piece of advice that is given, be critical. Involve those sitting around the table in the discussion. What do you think of this advice? What would you do differently?
- Do not weigh up one piece of advice against another. Each piece of advice is sound, and is presented from the perspective of the individual's own professional background. So avoid value judgements, but remain curious and sincere.
- Make sure that details of the discussions are recorded in a variety of ways. For instance, in the form of photographs, audio recordings, minutes and film.
- Following that evening, no more communication from the organization. Make sure that the consultants are given feedback about the actual results of the advice provided. Not only do they appreciate this and find it interesting, but it also strengthens the relationship, boosts word-of-mouth advertising, and increases the chances that the expert's (or experts') services will be called upon again in the future.



Appendix



## Final tips from the experiments

During the course of the project, the partners of Connecting Arts and business have carried out different experiments to build bridges between artists and companies. The experiments ranging from artistic residences in companies to commercial advice to cultural operators to the combination of an auction with a company's crowd-funding tool to the creation of a platform to exchange knowledge have obtained excellent results and also have facilitated the pooling of knowledge on key methodological aspects to take into account when carrying out Arts & Business initiatives.

- ❖ Carefully select the **targets** of your actions: look at the whole creative sector (not only cultural operators) and other entrepreneurs.
- ❖ Preparing a well detailed **plan** is key for the success of the collaboration. Both artists and companies should be clearly briefed on the goals and scope of the case and even be involved in the design process. In addition to that, **clear guidelines** for the interventions must be prepared.
- ❖ Take advantage of existing dynamics in the **local ecosystem**: make use of existing resources and networks to avoid duplication of work.
- ❖ Design and implement **monitoring and assessment** tools to facilitate evidence based decisions and to increase the likelihood of the implementation of the project.
- ❖ Take care of the physical facilities: The **place** where the project is hosted should feature conditions appropriate to the activities to be carried out.
- ❖ Invest in a **good communication** plan, including when appropriate visual identity. Communication is essential to maximise the implementation and outcome of the artistic intervention for the company, the artist and the other operators involved.

## Appendix 3

## **Appendix 3**

### **Giving to Culture in Europe**

**A survey of methodologies for the study of corporate giving in Europe**



The following report was prepared as part of the '**Connecting Arts and Business**' project, which was carried out in the period 2013-2015 and was co-financed by the 2007-2013 cultural programme of the European Commission.

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## Introduction

Connecting Arts & Business is a project that seeks to unlock the potential of the cultural and creative sector through strengthening Arts&Business organisations. Arts & Business organisations connect the arts and business in many ways. Why is that important?

In the 2011 Green Paper *Unlocking the potential of the cultural and creative industries* by the European Commission it says: 'immaterial value increasingly determines material value, as consumers are looking for new and enriching "experiences". The ability to create social experiences and networking is now a factor of competitiveness."

"If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture.

There is a lot of untapped potential in the cultural and creative industries to create growth and jobs."

To unlock this untapped potential we need bridges between the cultural sector and the business world. Bridges that enable two-way traffic: expertise and funding going from the business sector towards the cultural sector, creativity and the ability to create new experiences from the cultural sector towards the business sector.

Arts&Business organisations provide such bridges. They are intermediary organisations providing expertise to facilitate the dialogue between the arts and business sectors. They understand the needs and assets of both sectors. They create partnerships between business and culture, raise awareness about those possibilities and organize training for both sides to this effect.

The recent economic crisis has resulted in big changes for the cultural sector. Governments have implemented severe budget cuts. This results in cultural institutions and artists to earn an increasingly large part of their turnover and income themselves from such sources as ticket sales and other sales, better management, fundraising, sponsorship, exchange and barter, and donations of time and money. As a result, both cultural institutions and performing artists devote an increasing proportion of their resources (expertise, time and money) to acquisition of that income and turnover.

Success in these endeavours depends on the one hand on the attitude and skills of the players in the cultural sector (the 'culture of asking'), and on the other on the generosity of the general public and of companies (the 'culture of giving').

Providing the cultural sector with help and encouragement in the performance of this task is a major item on the agenda of many governments. The government can promote these endeavours in a number of different ways:

- by fiscal measures that make giving in general, or giving to cultural objectives in particular, more attractive;
- by stimulating the culture of asking in the cultural sector (for example by knowledge transfer or training in particular skills)
- and by stimulating the culture of giving (for example by raising awareness of possible ways of donating to cultural objectives among potential donors and their intermediaries such as solicitors, banks and accountants).

No general overview has however yet been created at European level of the willingness to donate of the general public and companies, of the relevant fiscal measures taken and their effects, or of the extent to which the cultural sector is able to generate turnover and income in this way.



This brief exploratory study inventories the studies – in particular of the willingness to donate – that have been carried out in various countries, describes the research methods used and highlights the gaps in these investigations. We also list a number of best practices in this field, in particular (long-term) studies of the topics mentioned. The report ends with recommendations on how to set up larger-scale studies of these topics so as to generate greater insights into the culture of giving in Europe and into ways in which governments and cultural establishments can learn more from one another's experience, thus enabling them to promote the growth of a stronger culture of giving.

In many cases the Arts & Business organisations have taken the initiative for this research and are responsible for dealing with the results. They are the ones that bring together the world of the arts and the world of business. It is time now to develop more insight in these issues and bring them further to an European level and use the power of Arts & Business organisations to further unlock the potential of the cultural and creative sectors.

## The Connecting Arts & Business project

The following report was prepared as part of the ‘**Connecting Arts & Business**’ project, which was carried out in the period 2013-2015 and was co-financed by the 2007-2013 Cultural Programme of the European Union.

The objective of the Connecting Arts & Business project is to demonstrate the added value of Arts&Business organisations as bridge builders between the business and arts sectors in Europe. This project shows how intermediaries can facilitate exchanges between the cultural and business sectors, by demonstrating the added value of different kinds of interaction between business and the arts. To this end, Connecting Arts & Business analyses, exchanges and compares existing information in the form of data, inventories and studies with the objective of finding innovative models for the future and of raising awareness of the added value of links between the business sector and the arts.

The objective of the present report<sup>1</sup> is to map the different methods used to study giving in Europe and to inventory their results. Connecting Arts & Business will use these data as a basis for recommendations on future research that will yield more comparable data and thus permit reinforcement of the culture of giving in Europe. Such follow-up studies in Europe will make it possible to highlight and reinforce the links between the business sector and the arts, and expand the scope of new innovative projects aimed at improving the interaction between the arts and business.

The following partners participated in the Connecting Arts & Business project:

Country	Organization
<b>Netherlands</b>	Cultuur-Ondernemen (Cultural Entrepreneurship; lead partner)
<b>Belgium</b>	Prométhéa KEA European Affairs
<b>Denmark</b>	Centre for Culture and Experience Economy
<b>Hungary</b>	Summa Artium
<b>Poland</b>	National Centre for Culture
<b>UK</b>	Arts & Business (England)

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<sup>1</sup> This report forms part of ‘working package 2’, one of the five elements of the Connecting Arts and Business project.

Methodology

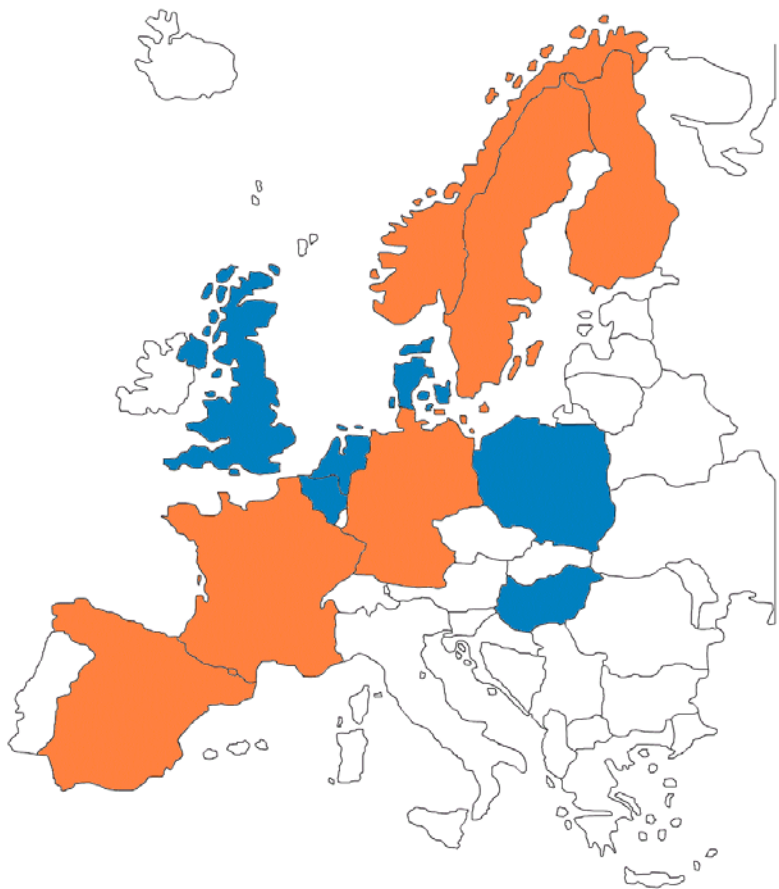
The objective of this project was:

*‘To inventory the methods used to study ‘giving to culture’ in Europe, to summarize the results of such studies and to develop guidelines for further research in the field.’*

To allow a clear picture to be obtained of the way giving to culture is studied, not only the partner countries The Netherlands, Belgium, Denmark, Hungary, Poland and the UK but also experts in Finland, France, Germany, Norway, Spain and Sweden were asked to send at least one study report on corporate giving to the arts. As a result, our project covered at least one study from each country involved.

Countries asked for research data	Partner countries
Finland	Netherlands
France	Belgium
Germany	Denmark
Norway	Hungary
Spain	Poland
Sweden	UK

Map



A total of 15 studies are covered in this report.<sup>2</sup> All data on these studies are grouped in an appendix at the end of this report.<sup>3</sup> In each case, we consider how corporate giving to the arts has been studied up to the present day, what research methods were used, how these methods are implemented, the methods used to measure the results and how these results were evaluated. All this information is presented in the appendix in a standardised way for each study.

This analysis reveals the different approaches to donating in the various European countries, and where the research problems and gaps in the data are to be found.

In order to obtain a clear picture of the different forms of giving practiced in Europe and the different approaches to studying such giving, we have restricted ourselves to studies from five countries, which we have analysed and compared with one another in greater detail. The studies from these five countries are chosen because they are exemplary of the studies that are done elsewhere and include studies which we consider to be best practices and are essential for our conclusions and recommendations. The other studies add shades of detail but do not lead to radically different findings.

- *Belgium*

This study examines how Belgian companies with more than 20 employees deal with corporate giving and sponsorship. The study draws a distinction between company size in terms of turnover and the number of employees. The study was carried out by means of a telephone survey.

- *France*

This is a national study that has been carried out every two years since 2006 on how and to whom the business sector in France makes donations. The study design has been kept unchanged since 2006, so as to make all the studies performed since then comparable. This allows a clearer picture to be obtained of the spread of donations over a given period. Like the Belgian study, this study draws a distinction between company size in terms of turnover and the number of employees.

- *Hungary*

Two studies from Hungary were analysed. The first concerned sponsoring of festivals: nine companies were interviewed, and asked about their reasons for sponsoring and how much they gave in this way. The second study concerned the co-financing of non-profit cultural organizations by commercial enterprises; the commercial culture sector was not considered in this connection. The study was carried out by means of a questionnaire. The focus was on who donated how much, and what considerations led companies to engage in sponsorship or not.

