



COMPARATIVE COUNTRY ANALYSIS ON BUSINESS- ART COOPERATION



*Opening More Employment Gates for Arts
& Music Students*

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European cultural policies for entrepreneurs and cultural cooperation: An Introduction

In June 2010 the European Council approved the European Strategy 2020. The main objective of this strategy was to reach a minimum rate of 75% employment in Europe by 2020 (Consejo Económico y Social de España, 2013). Within the age groups concerned, the most important are the youth, because in countries like Greece or Spain the unemployment rate in Young people is more than 50% in 2015 (Expansión, 2015). In order to reach this objective, projects such as Erasmus for entrepreneurs (an Exchange experience for entrepreneurs of any nature inspired by the success of the Erasmus project for European university students) has been promoted since 2010 (Instituto de la juventud, 2016). The European Union is the world region with the least number of entrepreneurs (Alvárez, 2015).

One of the key actions to be promoted is lifelong learning. This concept also appears in the latest education document published by UNESCO (Consejo Económico y Social de España, 2013). Education forms a part of personal cultural development (Unesco, 2015).

In 1954 the European Cultural Convention was signed in order to protect and develop the common cultural heritage of Europe. It was to be the first European treaty to talk about culture. From 1954 until 1984 the cultural policies were above all used to promote unilaterally national cultures. As a result of this, these policies highlighted the differences between different states, with the exception of some bilateral agreements. In 1974 the European Parliament created the European Commission for Education, Culture, Audiovisual, Youth and Sports (Autissier, 2013).

But it was not until 1993, when the Maastricht treaty came into effect, that the EU began to legislate, in a limited form, on cultural aspects (Unió Europea, 1992). One of the main objectives was to “stimulate exchange, dialogue and mutual understanding” (Boto, 2011, p. 6). A few years later, the Lisbon Treaty of 2007, gave a central role to culture, citing cultural heritage in the formation of the legal text (Fernández, 2013). The programs related to culture in the European Union can be divided into two stages, before and after the Charter of Fundamental Rights of 2000. The cultural aspects appear in two articles in the complete text of this Charter (Comunidad de Madrid, 2016).

All the cultural programs depend on the Directorate General for Education and Culture. In 1985 it created the first European cultural program: the European Capital of Culture, which is still in force today. This is an annual program used to promote diversity and common features of European culture (European Parliament, 2007). In the 90s three programs were created to promote culture: Calidoscopio (Performing arts, creative arts and visual arts), Ariane (books, reading and translation) and Raphael (cultural heritage) (Becerril Atienza, 2005). These programs came together in the first framework program, the Culture 2000 program (European Parliament, 2000) scheduled from 2006 to

2013. This program was the precursor of the framework Culture Programme (European Parliament, 2006), which ran from 2007 to 2013 and the current 2020 Creative Europe program (European Parliament, 2013) from 2014 to 2020. The current framework program is divided into three chapters: subheading of MEDIA (audiovisual), subheading of culture (cultural and creative sectors) and intersectoral (discussing funding for small businesses and transnational political cooperation) (UVA Centro de Documentacion Europea, 2016).

The objective of Creative Europe framework program is to finance projects with a European dimension for professionals in the world of culture. 56% of the budget is allocated to the Creative Europe MEDIA (Media Desk España, 2016). The program is intended for cultural agents and legally constituted for at least two years. It aims to support all professionals who desire cross border cultural programs, in any field, be it creation, representation, distribution, program, translation or training (Oficina Europa Creativa, 2016).

The second subheading is dedicated to all the other cultural events: literature, music, visual arts, performing arts, dance, and other arts. This subheading also includes theatres, cultural factories, museums, patrimonial sites and any other cultural buildings. The year 2015 there were sixty-seven projects selected for this program. Twenty-three of its projects are with Spanish participation (Ministerio de Educación, Cultura y deporte, 2016).

