



Creating, innovating, disrupting  
through A&B organisations

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EUROPEAN AFFAIRS



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Arts  
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## 1. ACKNOWLEDGMENTS

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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

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

<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).

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

**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.

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<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 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.

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

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).

**Crowdfunding platforms** may also encourage businesses to fund the arts. The platform [Wspieramkulture.pl](http://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.

<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).

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

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 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.

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

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**

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.

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

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 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:

<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).

## 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>.

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.

<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)*.

## 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

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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

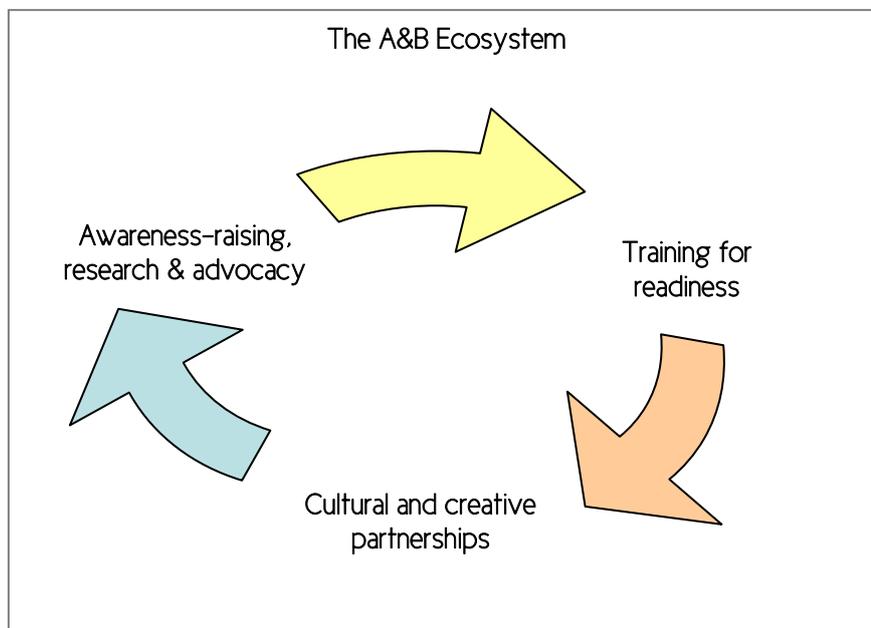
Category of A&B initiative	Subcategory of A&B initiative	Name of the A&B initiative (A&B organisation, Country)	
1. Cultural and Creative Partnerships	1.1 Corporate patronage, sponsorship and match funding	The Bruocsella Club (Prométhéa, BE)	
		Gromke Hörzentrum supports and advises Hörspielsommer e.V (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)	
		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)	
	1.2 Arts membership programmes	The American Express Culture Card (Arts & Business, UK)	
	1.3 Corporate art collections, creation of museums and centres for the arts, funds and foundations		
	1.4 Cross-sectoral innovation actions/ artistic interventions	"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)	
		"VisieRegie" 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)	
	Housework Counterpoint Programme (The Map Consortium, UK)		
	2. Training for A&B	2.1 Training for the arts	Workshops for cultural organisations looking for private support (Prométhéa, BE)
			Gromke Hörzentrum supports and advises Hörspielsommer e.V (Leipziger Kulturpaten, DE)*
			New Stream (Business to Arts, IE)*
		2.2 Training for the business	Sponsorship workshops for A&B (NCK, PL)*
Sponsorship workshops for A&B (NCK, PL)*			
3. Awareness-raising, research and advocacy actions on A&B	3.1 Awards	Concours des Caius (Caius Competition) (Prométhéa, BE)	
		Oscars Admical (Admical, FR)	
		Summa Artium Awards: K:antin (Summa Artium, HU)	
		Allianz Business to Arts Awards (Business to Arts, IE)*	
	3.2 Auctions of arts projects	Arts & Business Awards: VSM Husqvarna Viking Sewing Machines and Craftspace (Arts & Business, UK)	
		Auction of arts projects: "Colorful half-globes – street name signs for the blind" (Summa Artium, HU)*	
	3.3 Conferences, workshops, other activities	Prométhéa Symposium of Corporate Sponsorship (Prométhéa, BE)	
		Sponsorship workshops for A&B (NCK, PL)*	
		Conference "Creative Partnerships" (NCK, PL)	
		Cultural Projects Fair (NCK, PL)	
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))

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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 Intercommuniaal 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.

‘A unique platform’<sup>23</sup>

**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’**

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

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

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.

## Prométhéa ([www.promethea.be](http://www.promethea.be))

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

**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

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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.

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 restoration, 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 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>.

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

<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.

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>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))

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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- & Stålstoberi, 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 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.

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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).

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.

#### **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

<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-Press-Mecene-et-Loire.pdf>.

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.

## Entrepart ([www.entrepart.com](http://www.entrepart.com))

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, Entrepart 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:** Enterpart 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).

## Mona Lisa ([www.monalisa-paris.com](http://www.monalisa-paris.com))

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 them 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.

**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.

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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

**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 Mecenat 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 & 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'.

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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.

## 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 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.

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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).

## 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

**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

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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.

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>.

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.

<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.

**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 – C-O ([www.cultuur-ondernemen.nl/](http://www.cultuur-ondernemen.nl/))

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 ups 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 ([www.operatiefrissepeper.nl](http://www.operatiefrissepeper.nl))

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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 the 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 Lichter 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 effectively, 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

**Date and duration:** Since December 2012

**The initiative:** 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 to raise funds for their projects have different backgrounds and profiles: amateurs, acknowledged professionals, representing themselves or whole communities, artistic groups, etc.

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. 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; 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 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 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 innovative approaches coming from the use of online solutions, etc. For the business sector, 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

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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)

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 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.

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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.

## 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 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

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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>.

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.

## Arts & Business Cymru – A&B Cymru ([www.aandbcymru.org.uk](http://www.aandbcymru.org.uk))

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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

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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.

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.

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))

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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); 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

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

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.

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

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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 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)

Creative Estonia (EE)

Cultuur-Ondernemen (NL)

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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).

EGER Foundation (PL)  
Entrepart (FR)  
Fondation de France? (FR)  
Gent Creativa (ES)  
HUMAK (FI)  
InRoos Oy (FI)  
Karlbak (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 Minguella (ES)

Nordkolleg Rendsburg GmbH (DE)

Reinigungsgesellschaft (DE)

TILLT (SE)