- *Netherlands*

Donating in the Netherlands has been studied every year since 1994. The study covers giving by Dutch society as a whole to all sectors of society: art and culture is just one of the sectors involved. The study was based on a new sample each year up to 2002, but switched to a longitudinal study in 2002: questions are put to the same sample of the population each year. It also does a survey with businesses.

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<sup>2</sup> The source list of submitted reports is given in Appendix 1.

<sup>3</sup> Other summaries of submitted research reports are given in Appendix 2.

- *UK*

The UK has one of the most extensive data sets. Data on philanthropy have been collected here since 1978 (Cowley, 2011). This involves a longitudinal study, which allows trends to be identified over time and changes in giving culture to be detected. The study design also differs from that of the other investigations: the researchers examine what cultural institutions receive from the business sector, not what businesses give. At the same time, another omnibus study examines the donations UK households make to culture. Taken together, these two studies yield a unique picture of giving behaviour.

The studies from the above-mentioned countries differ in the questions asked, the target groups, study design, frequency, etc. Analysis and comparison of these studies gives the reader a better picture of how giving behaviour in Europe is being researched.

#### **Map**



## Analysis

This analysis covers the definition of donating used in the studies, the study design and the target groups involved.

### Typology of studies

Country	Title of study
Belgium	Etude sur le mécénat et le sponsoring d'entreprise Prométhéa-Ipsos Survey
France	Le mécénat d'entreprise en France 2012 Admical CSA <sup>4</sup>
Hungary	Report on the private Sponsorship of the arts in Hungary
Hungary	Corporate funding for cultural non-profit organisations
Netherlands	Geven in Nederland, Filantropie Studies, Vrije Universiteit
UK	Where is Private Investment to the Arts going? Arts and Business England
UK	UK Giving: An overview of charitable giving in the UK, NCVO and CAF

### Definition of concepts

Inspection of the study reports received from the above-mentioned countries shows that each country understands giving in its own way. This leads to differences in the questions asked and the study designs in each case. For example, the Hungarian study focuses on the sponsorship of festivals, and tries to answer the question: *'What direct or indirect benefits do companies get from sponsoring festivals?'* Operationalization of this question leads immediately to difficulties, as illustrated for example by the following quote:

*"The first problem for the researcher is one of definition: what do we regard as a festival? Do we accept as a festival everything declared as such by its organisers, or do we try to give a satisfactory definition ourselves? If the latter, then whose criteria should we apply? The state, which provides funding for festivals, local authorities, various Hungarian or international grant-giving bodies, or the sponsors? Or should artistic quality criteria or audience demand considerations be applied?"*<sup>5</sup>

The Dutch study defines 'giving' in terms of the total amount of money received from private donations, bequests, foundations, trust funds, corporate donations, lotteries and receipts from other forms of gambling. The total amount of money received is then divided over the various beneficiary sectors. The UK on the other hand splits giving to cultural institutions into money received from foundations and trust funds, corporate investments and individual gifts.

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<sup>4</sup> CSA Comprendre pour mieux décider. For further information, visit the website <http://www.csa.eu>.

<sup>5</sup> Orosz I. et al (2005). Report on the private Sponsorship of the arts in Hungary. Summa Artium Public Benefit Company: Budapest.

The Belgium study Corporate sponsorship and giving includes the Arts, Heritage, Humanitarian and social cause, education, scientific and medical research, environment protection, sport (only amateur sport). It does not include Lottery Funds.

This shows that each country operationalizes the questions about giving in a different way. This in turn leads to different study designs aimed at answering these questions.

In order to provide a guideline for consideration of the concept of 'giving', the EU Directorate-General for Internal Policies provides the following arguments concerning the definition of giving in the study *Encouraging private investment in the cultural sector*<sup>6</sup>. This study was made on request of the European Parliament's Committee on Culture and Education:

"When considering the present situation in financing the cultural sector in Europe, it is appropriate to take into consideration the findings of the study Financing the Arts and Culture in the European Union, by Klamer, Petrova and Mignosa for the European Parliament (2006), which addresses three main sources in financing culture: the government, the market and the non-profit sector. The study findings assert that governments (central and local) still remain the largest supporters of culture in comparison to other sectors. Nevertheless, the three spheres – government, market and non-profit – operate simultaneously and their interconnection is more the rule than the exception (Inkei, 2010)<sup>7</sup>. Later work of Klamer, Mignosa and Petrova separates the three spheres into several main types of financial support for culture (Klamer, Mignosa and Petrova, 2010)<sup>8</sup>. This classification has been enlarged with additional categories so as to provide a broader methodological foundation for analysis of private investments in culture:

Mixed funding economy:

- I. Public support:
  - a) Public direct support - Public support for culture is defined as any support to cultural activities made by governmental and/or other public bodies. Public direct support includes subsidies, awards, grants, etc., i.e. money is transferred directly from the public funds to the recipients' account. Encouraging Private Investment in the Cultural Sector.
  - b) Public indirect support - Indirect support consists of measures adopted by governmental and/or public institutions, usually via legal acts, for the benefits of cultural organisations that do not involve money transfer from the former to the latter. Indirect measures refer mainly to tax expenditures, i.e. the income that local and national governments forego because of tax reductions and exemptions granted to cultural institutions (Klamer, Petrova and Mignosa, 2006)<sup>9</sup>. Tax incentives provide extra funds for culture. Other indirect

<sup>6</sup> IMO - Institute for International Relations, Vesna Čopič, Aleksandra Uzelac, Jaka Primorac, Daniela Angelina Jelinčić, Andrej Srakar, Ana Žuvela (2011). Encouraging private investment in the cultural sector. Brussels.

<sup>7</sup> Inkei, P., 2010. The effects of the economic crisis on culture In: CultureWatchEurope, CultureWatchEurope conference 2010 Culture and the Policies of Change. Brussels, 6-7 September 2010.

<sup>8</sup> Klamer, A., Mignosa, A. and Petrova, L., 2010. The relationship between public and private financing of culture in the EU. [online] In: ACEI (The Association for Cultural Economics International), 14th International Conference on Cultural Economics. Vienna, Austria 6-9 July 2006.

<sup>9</sup> Klamer, A., Petrova, L., and Mignosa, A., 2006. Financing the arts and culture in the European Union. Brussels: European Parliament

measures include vouchers or matching grants and other financial or banking schemes whereby beneficiaries, rather than government officials, determine which organisations will benefit. Lottery funds, through which the privately raised money is designated to cultural purposes according to the legal act, are also in place. Lottery funds whose purposes are stipulated in advance fall under the category of earmarked taxes.

- II. Private support - Private support for culture denotes any financial support provided by investing, giving or spending at the individual or non-public level. Private support can be further divided into business support, individual giving and support from foundations and trusts.
  - a) Business support - Business support denotes direct investment aimed at capital returns, including public-private partnerships and investments in arts collections, as well as sponsorship and corporate donations.
  - b) Individual giving - Individual giving encompasses all transactions made by individuals, with a purpose of donating or contributing to culture. Individual giving should be distinguished from household expenditure for culture, which falls under the category of earned income.
  - c) Foundations and trusts - Support from foundations and trusts, as grant giving organisations, is rapidly spreading in Europe. Such support denotes support from intermediary institutions, usually founded by law, that serve special purposes and missions, and are supported by private endowment.
- III. Earned income - This category includes all individual spending for cultural purposes, e.g. entry fees to cultural institutions, the buying of cultural objects, etc. Earned income therefore denotes all direct income made by cultural organisations on the market.

#### Types of private investment:

Investment can be in the form of direct investment (including public-private partnerships), sponsorship, or patronage/donation.

- I. Direct investment in culture - Investments in culture are capital investments in culture made with the aim of making profit. One of the initial forms of investment was the purchasing of artworks, an act that resulted in a transfer of ownership in the permanent possession of a company. Presently, another important form of cultural investment is public-private partnerships (PPP). Public-private partnerships refer to government or private business initiatives that are funded and operated through partnerships between the government and one or more private sector companies.
- II. Sponsorship - In its most general form, sponsorship refers to support with returns, in which the sponsor receives something in return for his or her support, either directly or indirectly. When describing sponsorship, it is useful to separate two forms: associative sponsorship which is the standard form of sponsorship, especially in the arts, in which the sponsor does not influence content and programming, and deep sponsorship in which the



sponsor actually determines the form and the content of cultural production (McGuigan, 2004). Furthermore, the literature offers another division of sponsorship: commercial sponsorship, in which the company's objective is to derive a direct benefit in terms of enhanced sales or image (Klamer, Petrova and Mignosa, 2006)<sup>10</sup>, and sponsorship as generosity, which is characteristic of many Eastern European countries (Inkei, 2001)<sup>11</sup>.

- III. Patronage and donations - Donations are considered to be one-sided business transactions, from which the donor expects no direct benefit; reasons to donate are therefore moral and not economic (Gruban, Verčič, Zavrl, 1996)<sup>12</sup>. Two forms of donations can be distinguished: 'pure' donations, in which the donor stays anonymous, and 'public' donations, in which the donor is publicly announced, and receives indirect benefits from the promotion of his name in public (Kovač, 2005)<sup>13</sup>. In some environments the subcategory of patronage provides support with some return (Klamer, Petrova and Mignosa, 2006). The assistance provided through patronage is of no direct benefit to the patron's activities, but adds to the patron's reputation and honour through the resulting fame (European Parliament, 2003, quoted in: Klamer, Petrova and Mignosa, 2006). Donations can be individual, corporate or channelled through grant giving bodies."

The above text may serve as the point of departure for a European definition of giving, and also lists various sources of income for the cultural sector.

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<sup>10</sup> Klamer, A., Petrova, L., and Mignosa, A., 2006. Financing the arts and culture in the European Union. Brussels: European Parliament.

<sup>11</sup> Inkei, P., 2001. Tax incentives for private support to culture. [online] The Budapest Observatory

<sup>12</sup> Gruban, B., Verčič, D., and Zavrl, F., 1996. Pristop k odnosom z javnostmi. Ljubljana: Pristop.

<sup>13</sup> Kovač, B., 2005. Strokovne podlage za pripravo zakona o zasebnih vlaganjih v kulturo in celovito reformo financiranja kulture. Ljubljana: Ministrstvo za kulturo RS.

## Research method

A different research method was used in each country surveyed, as indicated in the table given below.

Country	Research method	Target group
<b>Belgium</b>	Telephone survey N = 558	Professionals from companies with more than 20 employees
<b>France</b>	Telephone interviews N = 734 quota sample <sup>14</sup>	Directors and marketing, sponsoring and financial managers
<b>Hungary</b>	Interviews N = 9	Conclusions are based on interviews with representatives of 9 big companies concerning their sponsoring policy for culture in general and festivals in particular
<b>Hungary 2</b>	Questionnaire N = unknown one-off study	Companies stated to have donated to non-profit organizations in 2003.
<b>Netherlands</b>	Online survey N = 1505 and N = 1164 respectively Longitudinal	Random sample of Dutch society (GINPS) <sup>15</sup>
<b>UK</b>	Survey N = unknown Longitudinal Case studies	Cultural institutions
<b>UK 2</b>	Computer-Assisted Interviewing N = 3000+ 3 times a year	Households

The study design varies very considerably from small-scale qualitative studies to national studies with target groups that are representative of the population as a whole.

<sup>14</sup> A quota sample is one in which the researcher deliberately selects the composition of the sample in advance. Hence, the results obtained with the aid of such a sample cannot lay claim to be very representative.

<sup>15</sup> Giving in the Netherlands Panel Study

## Target groups

The diversity of study designs used in the various countries means that each country approaches a different target group in order to get answers to questions about giving behaviour. In general, three main target groups may be distinguished in the studies we have analysed, each one with a corresponding typical question.