Creative Europe, in its third subheading, also finances cultural networks among European countries. One of the most successful networks is ENCATC (European Network of Cultural Administration Training Centres) with over 100 institutional members in 40 countries of the European Union. Within this network, specific training programs have been promoted so that professionals, or future professionals will be able to adapt to the new demands of the cultural sector, for example CREA.M (Creative blended mentoring for cultural managers) which was carried out until 2013 in order to enhance the quality of management of cultural managers (ENCATC, 2016).

Cultural businesses can access funding from the Framework Programme for Culture and are also eligible for various programs of business competitiveness. The force called COSME program (Programme for the Competitiveness of Enterprises and SMEs). This program has the objective to improve access to finance and markets for small and medium enterprises, to promote entrepreneurship and facilitate obtaining European partners (Diputació de Barcelona, 2016). The European Commission also has the EASME (Executive Agency fore SMEs) through which carries the support for small and medium enterprises (EASME, 2016).

In short, cultural agents from throughout the EU can benefit from, above all, the aid program for culture, which is the Creative Europe program and also program of citizenship (Europe for Citizens) program of business promotion (COSME) or the employment strategy (Europe 2020 strategy).

The cooperation of the European Union comes through projects, grants and contracts but also by supporting economic and sectorial (Comisión Europea, 2014). There aren't open credit lines exclusively for cultural projects but it's easy to find projects that are incorporated within other cultural aspects. In many projects it has this global culture. For example project "Joves en acció" (youth in action). It is a project coordinated through four organizations supported by European Commission with the aim of reaching more than 2000 vulnerable children in South Africa. The aim is to participate positively in their communities through arts and culture. This project aims to create jobs in South Africa through culture. The program promotes the creation of theatre companies and puts them in touch with local exhibition circuits to generate networks of economy and culture (Diari de Girona, 2013).

European aid cooperation had been the total amount of the project few years ago, but now EU promotes finance a part of the total amount, so it is necessary to go to look for local partners and other entities that invest in the project. One example of the projects totally financed was in 2000; when a European team had gone to Guinea for make a scheme of the cultural situation in the country and propose lines for enhance their cultural sector (Interarts, 2016).

The support of the EU in international cooperation has materialized in different ways over the years. From the technical support for the organization of festivals until help artists of ACP economies (African, Caribbean and Pacific) to play on European stages (Interarts, 2009).

Cooperation is working internally and externally in the EU.

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GREECE

Introduction

The Greek society, in spite of the economic crisis and the recent political changes, remains and continues to support and promote the arts, music and culture. National Bank of Greece – in the context of responsible business operations – continues to undertake actions with a view to supporting the community. In 2012, in spite of the particularly economic crisis, standing by its commitment to social support and Corporate Social Responsibility, continued its sponsorship programme, with funds amounting to €9.3 million.

Although according to the latest researches in Europe, consumer expenditure on leisure time activities is continuing to increase, in Greece the average yearly household spending on culture and leisure amounts since 2004 - 2012 to 5% of overall household spending.

Direct culture spending in 2004-2005 amounted to a smaller percentage, i.e., 149.88 euros yearly or 0.7% for attendance of events (movies, theatre, opera, music performance, museums, but also including circuses, as well as photography lab expenses), 142.68 euros or 0.66% for purchase of books, and 51 euros or 0.235% for purchase of media (audio and video); there is significant variation dependent on financial status, with poor people spending only 180.48 euros yearly, or 0.8%, on culture and leisure.

Public expenditure on culture (as indicated by general government expenditure in the cultural sector divided by total population) per capita in 2011 was approximately 45.05 EUR (on the basis of population as calculated in the preliminary results of the 2011 population census). It corresponds to 0.23% of the GDP.

Only 0.37% of the public budget of the Greek state (ordinary budget plus public investment budget) is allocated to culture through the Ministry of Culture (472.23 million EUR for 2011); this constitutes a drastic reduction from years preceding the current fiscal crisis. The aforementioned amount does not include spending on cultural activities channelled through the budget of the Ministry of Education, Lifelong Education and Religious Affairs, regional and local government, such as support for national, special and public libraries and historical archives (an additional 13.77 million EUR for 2011). It does not include, either, funds allocated to culture by regional and local government, or through regional Operational Programmes of the Community Support Framework.