1. The corporate sector: *What does the corporate sector give to the cultural sector?* The corporate sector as a target group allows understanding the reasons for giving - which is important in respect to strengthening the culture of giving. It also allows evaluating the total amount of giving in a country and per sector. Belgium and France used this study approach, and contacted representatives of the corporate sector to obtain information that would allow them to record corporate expenditure on donations and sponsoring. Both of these studies distinguish between medium and large enterprises. With the aid of this distinction, it is possible to show what kinds of companies give to good causes, and why. The study of giving to various sectors permits estimation of the relative importance of the cultural sector compared with other sectors. However, the distinction between medium and large enterprises can vary from country to country, and is not clear-cut.
2. The cultural sector: *What does the cultural sector receive from the corporate sector?* The UK uses this study design, because the main focus here is on cultural institutions. The changes in support for the cultural sector are immediately apparent from the data collected. Two principal questions were addressed here: how many cultural institutions are there, and how dependent are they on foundations and trust funds? The results of this study are highly reliable, because the receiving target group is smaller than the group of potential donors (the corporate sector). Furthermore, cultural institutions are accustomed to accounting for their finances. The information in this case is thus clear and reliable – and probably more accurate than that obtained from companies. Finally, this longitudinal study has been carried out over the past 30 years, and thus gives a good picture of the long-term trends in the relationships between the corporate and cultural sectors.
3. Society as a whole: *What does society give to the cultural sector?* The Dutch study, known as GINPS (Giving in the Netherlands Panel Study), focuses on giving by society as a whole. It is based on a random sample of the general population and a random sample of companies. Both of which are taken each year. The Dutch research team has been trying to question the same target group online each year since 2002. This approach allows for a longitudinal study, so that trends can be determined. Furthermore, the random sampling of the general population shows the relative contributions to culture made by the various sectors of society. The second UK study focuses on giving by households, thus giving a clear picture of public priorities in philanthropy.

These three target groups (the corporate sector, the cultural sector and society as a whole) and the corresponding study designs lead to completely different results which are not comparable with one another. The depth and frequency of the studies also differ. From a geographical point of view, there is more research in Western Europe on the relationships between the corporate sector and the cultural sector than in Eastern and Southern Europe, while the need for such research can be just as great in the latter regions.

For the objective of this report it is not necessary to discuss the results of the various studies in detail. The objective here is to show the various approaches, the lack of European level within these studies and to call for a study design that will deliver results EU-wide instead of the fragmentary results we have now. At the moment it is not possible to generate general statements about the giving culture in Europe from the available studies. We will mention here a few evident results:

#### General results

- The only point on which most researchers agree is that the financial crisis has had an adverse effect on corporate giving.
- Medium-sized companies give relatively more than large ones, and they tend to concentrate their activities in this field at the local level.
- The main reason why organisations give to good causes is that they feel they should contribute to social and cultural development – though of course, they do also hope that their generosity will boost their image.

#### Specific results

- The number of companies engaging in patronage and sponsorship in Belgium is rising. The number of medium-sized enterprises acting as sponsors in 2011 rose by 30% to a total of 15,750 companies compared with 2009. The number of large companies acting as sponsors rose by 18% in the same period.
- Hungary: The choice of the cultural organization sponsored by a given company is usually determined by the personal preferences of the company management – unlike the case with festivals, which are often sponsored to enhance the company's public image, for reasons of relations management or sometimes because of a wish to change the company's corporate image.
- Poland: When companies owned by the Polish State Treasury decide to sponsor an organization, they often choose a cultural establishment for this purpose. In 75% of the cases the support provided is financial support.
- UK: Public donations to the arts rose by 6.5% in 2012, bringing the amount contributed to about €500 million more than in 2011. This reflects an upwards trend.
- More Dutch companies have started to engage in sponsorship, but the amounts involved in any particular case are lower than before. Most of the money raised comes from a large number of small companies, each of which donates relatively small amounts. This trend is probably due to the economic crisis.

## Conclusions and recommendations

We set out to find research into (corporate) giving to the arts. Yes, we found some and more. But we still do not know how much is being given to the arts on an European level, and we know why. It is impossible to add up and compare the results of the various studies. The most that can be done is to tentatively indicate a few trends here and there. The Dutch and UK studies offer most opportunities in this direction, since they are longitudinal studies. At the moment this is only possible at national, not at European level.

We have tried to use our inventory of studies in a number of EU member states to discover where studies are being carried out, where they have been carried out in the past, what topics have been studied and which study methods have been used. Similar inventories have been made in some other countries, while in many countries such inventories have either never taken place or nothing is known about their existence.

A number of problems arise in this connection:

1. First of all, the rules governing donations vary from one country to another: some countries have fiscal regulations that facilitate charitable giving, while many others do not.

Relevant fiscal measures from the five countries surveyed are given in the following table by way of example<sup>16</sup>.

Country	Main law governing tax deductions for private sponsors of arts and culture
<b>Belgium</b>	No legal provision for corporate tax deductions of cultural Investments. There is a tax deduction possible for registered organisations, but only a few cultural organisations are on this list.
<b>France</b>	Development of Sponsorship Act (1987); Patronage Act (2003)
<b>Hungary</b>	Civil Law (CLXXV/2011) and Corporation Tax Law (LXXXI/1996): Up to 100% of donations to 'Public Benefit Organizations' are tax-deductible (up to 20% of a company's tax base). Performing Arts Law (XCIX/2008): Up to 70% of the Corporation Tax can be donated to registered performing arts organizations.
<b>Netherlands</b>	Gift and Inheritance Tax Act (2012) covers a number of aspects of fiscal law in order to make 'giving to culture' fiscally attractive. The Act also introduces a new multiplier of 125% which applies to donations made to cultural institutions. This multiplier is effective until 2017. Additionally there exist different tax incentive schemes for the arts, media and heritage.
<b>UK</b>	Review of Charity Tax Law introduced major simplifications and improvements to the treatment of gifts to charities, including a tax-efficient way of donating shares. Goals were to encourage private support of charities, including many UK arts organizations, and to complement public money given to the arts, museums and heritage.

<sup>16</sup> Council of Europe/ERICarts, Compendium of Cultural Policies and Trends in Europe, 15th edition, 2014, and national sources. In most cases, figures include contributions from foundations and other private donors. This overview has been updated with the support of *Causales* (Annual of Cultural Brands)

2. Secondly, the topic studied can vary.

Sometimes the topic is donating in general, and researchers may ask how much the public gives to various types of recipients. The study *Geven in Nederland* (Giving in the Netherlands) is an example of such an investigation. In it, a representative random sample of the Dutch population is asked who they make donations to, and how much they give. Culture is one of the recipient sectors, and this study shows how much the cultural sector receives in comparison with other sectors. In other words, it shows where culture lies in the hierarchy of recipients of philanthropy. Other studies only ask companies about their giving behaviour and sponsoring policy. Here again, the cultural sector may be one of the beneficiaries. Such studies show how culture fares in comparison with other sectors that companies are motivated to support by donations and sponsorship.

Other studies are specifically interested in companies' giving and sponsorship behaviour in support of culture alone, or culture together with one or more other sectors. They often also focus on the motives for this giving and sponsorship behaviour.

The two UK studies we surveyed focus on the corporate support received by cultural institutions. They thus give a clear picture from the recipient point of view of the kind of support received and the amounts involved.

3. Thirdly, the various studies use different definitions and descriptions of the sector considered, the topics examined within that sector and the target groups questioned.

These various factors mean that the results of the different studies considered are not comparable. It is impossible to add up the results of the various studies from different countries. The most that can be done is to tentatively indicate a few trends here and there, in particular when studies are repeated.

The fact that each study has its own methodology, its own questionnaire and its own level of reliability makes it even more difficult to compare the results of the different studies.

To sum up, this inventory makes it clear that it is currently impossible to show how the general population supports the cultural sector by means of donations and to measure the extent of corporate support for the cultural sector by means of donations and sponsorship.

The gap in the research data on the extent of private funds for culture and the effectiveness of the given measures to this end in Europe is also confirmed by the following quote from the IMO report *Encouraging private investment in the cultural sector*<sup>17</sup>:

*"It is surprising that there is not sufficient comparative data about the size of private funds for culture and the effectiveness of given measures and comparative methodology in Europe. Some limited insight into different national realities is available through studies and surveys on private giving and cultural sponsorships that have been conducted by arts and business organisations. However, the existing data is being collected using different methodologies and therefore lacks comparable quality on a European level."*

This gap at European level cannot be filled by data at national level. The existing Arts&Business organisations do not have the resources to do this. Only action at European level can give an

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<sup>17</sup> IMO - Institute for International Relations (2011). *Encouraging private investment in the cultural sector* Brussels.

adequate picture of the giving culture of companies, individuals and households and the culture of asking of the cultural sector.

That is why research is called for to attain a more comprehensive view on giving in Europe, to get better figures and statistics with the goal in mind to improve the relationships between arts and business, to unlock more of the potential of the culture and creative sector for society in Europe.

## Recommendations

Our recommendations are intended for three different target groups:

1. European policy makers
2. National governments
3. Arts & Business organisations.

### 1. Recommendations for European policy makers

- We recommend that the EU should strengthen the culture of asking and strengthen the culture of giving
- The EU should strengthen the culture of asking by capacity building for cultural institutions and artists in making the right proposals for business for donations and sponsorship
- The EU should strengthen the culture of giving
  - 1. by promoting fiscal measures that make it more attractive for companies and individuals to give to the arts or to arrange sponsorship deals;
  - 2. By promoting good practices and examples of sponsorship as an exchange between the business sector and the cultural sector;
  - 3. By providing solid and comparable data on giving to culture in the form of private donations and sponsorship;
  - 4. By supporting Arts & Business organisations that build bridges between the cultural and business sectors through matchmaking, training and research.
- To be able to implement these recommendations we need data:
  - Data on the amounts being given to culture from the business sector, whether these donations are given by small, medium or large businesses and for what motives
  - Data on income for the cultural sector through sponsorship and data on the content of these exchanges taking place between business and culture through these sponsorship deals
  - Data on donations to culture by private people and their motives to donate to culture
  - Data on the priority that culture takes in the order of sectors to be given to by companies and private people and what arguments people and businesses need to place culture higher on their priority list
- These data need to be consistent, comprehensive and longitudinal
- To gather these data we recommend to take the following steps:
  - Make an inventory of existing studies to paint a clear picture of all studies in this field in EU countries. The report here can function as a starting point. The inventory could also cover the US, Australia and other countries in order to make further comparable material and best practices available.

- Collect data on fiscal measures in countries that favour giving to culture and publish them and promote the best practices. There are some incomplete inventories available but they need updating and completion.
  - Organise a conference where representatives of governments, Arts & Business intermediaries and researchers discuss definitions, research methods etc. and reach a first agreement on the best choices.
  - Set up a research design and a time frame to collect the data needed
  - Involve national Arts & Business organisations in all of these steps to ensure support and dissemination and provide links and connections to the various target groups for the research and dissemination
  - Set up a EU-wide platform on the culture of asking and the culture of giving where the information from previous studies is collected and presented, where information on fiscal measures and good practices from exchange between the business and the cultural sector can be published and exchanged
2. Recommendations for national governments
- We recommend national governments to stimulate a culture of asking and a culture of giving to culture by:
    - Strengthening the ties between the cultural and the business sector
    - Designing fiscal measures that enable companies and individuals to give more to culture
    - Enabling the cultural sector to make a better case for giving and sponsorship
    - Participating in research that collects data on giving to culture
3. Recommendations for Arts & Business organisations
- We recommend that Arts & Business organisations make it their priority to support the culture of asking and the culture of giving through matchmaking, training and research.
  - Agenda-setting within cultural policy on these subjects should be an important part of their activities
  - We recommend that Arts&Business organisations initiate or support research that collects the kind of data we mentioned before
  - We also recommend that Arts & Business organisations participate internationally in the collecting of data and the exchange of best practices of interchange between culture and business organisations

To achieve the best possible collection of data on aspects of giving (fiscal measures, giving, sponsorships) there are a number of requirements:

- For the best results research is needed at European level, to give a wide overview of the topics involved, greater insights into the culture of asking and the culture of giving than is available at present, and to achieve more uniformity in the research.
- Additional studies are needed at national level when more data are required to determine which actions and measures should be taken locally to strengthen the culture of asking and giving. Specific national approaches should coincide with national specific needs and information gaps.
- A focus is also needed on involving Arts & Business organisations who are already carrying out research in this field or who intend to do so, in order to promote exchange of information between these intermediaries and to ensure that existing best practices are followed.



- If research is setup we recommend to follow these guidelines: The questions to be asked must be unambiguously formulated. The use of guidelines relating to definitions will prove useful here. What is 'giving' precisely, and what does this concept include? Are we talking about corporate and/or individual gifts, sponsoring, donations, foundations and/or trust funds? Or should new initiatives such as crowdfunding be included too? Are fiscal aspects, the time devoted to philanthropy and volunteer work taken into consideration? Clear answers must be formulated to all these questions before reliable inventories of corporate giving to culture can be made.
- The study design must also be taken into consideration. The most reliable estimates of the amounts given to culture are derived from studies focusing on cultural institutions, like that carried out in the UK. If the objective of the study is to encourage corporate giving, it may be a good idea to focus the investigation on the features of the companies involved and their motives for donating. If the aim is to reinforce the culture of giving in society as a whole, the target used may be a random sample of the population of the country in question.
- It is important to share best practices in the drawing up of questionnaires and study designs in order to raise the quality of the study and the comparability of the results. This can also help other countries that have done little or no research in this field so far to set up their own study efficiently and cost-effectively. An appropriate existing platform or Arts & Business intermediaries may be useful in supporting such sharing of best practices.
- Most experience and knowledge is built up by repeated research over a period of years. It is not necessary to conduct a study every year, but a regular frequency is of great importance. Such long-term studies do demand long-term commitment of research funding. Long-term longitudinal studies are needed to permit the mapping of trends in this field
- If that is not possible, it is in any case advisable to copy existing research models so as to make the results obtained comparable. The choice of the study to be used as a model will depend on the particular aspect to be researched – the general population, the corporate sector, the cultural sector or a combination of these.
- Three target groups should be involved in such studies: cultural institutions, the corporate sector and the general population. Different data are required for each target group. The information needed on cultural institutions includes the amounts received, the relationship with the donor and the type of support involved (gifts and various kinds of sponsoring and the extent to which institutions depend on them, e.g. as a percentage of their income). The information needed on companies includes the type and amount of support they provide, the amount of support in relation to turnover and the decisive reasons for giving to culture rather than to other sectors. The information needed on the general population also includes the amounts given and the decisive reasons for giving to culture rather than to other sectors.

Known studies that can serve as a model include the *Geven in Nederland* (Giving in the Netherlands) study, which focuses on the general population, the Prométhéa study in Belgium and the Admical study in France, both of which focus on the corporate sector, and the UK study which focuses on the cultural sector itself.

These three studies are compared below as best practices:

Approach	<b>The corporate sector:</b> <i>What does the corporate sector give to</i>	<b>The cultural sector:</b> <i>What does the cultural sector receive from the</i>	<b>Society as a whole:</b> <i>What does society give to the cultural sector?</i>
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	<i>the cultural sector?</i>	<i>corporate sector?</i>	
Definitions	To be defined following the advise from the report we mention earlier: <i>Encouraging private investment in the cultural sector</i>		
Target group	Make a difference between smaller companies (staff between 5 and 25 ) en medium and larger companies (staff between 25 and 250).	Which are cultural institutions and how many are there?	Make at least a difference in age, education, male/female , income and occupation
Research method	Random for both groups	longitudinal	Random and longitudinal
Example	Belgium: Prométhéa (2012). <i>Enquête Prométhéa-Ipsos: Etude sur le mécénat et le sponsoring d'entreprise</i> . Brussels	UK (England): Arts and Business (2011-2012). <i>Where is private investment to the arts going?</i> Arts and Business: London	Netherlands: Schuyt Th.N.M. (2013). <i>Geven in Nederland</i> . Read Business Education VU: Amsterdam

### Finally

The European policy on culture and creative industries aims to reinforce the spill-over effects from the cultural and creative sector – in particular towards the business sector – and to make them more clearly visible.<sup>18</sup>

In this connection, it is very important to show both the cultural sector and the business sector the extent of the funds circulating here and the benefits that may be accrued from them. Such information can also show national and regional governments what is going on in their territory and how that compares with the situation in other countries or regions.

Further inventories of fiscal and other measures in this field could also encourage governments to take steps to improve the situation in their own territory.

Following our recommendations would mean:

- Collecting and disseminating data on the culture of asking and the culture of giving concerning fiscal measures, donations and sponsorships could help the cultural sector in significant ways: The corporate sector would learn to appreciate the cultural sector as a worthy partner, and would understand the mutual benefits of cooperation with it.
- The cultural sector would build more bridges with the corporate sector.
- The financial position of the cultural sector would improve through more successful approaches in asking for support.
- The cultural sector would become more independent through acquiring more significant sources of income.

<sup>18</sup> Source: [http://ec.europa.eu/culture/library/publications/cci-policy-handbook\\_en.pdf](http://ec.europa.eu/culture/library/publications/cci-policy-handbook_en.pdf), p. 4 et seq.

## Appendix

### Source list of studies received from partner countries and other countries

Arts and Business (2011-2012). *Where is private investment to the arts going?* Arts and Business: London

Admical (2012). *Le mécénat d'entreprise en France: Résultats de l'enquête Admical-CSA*. Admical: Paris

Culture Policies (2014) *Compendium of Cultural Policies and Trends in Europe*. Accessed online.

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Päivi R. (2004). *Arts & Business Forum Finland: Esiselvitys*. Tuleviusuuden Tutkimuskeskus: Helsinki

Prométhéa (2012). *Enquête Prométhéa-Ipsos: Etude sur le mécénat et le sponsoring d'entreprise*. Brussels

Promovator (2008). *Virksomheder skyder hvert år 600 mio. kr. i kulturen*. Accessed at: <http://www.information.dk/164600>

Schuyt Th.N.M. (2013). *Geven in Nederland*. Read Business Education VU: Amsterdam

Sprengel R. (2008). *Private Spenden Für Kultur*. Maecenata Schriften: Munich

Stoltz P., Isling D. (2009) Södertörn University: *Sponsoring inom Kultursektorn: Kosten att identifiera & attrahera sponsorer*: Höstterminen

Vaagen. H, Gran A.B. (2010) *Status 2010*. Forum for Kultur og Naeringsliv: Oslo

## Summaries of studies on individual countries

### Belgium<sup>19</sup>

#### **Prométhéa-Ipsos Survey**

Study of corporate patronage and sponsoring: Overview of the methods that Belgian companies with more than 20 employees use to deal with patronage and sponsorship

#### **Methodology:**

- Telephone survey
- N = 558
- Target group: relevant professionals from companies with 20 or more employees

#### **Results:**

- Companies spend a total of €378 million on corporate sponsorship, 274 million of which was in cash.
- In-kind contributions (products, competencies) amounted to an estimated €104 million. The actual figure is probably higher, because companies do not keep accurate records of their donations; 37% of companies could not specify the amount given. The amount given is about the same as in 2009.

There are many small contributions:

- 378 million is spent annually on patronage and sponsorship.
- 79% of this amount comes from companies with fewer than 100 employees.
- 65% of companies acting as patrons of the arts have an annual budget of less than €10,000.

2011: 74% of the companies surveyed were active in sponsoring and patronage.

There is a preference for music and the visual arts. Film is the least popular.  
Music represents one-third of the budget spent on culture and heritage.

21% of companies questioned stated that their patronage budget will fall in 2012 as a result of the economic crisis.

#### **Motivation:**

- 68% of employers believe that they have a role to play in social and cultural development.
- 58% see patronage and sponsorship as a factor that enhances their image
- 50% believe that sponsorship helps them to project their corporate vision

Sponsorship helps companies to contribute to social and cultural development.

- 72% of companies plan to maintain or increase their patronage budget in 2012.
- 6 out of 10 derive useful commercial links from their cultural sponsorship activities.
- 68% of companies believe that they have a duty to invest in cultural and social development.

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<sup>19</sup> Prométhéa (2012). *Enquête Prométhéa-Ipsos: Etude sur le mécénat et le sponsoring d'entreprise*. Brussels

**Note:**

Patronage and sponsorship are becoming more popular.

- 74% of companies with more than 20 employees (15,750 companies in total) engage in patronage, which is 30% more than in 2009.
- 83% of companies with more than 100 employees and 69% of companies with fewer than 100 employees engage in patronage and/or sponsorship. Participation has increased by 18% relative to 2009.
- 90% of companies in the financial sector sponsor cultural activities.

The financial, industrial and transport sectors have 20% more patrons than in 2009. The increase in other sectors is 10%.

### National study on sponsoring

Companies spend 600 million kroner (€80.6 million as of 9-9-14) on culture annually.

#### Methodology:

- Interview with Thomas Klaerke, sponsorship manager at SAS (Scandinavian Airlines).

#### Results:

- Private companies are spending 600 million kroner (€80.6 million as of 9-9-2014) on culture annually, and this amount is growing by approximately 90 million kroner (€12 million as of 9-9-2014) a year.  
By way of comparison, the Danish Ministry of Culture's annual budget is about 6 billion kroner (€806 million as of 9-9-2014).
- The support from private companies is far from dominating public support (funded by taxpayers) but it is increasing, since private companies are realizing that sponsorship is a good way of enhancing their image.
- Individuals and companies are spending a total of about 3 billion kroner (€403 million as of 9-9-2014) annually on sponsorship, of which more than 600 million kroner (€80.6 million as of 9-9-14) is spent on culture. The amount spent on sponsorship of culture is growing by 15-20% a year.

#### Motivation:

- Cultural sponsorships help to give employees experience in other fields, and project an image of the company as an organization that is not just interested in profits.
- "We use sponsorship to build customer relations," says Thomas Klærke, sponsorship manager at SAS. "The atmosphere at meetings is different, people have their guard down and become emotionally engaged. It's healthy not just to be talking about business when you sit facing one another across the conference table."

#### Note:

- Most sponsorship money still goes to sports, especially football.
- Many cultural institutions have also become better at servicing sponsors.
- Previous studies reflected fears that private funding of the arts would have an undesirable influence on the cultural content. There is little that sponsors can do in this direction, however.

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<sup>20</sup> Promovator (2008). Virksomheder skyder hvert år 600 mio. kr. i kulturen. Accessed at <http://www.information.dk/164600>

### **Study on annual sponsorship trends**

National study on sponsoring

#### **Methodology:**

No information received on this point.

#### **Results:**

- There are no tax incentives to support giving. There are however a few foundations that have been set up to support cultural activities.
- The total amount of money companies spend on sponsorship is €177 million.
  - sports receive €104 million,
  - culture €24 million and
  - other causes (such as the 'Save the Gulf of Finland' fund) €49 million.

There are no special legal or administrative incentives to business sponsorship. In 2003, Finnish corporations were estimated to have spent only €4.1 million on sponsoring and purchasing art. More recent estimates suggest that corporate support for the arts and culture at present is around €10 million.

The main areas of business sponsorship include the visual arts (e.g. art galleries, themed exhibitions), music (e.g. classical, popular, festivals), and music theatre (e.g. operas, musicals).