In the past decade private patronage in the arts has had a significant impact on Greek cultural development, consisting both in the establishment of new institutions and in the provision of essential support for large-scale cultural events. Perhaps the most notable example of private-public co-operation concerns the Athens Concert Hall.

The initiative and initial funds of the Society of the Friends of Music, an association of affluent supporters of classical music, led, after two decades of effort, to the establishment of the Athens Concert Hall. It is the first facility providing state-of-the-art conditions for the performance and recording of concert music in Greece, and its recently built congress center is a focus for a host of literary and cultural events.

The Athens Concert Hall has been established as an independent foundation, with members of the Board of Directors appointed both by the state and by the Society of the Friends of Music. Its yearly programme is supported by a large state subsidy. A Concert Hall was established in Thessaloniki in 2000 and operates along similar lines.

The Stavros Niarchos Foundation Cultural Centre that is almost ready will be the fruit of a major new public-private partnership of this kind. It will consist of a new sustainable arts, education and recreation complex to be hosted in a new building, including, the new building of the National Library of Greece, as well as a world-class opera house to host the Greek National Opera.

The Greek Ministry Of Culture supervises the following bodies: the Athens State Orchestra, the Museum of Greek Folk Art, the Thessaloniki State Orchestra, the Archaeological Receipts Fund, Folklife & Ethnological Museum of Macedonia – Thrace, the Museum of Popular Instruments - The Phoibos Anogeianakis Collection - Research Centre for Ethnomusicology (Athens), the State School of Dance, the Centre for the Greek language, the European Centre of Byzantine and Post-Byzantine Monuments, the Greek Film Centre, the Greek National Opera, the Hellenic Intellectual Property Organization, the Hellenic National Audiovisual Archive, the Historical and Ethnological Society of Greece - National Historical Museum, the Institute of the Macedonian Struggle Museum, the Korgialeneion Historical and Folklore Museum, the Lyceum Club of Greek Women, the National Museum of Contemporary Art, the National Theatre, the Orchestra of the Colours, the Organization for the Construction of the New Acropolis Museum, the Solomos & Eminent Zakynthians Museum, the State Museum of Contemporary Art, the State Orchestra of Hellenic Music, the State Theatre of Northern Greece, the State Orchestra of Thessaloniki, Camerata Orchestra, the State Conservatory of Thessaloniki, the Athens Conservatory, the Athens Concert Hall and the Thessaloniki Concert Hall.

In 2014 and 2015 the music institutions were subsidized by the Ministry of Culture with a total amount of € 16.880.000 per year. Under these conditions small organizations, festival etc. are forced to create and promote their work by themselves and turn to private donors, either in large companies in order to cover their actions by these revenues. With the *Cultural Sponsorship Law* voted in 2007, and providing tax exemptions to sponsors there has been a positive impact on new alliances between cultural organizations and companies willing to support the arts as part of their sponsorship or corporate social responsibility policies. There are Banks, and important foundations like National Bank of Greece, Eurobank, Piraeus Bank, that support culture, but unfortunately only the huge events that bring back also huge publicity. All the

other institutions especially in the middle of such economical crisis are struggling to survive and some of them are completely dying.

Altogether the museum sector in Greece has gone, especially during the phase of preparations for the Olympic games in 2004 but also thereafter, through a tremendous period of growth and innovation. Many good museums have been created thanks to the support of banks such as Piraeus Bank. Good practice can also be recognised through a pragmatic use of funds made available through Regional Operational Programmes as regards the significance of promoting culture. Aiming to link Greek culture with international developments, the EU Structural Funds for example in Central Macedonia are used to finance: the Thessaloniki Film Festival, the Photo Biennale and the Festival for Contemporary Art amongst others.

Greek Case Study No. 1: NATIONAL BANK OF GREECE S.A.

1. Company details:

The National Bank of Greece S.A. offers retail and corporate banking services. The Bank accepts deposits and offers loans, lease financing and investing and insurance services to industrial, commercial and consumer clients. National Bank of Greece (NBG) operates domestically and overseas.