#### **Motivation:**

The culture of giving is not strong in Finland because the Finns think that the arts and culture are already supported by the taxpayer and by special grants, so there is no need for them to give any more.

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<sup>21</sup> Païvi R. (2004). Arts & Business Forum Finland: Esiselvitys. Tuleviusuuden Tutkimuskeskus: Helsinki

### Research Report of the Arts Council of Finland

This study focused on the principles underlying issues such as the expectations of companies who spend money on cultural sponsorship, and also tried to identify the kinds of problems that prevent sponsorship and to inventory the expectations of both the sponsor and the beneficiary.

#### Methodology:

- Questionnaire
- N = 319 cultural institutions
- Target group:
  - 130 theatres
  - 83 art museums
  - 66 festivals
  - 27 orchestras
  - 13 regional opera companies
- The second part of the study was based on themed interviews
- N = 22
- Target group:
  - Persons responsible for sponsorship in companies, cultural institutions, organizations and festivals, two representatives of sponsorship agencies and the Chairman of the Arts Council of Finland

#### Results:

- Manufacturing, financial intermediation, insurance and pension funding companies have traditionally been the most important supporters of the arts and heritage.
- Companies invested a total of €4.8 million in sponsorship and cooperative marketing of the arts in 1999.
- 7% of sponsorship was in kind, but in many cases sponsorship was a mixture of cash, cooperative marketing and collaboration between companies and cultural institutions, organizations and festivals.

#### Motivation:

Cultural sponsorship has become a part of the marketing mix and both parties use it to increase their publicity.

Cultural bodies seemed to be more interested in the direct economic impact of sponsorship than companies, which often have to be satisfied with immaterial benefits such as increased customer satisfaction and approval. Companies are looking for new ways to make use of cooperation. They often prefer small-scale events and special productions to big one-off events, since the former can offer better publicity and more opportunities for hosting their own business contacts. Long-term contracts are also preferred, and three-year contracts are coming into general use. There are some further obstacles to large-scale sponsorship: the commercial interests and publicity requirements involved mean that sponsorship can only be used by quite a limited number of companies and cultural bodies. Most of the parties involved do not have the resources required for successful sponsorship or other forms of cooperation. It is often more important for cultural bodies to focus

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<sup>22</sup> (2014). Sponsorointibarometri® 2014. Place of publication unknown.



their knowledge and other resources on developing their main strengths, which can also attract new audiences and might have the indirect effect of making companies interested in sponsorship.

**Note:**

- Most companies use sponsorship for reasons of marketing and public relations.
- Companies know too little about the different sectors of culture and the possibilities that culture has to offer, and do not know how and where to find further useful information. This seems to be one of the main reasons why companies tend to concentrate on a few forms of culture and the same cultural institutions, organizations and festivals. On the other hand, cultural bodies also find it difficult to know how to make themselves more visible and interesting to companies. Neither party has a clear understanding of how to make the best use of sponsorship.
- Some companies refuse to use sponsorship agencies because of the extra charges involved. They also value personal contacts in sponsorship and think that use of their own networks and experience is a better way of finding partners in the cultural sector.
- According to respondents, the State should play an active role in making cultural sponsorship more attractive. It should do more to fund culture itself, and not transfer responsibility for this increasingly to companies.
- Sponsorship has become trendy. Cultural institutions, organizations and festivals are looking for a sponsor because others already have one, and similarly companies start sponsoring without first realizing clearly what they want, what they can do and what the needs of the other party are.

### **Le mécénat d'entreprise en France:**

National study on sponsoring, aimed at evaluating and analysing donations from businesses.

#### **Methodology:**

- Collaboration with polling agencies CSA and Cap.
- Interview
- N = 734
- Target group: companies

#### **Results:**

- Medium-sized companies (20 to 99 employees) are most willing to give. 32% act as patron, compared with 27% for larger companies.
- Very large companies with over 200 employees prefer to sponsor. 47% of them have a separate sponsorship policy. These companies primarily sponsor social objectives, culture and sport.
- Most donations go to sport, but on average each donation is much smaller. Only 6% of the total amount donated goes to sport as compared with 19% in 2010.
- Social goals get the most: 43% of the budget is given by 36% of the companies.
- Culture is chosen as a beneficiary by 24% of companies.
- Donations to culture have risen from 19% of the total to 26% (from 380 million to €494 million).  
At present, 40,000 companies make donations as compared with 35,000 in 2010.

#### **Motivation:**

- 57% Contribution to society, solidarity
- 31% Improving corporate image and identity
- 26% Building key relationships in the region and enlarging the company's network

Large companies have a fourth major reason for sponsoring.

24% of large companies indicate that this helps to strengthen their internal corporate culture and to attract and retain good staff. Only 6% of smaller businesses engage in sponsorship for this reason.

Most donations of companies – especially small and medium-sized enterprises – go to the sports sector and sporting events. 39% of these companies indicate which sports should benefit from the total of €114 million given in this sector. This proportion is lower than in 2010, when 48% was spent on sport. The total amount given to all sectors has also declined.

Small businesses give 42% to sport, as compared with only 19% of large companies. This probably has to do with the local nature of many sporting events.

Small businesses are committed to the local area where they operate, and they may reflect this commitment through involvement in sporting events.

Social goals, education and health are the most popular targets for sponsorship: 61% of donor companies choose to give to one of these domains – up from 58% in 2010. In terms of the amounts

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<sup>23</sup> Admical (2012). *Le mécénat d'entreprise en France: Résultats de l'enquête Admical-CSA*. Admical: Paris

donated, these sectors are responsible for 59% of the total sponsorship. This proportion was much lower, only 36%, in 2010.

The proportion of large companies giving to social causes is 57%, while 24% made donations to cultural objectives.

25% of young people and students benefit from sponsorship.

Many donations have a local focus – 83% at present, up from 79% in 2010.

**Note:**

Fewer companies are giving to the cultural sector, but the total amount donated has risen.

## Scientific analyses of data on giving in Germany

Several studies on patronage and corporate sponsoring

### Methodology:

- N = unknown:
- Research is based on the following sources:  
Studies by the Maecenata Institute for Philanthropy and Civil Society at Humboldt University, Berlin
- Rainer Sprengel/Thomas Ebermann/Karin Fleschutz, Statistiken zum deutschen Stiftungswesen, 4. Forschungsbericht, 2007
- Deutsches Zentralinstitut fuer soziale Fragen, Spendenalmanach 2007
- Price Waterhouse Coopers, Unternehmen als Spender, November 2007
- TNS Infratest, Deutscher Spendenmonitor 2007
- Rainer Sprengel/Rupert Graf Strachwitz: Private Donations for the Arts and Culture, A Report for the Federal Parliament, 2006
- Maecenata Institut, Buergerengagement und Zivilgesellschaft in Deutschland, 2006
- Eckhard Priller/Jana Sommerfeld, Wer spendet in Deutschland?, 2005
- Annette Zimmer/Eckhard Priller, Gemeinnuetzige Organisationen im Wandel, 2004

### Results:

The total of private donations for culture is much more than government funding for this sector. Estimates range from 25% more to 2.5 times as much. The largest contributions to culture are private donations, expenditure on culture and taxation. Total public donations to culture = €673 million, while companies gave €208 million (these figures are for 2006). Donations for other purposes are €1,900 million and €421 million respectively.

Kind of donation	Minimum	Maximum (figures in millions of euros)
Time	9,350	16,700
Money	133	166
Membership fees	215	722
Legacies	9.7	13
Corporate donations	111	188
Sponsorship	300	1,400
Total (incl. time)	10,178.7	19,308
Total (time)	828.7	2,608

The above figures include minimum and maximum estimates, but are always on the cautious side. If contributions in time (at €35 per hour) are included, donations will exceed state subsidies (€7,956 million in 2004, falling trend).

Arts and culture received between 2 and 3% of total donations, or about €60 to €80 million per year. The number of people contributing to the arts and culture is between 600,000 and 800,000. This thus corresponds to a constant contribution of €100 per person per annum over the years. The number of organizations sponsoring culture is low. However, the donations these companies make to culture are higher than those from companies to other sectors.

<sup>24</sup> Sprengel R. (2008). *Private Spenden Für Kultur*. Maecenata Schriften: München

- **Art and culture foundations:**  
Approximately 18,000 foundations make regular donations totalling between €133 and €160 million per annum.  
Of these, 3,980 (around 22%) give to culture, and a relatively high proportion of these 3,980 (34%, or approximately 1,330 foundations) give exclusively to art. This represents total contributions of €9.9 million to culture and art.
- **Corporate donations**  
It is difficult to estimate the amount of corporate donations, because there is no clear division between data on donations and sponsorships.  
Approximately 186,000 companies claim tax deductions on donations and membership fees, corresponding to a total amount of €740,468,000 but this is broken down by the type of enterprise involved. For example, 2.3% of all businesses (mainly credit and insurance) accounted for nearly one third of this amount. Approximately €111 million of the above amount (or 15%) goes to the arts and culture.

Sponsorship is seen as an important communication tool, corresponding to approximately 17 to 19% of total giving. The sponsorship of culture in the narrower sense of the term amounts to about €300 to €400 million.

Sponsoring culture in the broad sense of the term accounts for around €1,300 million to €1,400 million (including €1,000 million for media sponsorship).

The sponsorship market is growing, but the arts and culture are not the only sectors supported: more than 50% of the money goes to sports.

#### **Motivation:**

The main reasons for sponsoring are to make a contribution to society and to enhance networking and social contacts, but real interest in the artistic and cultural activities involved also plays an important role.

Companies have three main reasons for supporting the arts and culture in terms of time and money:

- The wish of owners or managers to show visible social involvement.
- The wish of owners or managers to be socially engaged without advertising the fact.
- Investment in improving the company's corporate image.  
Sponsoring companies are usually only moderately interested in the use to which their contributions are put. Corporate self-interest is more important than the personal interests of individual owners or managers here.  
The donations monitor shows relatively stable results.

The amount of money given stays more or less constant, but the identity of the donors and the amount each one gives keep on changing.

Reasons:

- Lack of public debate
- Limited tax deductions

Time commitment as a source of sponsoring is far from exhausted.

Why do people give money to good causes?

- Momentary need for assistance, such as natural disasters
- Emotional involvement

## Foundations and benefactors

Stimulation measures known as *Stiftung Steuerrecht Reform* (revision of tax laws applying to foundations in 2000-02) have led to strong growth in donations, but public debate also contributed even though only 0.005% of the population was involved. Those setting up a foundation want to know that money donated is used as intended, but such control on donations to large organizations is not feasible.

### **Note:**

Four trends may be distinguished:

- Offers of time commitment are on the rise.
- Total volume of donations by members of the public is highly volatile, and is mainly determined by special events. A rising trend may hardly be distinguished.
- Total volume of corporate donations is growing due to incentives, but the identity of the recipients varies widely.
- Number of foundations is increasing sharply.

Gifts are linked to corporate interests, which tend to follow short-lived trends.

Despite all the attempts to change and professionalize the fundraising set-up, total donations are not rising. Reasons are unclear:

- People tend to think the State should support good causes.
- Coverage of civic engagement often has some sort of ironic undertone.
- Dominance of market-oriented thinking means that people tend to ask "What's in it for me?"

The overall impression is that people think culture should be financed by the State.

This situation can only be altered by a cultural change.

### **Corporate sponsoring of culture in Poland**

Topics studied: Financial support of cultural projects by companies (with breakdown into different fields of art), motivation for sponsoring of cultural events, obstacles to cooperation between cultural institutions and corporate sponsors, benefits of sponsoring.

#### **Methodology:**

- Fieldwork
- N = 400
- Target group: companies with 10 or more employees

#### **Results:**

- 1/3 of companies studied supported cultural projects in 2009.
- Only 42% of companies owned by the Polish State Treasury became sponsors, as opposed to 62% of the whole sample. When companies owned by the Polish State Treasury decided to sponsor organizations or institutions, they often chose cultural projects (11 out of 13 companies), which means that 85% of these companies had supported a cultural activity at least once.
- The main form of support for cultural projects is financial (75% of sponsoring companies). In-kind sponsorship is chosen by 22% of sponsoring companies.

#### **Motivation:**

- The main criteria for selection of projects to sponsor are the social resonance, message, cultural value and uniqueness of a project.
- According to the companies surveyed, the main advantage of being a sponsor is the enhancement of a company's image and prestige.

#### **Note:**

For further information see Lewicki M. (2010) *The National Centre for Culture, Confederation Lewiatan: Sponsoring of Culture in Poland: Companies*. University of Warsaw

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<sup>25</sup> Lewicki M. (2010) *The National Centre for Culture, Confederation Lewiatan: Sponsoring of Culture in Poland: Companies*. University of Warsaw

### **Sponsoring of culture in Poland – Cultural Institutions**

Topics covered: Private funding of cultural institutions in 2009, different forms of financial support, number of sponsors, different attitudes towards sponsoring, obstacles encountered by sponsors and sponsored institutions, reasons for the lack of sponsoring in 2009, assumptions about sponsoring in 2011.

#### **Methodology:**

- Fieldwork
- N = 401
- Target group: cultural institutions

#### **Results:**

- 63% of the cultural institutions received financial assistance at least once from private enterprises.
- 59% of the cultural institutions received financial assistance at least once from private enterprises in 2009.
- Among the institutions that were not sponsored by companies, 54% of the sample did not apply for any private sponsoring and 37% did not manage to find a private sponsor despite trying.
- 42% of the cultural institutions sponsored by the private sector had 10 or more sponsors.

#### **Motivation:**

- According to the cultural institutions surveyed, the main advantages of sponsoring are: additional funds for cultural activity (74%), possibility of extending the institution's cultural offerings (43%), establishing long-term cooperation with a business partner (36%), increased visibility of projects undertaken (33%).
- According to the cultural institutions surveyed, the main obstacles to finding a sponsor are: lack of companies interested in sponsoring culture (63%), lack of sponsorship proposals (17%), inability to establish a legal framework for cooperation (17%), organizational problems making it difficult to forecast support from sponsors at the project planning stage (17%).
- The most commonly sponsored branches of culture include: performing arts (45% of institutions), cultural animation (32% of institutions), national heritage (18% of institutions), visual arts (16% of institutions).

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<sup>26</sup> Lewicki M. (2010) The National Centre for Culture, Confederation Lewiatan: *Sponsoring of Culture in Poland: Cultural Institutions*. University of Warsaw



### **Compendium of Cultural Policies and Trends in Europe: Spain**

There are very few figures available on private-sector capital funding of culture in Spain. A study of the contributions made by large Spanish companies in 2005 showed that culture was the third recipient of sponsorship (after healthcare and educational activities).

#### **Methodology:**

- Unknown. For a full report see *Compendium of Cultural Policies and Trends in Europe*.

#### **Results:**

The majority of public cultural expenditure in Spain comes from regional and local governments, which together represent 85% of public spending on culture.

This shows the decentralized nature of the Spanish model, where territorial authorities assume most of the responsibility for culture. The economic crisis has affected cultural budgets at all levels of government. Strong adjustment measures taken by the central government to reduce the public deficit have particularly affected the Ministry of Culture (now known as the Ministry of Education, Culture and Sport).

Thus, the cultural budget for 2011 (the last year for which data are available) suffered a 9% reduction over the previous year.

According to the government, the cultural budget for the last two years has basically served two purposes: on the one hand, to ensure the functioning of core institutions and cultural services and on the other to promote the construction of complementary financing models involving greater participation by civil society. The situation is equally worrying to regional and local administrations, which also have high debt levels.

Thus, in 2011, cultural spending by both administrations suffered a 16% reduction with respect to 2010.

#### **Motivation:**

- Unknown.

#### **Note:**

- €1,482,593 is spent on culture by the local governments.
- €1,482,593 is spent on culture by the autonomous regions.
- €956,931 is spent on culture by the central government.
- This makes a total spend of €5,836,386 on culture.
- Spending by central and local government fell by 2.9%.
- Crowdfunding is a new upcoming trend.

(The above information dates from 2011. Source: [http://www.mecd.gob.es/servicios-al-ciudadano-mecd/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/naec/2013/AEC\\_2013.pdf](http://www.mecd.gob.es/servicios-al-ciudadano-mecd/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/naec/2013/AEC_2013.pdf))

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<sup>27</sup> Culture Policies (2014) Compendium of Cultural Policies and Trends in Europe. Accessed online.

### **Sponsoring inom Kultursektorn**

Analysis of sponsorship in Sweden. This study focuses on sponsorship in the cultural sector, from the sponsored party's perspective. The issue examined is how cultural organizations identify, contact and attract potential sponsors to their activities

#### **Methodology:**

- Case study (interviews)
- N = 5
- Target group: Bonniers Konsthall, Riksteatern, Skansen and Way out West. (Swedish cultural organizations)

The research is based on multiple interviews of representatives of each organization. The study's overall theoretical frame of reference is taken from business theory, and the concepts used are the marketing concept and the marketing mix, supplemented by the A-ERIK model which is used to analyse sponsorship by dividing it into four not mutually exclusive variables: association, exposure, relationships and integrated communications.

#### **Results:**

The main conclusions drawn from this study is that organizations identify potential sponsors on the basis of their ability to offer the sponsor association, exposure, relationships and integrated communications. To some extent, the organizations also identify sponsors on the basis of their own needs, arguing that the sponsor will add value to the cultural activities and will help to reach out to the sponsor's stakeholders. The organizations identify sectors, not specific companies, and the sectors that are being considered as most attractive are those whose core values are close to their own.

#### **Motivation:**

Organizations use association and relationships in particular to attract sponsors. The sponsor is allowed to associate with the organization's brand and specific themes in shows or exhibitions and the organization offers the sponsor the opportunity to strengthen its relationship with its stakeholders and to create new relationships with these stakeholders.

#### **Note:**

For further details see the research paper by Stoltz P., Isling D. (2009) *Södertörn University: Sponsoring inom Kultursektorn: Kosten att identifiera & attrahera sponsorer: Höstterminen*

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<sup>28</sup>Stoltz P., Isling D. (2009) Södertörn University: *Sponsoring inom Kultursektorn: Kosten att identifiera & attrahera sponsorer: Höstterminen*

## Geven in Nederland

National study on giving in the Netherlands

### Methodology:

Survey and longitudinal study.

First three editions were cross-sectional.

A new group of respondents was surveyed each time, and results were generalized to the Dutch population.

Longitudinal studies were started in 2002.

- The same respondents were interviewed each time, as far as possible. The study is known as the Giving in the Netherlands Panel Study (GINPS)
- Questions on expenditure in the previous year were introduced last spring.
- Results are weighted by sex, household size, education, province and region. A separate study was performed among immigrant households.
- The questionnaire used can be filled in online.

### Results:

A total of €4.3 billion was given to charity in the Netherlands in 2011. (This total amount is obtained by adding up estimated household donations, inheritances, funds (both money-raising foundations and trust funds), corporate donations and the proceeds of gambling.) The estimate is on the low side, because the information on legacies and contributions from capital funds is incomplete.

Voluntary donations in the Netherlands amount to 0.7% of GDP (€601 billion in 2011). This low percentage seems to contradict the general view that the Dutch are generous givers. However, most donations to charity in the Netherlands are made through taxes.

Main beneficiaries of charitable giving in 2011 (in order of magnitude)

1. The church	19%	806 million
2. Sport and recreation	17%	702 million
3. International aid	13%	569 million
4. Social goals	12%	525 million
5. Health	11%	487 million
6. Environment	9%	376 million
7. Others	8%	349 million
8. Culture	7%	287 million
9. Education and research	4%	150 million

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<sup>29</sup> Schuyt Th.N.M. (2013). *Geven in Nederland*. Read Business Education VU: Amsterdam

The total amounts given to the cultural sector by households, individuals (including legacies), foundations (money-raising foundations and trust funds), companies and the proceeds of gambling are:

€26 million from individuals

€6 million from legacies

€69 million from capital funds

€124 million from companies

€62 million from levy on gambling

These total amounts show large fluctuations over the years. Not many companies are consistent in their giving. The contributions from gambling have risen sharply in recent years.

**Motivation:**

Companies want to encourage employees to participate in civil society; contributing to good causes is a good way of doing this.

Who gives:

- More highly educated people give more than unskilled or semiskilled workers.
- 3% of the Dutch do volunteer work (they often have no children living at home, are more highly educated, and are churchgoers)

In 2011, 71% of companies gave to charitable causes through sponsorship, as compared with 64% in 2009.

More companies gave in 2012, but each one gave less on average.

**Note:**

Corporate sponsorships and donations to charities plummeted in 2009. The results show a particularly marked drop in sponsoring, which is probably related to the economic crisis. A longitudinal analysis of corporate data shows that many companies stopped sponsoring altogether.

### **Report on private Sponsorship of the arts in Hungary**

Topics studied: what is a festival, who goes to a festival, reasons for sponsoring, etc.

#### **Methodology:**

- Interviews
- N = 9
- Target group: nine large companies, who were asked about their sponsorship of culture in general and festivals in particular. The study was carried out in collaboration with István Arnold.

Data on seven important festivals in Hungary were analysed. (The main exception being the Sziget Festival.)

#### **Results:**

Sponsors covered 20% of overall festival budgets, as compared with 18% for central government. Grants from various domestic and foreign donor organizations provide 3% of funds, and grants from the National Cultural Fund another 3%.

NGOs and the media covered 1-2% of overall festival budgets. 60-65% of festivals had sponsors.

Sponsored festivals received an average of a quarter of their budget from sponsorship.

The 200 or so festivals studied had 1,012 permanent and 1,045 occasional sponsors in 2004.

There were 9 sponsors per festival on average.

#### **Motivation:**

Various reasons were given as to why companies started supporting culture, and why they chose particular events. Tradition was frequently cited, and a previous acquaintance between an artist performing in the sponsored production and the top executive of a company, or the chief executive's personal affinity to some branch of the arts, often led to the funding in the first instance.

Hungarian companies under foreign control are to a certain extent constrained by the cultural sponsorship policy of the parent company.

Donations are more strongly motivated by the donor's emotional response, and sponsorship more by image-building potential, though donations have recently been expected to yield image-building benefits too (and there is also likely to be some emotional basis for sponsorship decisions as well).

#### **Company profile:**

- There is a sharp divide in sponsorship policy between companies selling consumer goods and companies providing services.
- The former tend to use sponsorship to boost product marketing and direct sales, while service companies typically put image-building first.
- Some companies focus on ideas of social responsibility alongside the direct benefit criterion.

Corporate entertainment, nurturing business contacts and strengthening employee loyalty can also be important considerations.

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<sup>30</sup> Zsuzsa Hunyadi et al (2005). *Report on the private sponsorship of the arts in Hungary*. Summa Artium Public Benefit Company: Budapest

Sponsors often like to use events they sponsor for corporate entertainment. Senior company managers attend these events and may invite important business contacts. Some companies also use sponsored events for internal PR and strengthening employee loyalty. Management in such companies thus tend to look for events to sponsor that they and their employees would like to attend.

The direct benefits for festival sponsors are raising recognition, raising turnover and improving – or, where necessary, changing – corporate image. On top of that, sponsorship is a potentially useful means of nurturing business relationships, and building and maintaining employee loyalty.

**Note:**

Changes in a company's market position often lead to changes in sponsorship practice. Such changes may include:

- a major change in the company's customer base, as when a merchant bank with a small number of corporate customers opens up to the public,
- loss of a company's monopoly, forcing the company to face up to competition, change its image and gradually get into sponsorship and develop experience,
- opening new regional or national headquarters. Companies with a wider operating base may decide to serve particular regions or strengthen their national networks and adapt their image accordingly.

A company may decide not to sponsor a festival if the principal sponsor title costs too much. All sponsors carefully examine their co-sponsors in a given event, and will pull out if they detect even a hint of competition.

It is rare for the benefits of sponsorship to be quantitatively demonstrated.

Sponsoring festivals is worthwhile because both the public and the sponsors come out as winners. Companies benefit from such effects as image-building, while the public benefits because more people come into contact with culture and art. Festivals are the most effective channel for delivering culture to the public, and one of the best means of reducing cultural inequalities.

Sponsors are not just of key importance in absolute terms, in that they provide every fifth forint (the forint is the Hungarian currency: EUR/HUF = 0.00319 as of 23-8-2014) of a festival's budget, but their contribution to festivals is similar in size to that of central government and local authorities, even sometimes exceeding that of central government.

## CHARITY OR PATRONAGE?

Corporate funding for non-profit organizations. Report of a survey of corporate funding for non-profit organizations in Hungary (foundations, associations, advocacy organizations, non-profit companies).

### Methodology:

- Survey
- N = unknown.
- Target group: Companies classified as donors because they stated that they had provided, without compensation, funding and/or support in kind to some non-profit organization in 2003.

Donations to cultural institutions and enterprises maintained by the state or operating on a commercial basis were not included in the survey. Hence, the results do not show the overall extent of corporate support for culture. This question would require a different approach involving a representative survey of the beneficiary cultural organizations.

The research presented here was conducted by the Non-Profit Research Association for the Civil Relations Directorate of the Government Equal Opportunities Office. The full text of the final report is accessible at the websites [www.civil.info.hu](http://www.civil.info.hu) and [www.nonprofitkutatas.hu](http://www.nonprofitkutatas.hu).

### Results:

A large part (nearly two-thirds) of Hungarian enterprises turn out to be willing to donate or give assistance in kind to the civil sector. 15% supported cultural non-profit organizations.

Donation decisions depend mainly on the principle of solidarity or on emotional response.

Companies only rarely apply objective criteria, with due consideration of the company's interests, in weighing up applicants' reputations and the quality of their projects.

Each company's donation policy is decided almost solely by the top executive. Even in large companies, selection of non-profit organizations for assistance is determined by managers' personal preferences.

Corporate decision-makers' motivations resemble those of private donors very closely. There are very few signs that their values differ much from those of average people, or that they place any more importance on rational behaviour or adherence to formal requirements than private donors do.

Companies' priorities regarding donation do not bear a close relationship to their business activities.

Raising prestige is in second-last place among motivations for giving.

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<sup>31</sup> Kuti É. (2010) *Charity or Patronage: Corporate funding for non-profit organisations*. Nonprofit Kutatócsoport and Summa Artium: Budapest

Companies give towards local causes (within the town or local region where they are based) more frequently in smaller towns and villages. Integration into the local community is a perceptible factor raising propensity to donate.

Support for culture requires a joint effort from all parties involved (civil society, businesses and the State). If the good intentions that indisputably exist are put into practice, they will create more effective and intensive cooperation between the various sectors involved.

### **Motivation:**

There is a widespread public feeling, implicit or declared, that the predatory capitalism that is currently predominant in Hungary does not predispose the country's new entrepreneurial community towards charity. An attitude based on a sense of community, on solidarity, a feeling of responsibility expressed via donations, is more usually attributed to foreign enterprises, which – having developed in the less troubled conditions of wealthier economies – are thought to be more able to adopt a donor culture.

In fact, however, local businesses have a fifty per cent higher rate of donation than foreign businesses.

Remoteness, lack of sociocultural affinities, distrust and language difficulties all play a part in foreign companies' disinclination to give to charity in Hungary.

Extracts from our telephone interviews with non-donor companies reveal that some local managers resent the attitude of their foreign proprietors.

These and similar responses suggest that some foreign businesses have not yet integrated into the Hungarian social environment, and prefer to act as privileged foreigners rather than responsible members of society. The effect of this on public opinion is currently counterbalanced by news of large foreign companies making large donations; the large sums involved easily make up for the deficiency.

Distribution of non-donor companies by reason for declining to give

Reason	Proportion, %
Company's financial position does not permit donation	61.7
Proprietor or management rejects donation on principle	10.4
Lack of trust in applicants, poor experience, overwhelming number of requests	8.2
Company makes donations at another level or of different type	7.9
Temporary economic/organizational reason (e.g. new firm, capital project, reorganization)	6.2
No request for support received by company	5.6

Many companies which did make donations (and were therefore not asked why they did not donate) noted how unfortunate and shameful it is that there is so much need for charity, and that the State does not provide enough funds to cover its basic social obligations.

### **Note:**

A finding that may have particular implications for cultural organizations is that the current approach to corporate social responsibility is apparently dominated by the ethical model.

Companies' donation is fundamentally driven by a sense of solidarity, and their donations policy remains basically within the confines of traditional charity.



Progress in cultural patronage demands more than improvement in fund-raising techniques; there is a need for a change of attitude.

A sustained increase in corporate support for culture is only likely if businesses acknowledge the importance of the cultural dimension of socioeconomic development, and recognize its implications for their own interests and responsibilities. The best way of engendering and fostering this realization would be to replace occasional cash-seeking campaigns with a conscious, professional fund-raising strategy based on collaboration with stakeholders, and to build up sustained contacts between companies and cultural institutions based on mutual esteem.

## Status 2010

The report covers three sub-studies of the views of business managers, of performing artists and of cultural institutions on the relationship between sponsoring and corporate social responsibility. The goal of the survey is to shed light on the following aspects of this field:

- Joint projects or activities shared by culture and business, where both partners are granted equal status.
- Culture Sponsorship as a commercial contract aimed at generating benefits and support for cultural activities. Dividends may be in cash, goods or services.
- Donations in support of culture, without obligations.
- Use of artistic expertise within the business organization to promote innovation and corporate culture, strengthen leadership, improve job satisfaction, reduce absenteeism, etc.
- Corporate support for culture, as perceived by cultural organizations and performing artists

## Methodology:

Interviews and survey

Interviews:

N =

1,599 interviews with artists

118 interviews with cultural organizations.

Response rate:

40 per cent for artists

41 per cent for cultural organizations

Survey:

N = 3,998 companies

Response rate: unknown

(Companies were randomly drawn from the Perduco industry panel comprising more than 7,500 business leaders in an online database.)

## Results:

4 out of 10 companies sponsor cultural organizations.

Overall, 41 per cent of companies report that they have sponsored and/or collaborated with cultural organizations in the past 12 months. This percentage has remained stable over the past three years. (Source: Norges Activities of business survey – NNU\*)

The distribution of sectors sponsored by companies is as follows:

- Sport: 58 per cent
- Humanitarian organizations: 52 per cent
- Culture: 41 per cent
- Academia: 6 per cent (mostly companies with more than 100 employees)

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<sup>32</sup> Vaagen. H, Gran A.B. (2010) *Status 2010*. Forum for Kultur og Naeringsliv: Oslo

Academic sponsorship is also significantly overrepresented among manufacturing companies.

Norway prefers to sponsor amateur activities rather than professional activities.

(Regional roots, dense social networks in smaller cities and little strategic use of sponsorship in small and medium-sized companies are part of the reason for this.)

‘Support for the community’ is a common motive for corporate sponsorship

### **Motivation:**

The three main reasons for sponsoring culture are

- to strengthen the local community or region where your business is located (80 per cent),
- to strengthen cultural life (75 per cent) and
- a feeling of social responsibility (73 per cent)

Further motives are

- enhancement of company image and sale of company products (55 per cent),
- personal interest in art and culture on the part of managers (53 per cent), and
- pure charity (52 per cent)

Companies with more than 100 employees attach more importance to enhancement of company image and sale of company products than smaller firms, and women report a personal interest in art and culture as a motive for donating more often than men.

Sponsoring cultural life is also seen as an aid to recruitment of high-quality staff who will bring fresh ideas and innovation into the company. Men attach more importance to recruitment of high-quality staff than women, while women are more concerned with creativity and innovation than men.

The importance of innovation and renewal as a motive for sponsoring culture also increases with the size of the company.

27 per cent of companies report expansion of their professional network as a key motivating factor, while 20 per cent report either care for employees’ well-being and recruitment or greater access to cultural skills and creativity as the main motivating factors for the sponsorship of culture. Companies with more than 100 employees place more stress on employee benefits than smaller firms.

18 per cent of companies that have sponsored or cooperated with cultural organizations in the past 12 months state that reduction of absenteeism is a major motivating factor. Women report this more often than men, and companies from Northern Norway more often than companies in the country as a whole. The smallest proportion of companies (11 per cent) reported strengthening of managerial skills as a major motivation for sponsorship of cultural life.

Why do donors give?

The motive mentioned more often than any other – by nearly four-fifths of respondents – was solidarity and sympathy with those in need.

Emotional reasons, mentioned by more than half of respondents, took second place.

A quarter of donors had some personal contact with the non-profit organizations receiving corporate support.

It is clear that business interests were involved here to a certain extent, but there was also a strong emotional background in some cases.

A fifth of subjects interviewed mentioned deprivation of the beneficiary organization or the wish to resolve a desperate situation (such as school closure).

A similar proportion said that the decision-maker simply liked the activity of the NPO or one of its projects or events.

**Note:**

- 61 per cent of the artists surveyed regard their activities to a large or very large extent as a cultural industry, while 15 per cent say that they only share this opinion to a very small or limited extent. Craftsmen and artists are less inclined to see their activities as a cultural industry than actors and musicians.
- Not many artists under 30 from Central Norway think of themselves as cultural entrepreneurs.
- Reasons stated why artists and cultural institutions do not cooperate with private companies:  
Artists report a lack of offers (58 per cent) as their main reason for not working with the private sector, while 44 per cent of cultural institutions state that the reason is that they cannot find a suitable company to work with.
- Neither artists nor institutions are particularly worried that cooperation with business could harm their artistic integrity. Only 7 per cent of players in the cultural sector mention artistic integrity as the reason why they do not work with the private sector – a surprisingly low figure, in view of the opposition to the private sector still referred to in some circles.
- Collaboration with industry is seen as good for networking. Several cultural institutions and artists have built up new networks, and regard this as an exciting and educational activity.
- A large proportion of artists and cultural institutions see the partnership with the private sector as artistically stimulating.
- Collaboration is implemented largely as planned:  
74 per cent of the cultural institutions report that cooperation with the private sector has been implemented as planned to a large or very large extent. The corresponding figure for artists is 69 per cent. Actors report this more often than the other artist groups. Only 5 per cent indicate that cooperation is not carried out as planned. The reasons for this are primarily internal challenges in terms of anchoring, vague agreements, lack of expertise and exchange of people (this was an open question in the questionnaire).
- Stakeholders (businesses, artists, mediators and national policy-makers) sometimes find it difficult to understand the arguments for using artistic competence and methods to develop business activities. Further research and collection of best-case and worst-case scenarios is essential to visualize the effects of creative partnerships between the cultural and business sectors, and will make a big contribution to development of this area.

### **UK Giving 2012: An overview of charitable giving in the UK, 2011/12**

The message from our research is that the overall amount given to charity has fallen. Against a backdrop of tough economic times, [...] this report will give an overview of charitable giving in the UK.

#### **Methodology:**

Survey of individual giving:

N = 3,000 +

The survey is run three times a year. It is an omnibus survey that is carried out face-to-face in people's homes, using Computer-Assisted Personal Interviewing (CAPI) which also collects a wide range of social, economic and demographic data about the individuals.

The survey identifies methods of donation and causes donated to. Interviewees are shown a card listing nine methods of donation and are asked whether they gave to charity in the last four weeks by any of the methods shown. They may select as many methods as they wish. For each of the methods that they report using, respondents are shown another card and asked which of the fifteen types of causes listed on the card they have donated to. The respondents assign charities to one of the categories listed on the basis of their own judgment. Then for each method, respondents are asked how much they gave and whether they used Gift Aid.

All data are checked and analysed using SPSS.

#### **Results:**

- The study shows that the majority of investments in the cultural sector end up where they belong.
- The proportion of people donating to charitable causes in a typical month has decreased over the last year, from 58% to 55%.
- Participation in charitable giving nevertheless remains relatively widespread, with over half of adults giving in 2011/12, equivalent to 28.4 million adults.
- The typical amount given per donor per month in 2011/12 was £10 (€12.50 as of 3-9-14) (this is the median value).
- There was a reduction in the amount donated in 2011/12. The median amount fell from £11 in 2010/11 and £12 in 2009/10 (£10 = €12.50 as of 3-9-14).
- The estimated total amount donated to charity by adults in 2011/12 was £9.3 billion (€1116 million as of 3-9-14), a decrease from 2010/11 of £1.7 billion (€213 million as of 3-9-14) in cash terms and of £2.3 billion (€288 million as of 3-9-14) in real terms, after adjusting for inflation.
- Between 2010/11 and 2011/12, the total amount donated decreased by 15% on the unadjusted totals and by 20% in real terms (adjusting the 2010/11 total for inflation).
- In real terms, the estimated total amount in 2011/12 is the smallest it has been since the survey began in 2004/05.
- Giving by cash is the most common method of giving, used by half of all donors in 2011/12. It has been the most common method of giving for all eight years of the survey.

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<sup>33</sup>NCVO & CAF (2012). *UK Giving 2012: An overview of charitable giving in the UK, 2011/2012*. London

- As in previous years, the typical amounts given by cheque and credit or debit card are the largest (£20) (£25 as of 3-9-14).
- Direct debit accounted for the largest share of total donations in 2011/12, representing almost a third (31%) of the overall amount given, compared with a quarter in 2010/11.
- Women continue to be more likely to give to charity than men (58% compared with 52%).
- In 2011/12 women aged 45-64, and 65 or more, are the groups most likely to give (62%) and they also gave the largest median amount (£15).
- Although managerial and professional groups are consistently the most likely to give, the percentage of people in these groups who make donations has fallen to 66% from 70% in the previous year, and the amount they give has also fallen (£17 compared with £20).
- 'Medical research', 'hospitals and hospices' and 'children and young people' continue to attract the highest proportions of donors.
- 'Religious causes' attracted the largest donations with a median amount given of £20 per month and received 17% of all money donated.

For the first time since the survey began, the proportion of donors using Gift Aid has dropped: it was 42% in 2010/11, and 39% in 2011/12.

The decrease in Gift Aid use is concentrated among those making smaller donations (less than £25).

#### **Motivation:**

	The causes people give to are:	Proportion of total amount:
Medical research	33%	15%
Hospitals	30%	15%
Children	23%	11%
Animal welfare	16%	5%
Overseas aid	14%	10%
Religious	14%	17%
Disabled	11%	4%
Health	8%	3%
Homeless	8%	2%
Schools	7%	4%
Elderly	6%	2%
Environment	5%	2%
Sports	3%	1%
Arts	1%	1%

## Where is Private Investment in the Arts going?

Study on Arts and Business private investment in Culture

### Methodology:

- Longitudinal study: 30 years
- N = unknown number of case studies
- Method: survey
- Target group: cultural organizations

This UK study makes use of a questionnaire sent to cultural organizations to investigate the donations they receive. It thus looks at things from the opposite direction to most studies, which examine giving by various donor groups.

The study had two main findings: the increased dominance of cultural institutions based in London, and the growing dependence of such institutions on foundations and trust funds.

The study has a 30-year horizon, making it possible to see how trends have changed in recent years, which makes this research unique in the world.

### Results:

#### *Support from trusts and foundations*

Trusts support giving through the income they raise from their endowments. Between 2010/11 and 2011/12, trust support of culture has risen by 15.8%. It is impossible to determine from this survey whether this represents a significant shift in trusts' funding priorities or is part of an overall increase in their grant giving that reflects the increasing need in England. Either way, this level of giving is likely to be somewhat in excess of the performance of the trusts' endowments and is therefore potentially unsustainable. Conversations that Arts & Business has been having with arts and cultural organizations suggest that an increasing number of them are approaching trusts and foundations for support. Our concern is that this will increase the pressure on an income stream that may, sooner rather than later, need to reduce its overall spending to bring it better in line with its own investment income.

#### *Business support*

Business investment in English cultural organizations has risen slightly from £113.6 m to £113.8 m (£142 million as of 3-9-14). In a time of economic challenges, however, this slight rise is a clear testament to a consistent recognition within the business community that their arts partnerships do add value. Business support remains focused on investment through sponsorship, which is defined as a business expense for the purpose of trade. Sponsorship has accounted for around 60% of total business investment over the last four years. Counter-intuitively during a recession, whilst cash sponsorship has remained fairly stable, in-kind support from the business sector has fallen between 08/09 and 10/11. The figure this year is similar to that last year, suggesting that the fall has bottomed out. The amounts that businesses have paid for arts membership has risen gently since 2008. Memberships are structured programmes run by arts organizations in which the business receives a

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<sup>34</sup> Arts and Business (2011-2012). *Where is private investment to the arts going?* Arts and Business: London

prescribed series of benefits over the year. Their ongoing popularity suggests that they are really delivering for the businesses that take them up. The biggest decline in business support has occurred in donations. In 2008 they accounted for 15% of total business support of culture and that has fallen to 12% (of an increasingly smaller amount of total business support). Since donations are nominally money given without any expectation of return, this underlines the fact that in the current economic climate, businesses need to see the rationale for cultural support, and that rationale has to feed back to their core objectives.

#### *Individual Giving*

Support by individuals to the arts in England has risen by almost £23 m (£29 million as of 3-9-14) between 2010/11 and 2011/12, reaching a total of £372.9 m. This is a rise of 6.5% from the 2011 figures of £350.0 m (£467.5 million as of 3-9-14).

#### **Motivation:**

Where does the money individuals give to the arts go to?

The bulk of the money that individuals give to culture (57.7%) goes to membership programmes.

The strength of membership programmes, even during the recession, lies in three things. It represents a continued commitment from the individual members to the cultural sector or institute in question. Secondly, the volume of aid, weighed against the relatively low cost of running such a programme, is proof that a large group feels committed. Finally, the relatively large group of members makes the organization less vulnerable. A steady flow of money is generated in this way.

The second major group of individual support comes in the form of donations (22.9%), and the third major group is bequests (19.4%).

The income from legacies has increased since 2009-2010.

#### **Note:**

This UK study focuses on cultural institutions. It reveals the changes occurring in the cultural sector. Two main questions were asked: how many cultural institutions are there, and how dependent are they on foundations and trust funds? The results of the study are highly reliable, because the target group is smaller than the group of potential donors, mainly businesses. Furthermore, cultural institutions are accustomed to providing information about their finances. This makes the data on this subject insightful and reliable. The data are also probably more accurate. Finally, the research has been conducted over the past 30 years, making trends and changes in the relationship between the business and cultural sectors clearly visible.



## Other countries with fiscal arrangements concerning culture<sup>35</sup>

	<b>Main law governing tax deductions to private sponsors of arts and culture</b>	<b>Government schemes to promote business sponsorship in the arts and culture</b>	<b>Main sectors attracting private sponsorship</b>	<b>Estimated value of private sponsorship generated per annum</b>
Austria	<i>Sponsors' Ordinance</i> (1987) + regional legislation (tax breaks)	Some regions (Länder) and cities offer special public contributions / services	Fine arts, performing arts and music	€50 m (2013) = 1.94% of the overall public cultural funding
Bulgaria	<i>Corporate Income Tax Act</i> (2002): deductions increased from 5% to 10%.	None	Popular music concerts, literary publications, festivals, theatre performances	Information not available
Croatia	<i>Law on Capital Gains Tax</i> (NN 177/04) and <i>Law on Direct Taxes</i> (NN 177/04): Donations of more than 2% of the annual income need Ministry of Culture certificate	None	Concerts, festivals, art exhibitions	about €4 m (2013 CiV survey)
Czech Rep.	<i>Act No. 586/1992</i> : Business entities can deduct the value of a donation for cultural purposes from their tax base if the value of the donation is at least 2,000 CZK.	None	Film, contemporary arts	Information not available
Greece	<i>Law 3525/2007</i> : tax exemptions	Central bureau to certify bona fide causes of cultural sponsoring proposals	Music and arts	Information not available
Ireland	<i>Tax Consolidation Act</i> (1997): Tax breaks to encourage business sponsorship	<i>Arts2Business</i> Programmes; Arts Sponsor of the Year Award	Information not available	€3.9 m (2010); Deloitte survey: 12% of cult. Institutions' turnover from private/corporate sponsorship
Italy	<i>Law 342/2000</i> : deduction of donations and sponsorship	Reshaping and extension of tax reliefs for donations and sponsorship and	Cultural heritage, musical and performing arts, exhibitions and	€391 m (2011)

<sup>35</sup> Council of Europe/ERICarts, Compendium of Cultural Policies and Trends in Europe, 15th edition, 2014, and national sources. In most cases, figures include contributions from foundations and other private donors. This overview has been updated with the support of *Causales* (Annual of Cultural Brands)

		for investments in the cinema industry as well as through the agency of 'concessions'	cultural events.	
Lithuania	<i>Law on Charities and Promotion</i> (1993, amended in 2011): defines administrative procedures of promotion, rights of donors & recipients, tax exemptions, control and accounting of donations and relief	'Maecenas of the Year' award introduced by the Ministry of Culture in 2010.	Theatre, music, festivals	Information not available
Luxembourg	Article 112, Income Tax Law (L.I.R., 1967): Exemptions for donations to bodies recognized to be of public interest	No	Public events (festivals), heritage	Information not available
Malta	Corporate financial assistance to recognized non-profit organizations and/or to the Arts Fund eligible for tax deductions (2008)	Information not available	Cultural events, festivals	Information not available
Portugal	<i>Patronage Statute</i> (Law 74/99): regulates different types of patronage and sponsorship and increases available tax incentives (the highest level for long-term contracts). <i>Law 52A/2006</i> limits fiscal benefits to donations to public & non-profit sectors	None	Music, fine arts, large-scale events	Information not available
Serbia	<i>Corporate Tax Law</i> : permits deductions on income tax for cultural activities.	None	Cultural centres, theatres, festivals, events	No information available.
Slovenia	<i>Corporate Income Tax Act</i> : 0.3% deduction for donations to various good causes and also a special	None	Cultural centres, events and festivals	No information available

	deduction for culture of 0.2% of taxable income, with the possibility of averaging over a three-year period.			
Switzerland	Donations / contributions in the form of sponsorship are tax deductible (10% of net profits at federal level + specific regulations in the Cantons, e.g. tax deduction up to 100% in the Canton of Basel).	None, except on the local level	Companies' corporate identity to be promoted via their own concerts/theatre tours or through projects developed with artists / cultural institutions	300-500 m CHF





### **Colophon**

Final editing: Joost Heinsius, Cultuur-Ondernemen  
Design logo Connecting Arts & Business: Jeroen Tirion