In the context of responsible business operations, National Bank of Greece undertakes actions with a view to supporting the community. In 2012, NBG contributed substantially to economic growth, social development and prosperity, environmental protection and conservation of the Greek cultural heritage. In 2012, despite of the economic crisis, NBG continued its sponsorship program, with funds amounting to €9.3 million. In this context, NBG supported a wide range of corporate, social and cultural responsibility initiatives, both directly as a bank, and via its Cultural Foundation (MIET) and Historical Archives.

NBG is supporting social actions are based on: the Community, the Environment and the Cultural Heritage. Those sponsorships are focusing on:

- Vulnerable social groups (such as children and the elderly), individuals with special needs, and health issues relating to the general public.
- Sports
- Education, training, research and development of the sciences.
- Culture, Arts and Music

The Bank support music and the visual and performing arts through contributions to various cultural activities and events, and sponsorships for encouraging and promoting historical and cultural awareness. The organization is also support the preservation and restoration of monuments, archaeological excavations and publications of cultural and historical interest.

2. Artistic Entity Details:

The **Association of the Friends of the Greek Islands and Sea** is a non-profit organization, established in 1992. The Association's goal is to provide musical education to children in Aegean Islands, to improve all aspects of life on a Greek island and to promote the cultural heritage of the Greek islands. The Association initiates drives, lectures, seminars, visits and debates, and collects works from the islands, ships educational material and facilitates student exchanges. The Association is also works as a conservatorium, giving to the students the opportunity to learn a musical instrument. Teachers travel from the mainland at least twice a month to run these workshops and lessons. Children have given concerts in Athens and on other islands.

3. Description of a good practice:

The Association of the Friends of the Greek Island and Sea Sponsored by the National Bank of Greece from 2012-2015. This three-year sponsorship covered the cost of equipment and operation of a music workshop in Serifos Island, in the framework of supporting the academic program of the "Friends of Greek Islands and the Sea" Association.

4. Financing of the Project:

The Association is financed by the AEGEAN Airlines, the "Stavros Niarchos" Foundation, the Local Authority and the National Bank of Greece.

5. Results:

- To offer island children, remote from the cultural centers of the Greek mainland, the opportunity to maintain their traditions and to learn music and art.
- To attend concerts and other cultural events on the mainland.
- To research and study the preservation of local traditions and the environment.
- To raise the awareness of the value of popular and local tradition.
- To raise the awareness and pride of the islanders, especially the younger generation in their own history, tradition and environment and to encourage their desire to preserve these.

6. Dissemination of the results: Lectures, exhibitions, seminars on traditional culture and other subjects. The establishment of high standard workshops for classical music, art and other cultural activities for children of all ages throughout the school year. Exchanges of concerts and exhibitions.

All these achieved with the co-operation and support of local authorities and cultural associations and also funded by sponsorship.

Greek Case Study No. 2: EUROBANK

1. Company Details:

The Eurobank is a Greek banking group active in eight countries, with total assets of €73.8 billion and 16,662 employees. With a total network of over 960 branches in Greece and abroad, the Group offers a comprehensive range of financial products and services to its retail and corporate customers. Since 1994 the Eurobank Group actively supports and promotes Education, Culture, Sports, Social solidarity and the environment.

2. Artistic Entity Details:

Armonia Atenea is a Symphony orchestra that operates in Athens. The Friends of Music Society of Athens with the establishment of the Megaron, the Athens Concert Hall, founded the orchestra in 1991. Since then it has been the resident orchestra of the Megaron. Armonia Atenea presents a multifaceted identity presenting a wide concert repertoire ranging from Baroque to 21st century music, as well as opera and ballet productions.

3. Description of good practice:

The orchestra present concerts in Athens and also appears in many of the world's prestigious venues and festivals:

- Musikverein Festival
- Théâtre des Champs – Elysées
- Opera Royal Versailles
- Concertgebouw
- Salle Pleyel
- Innsbruck Summer festival of Early Music
- Versailles Festival
- Bucharest Enescu Festival

Armonia Atenea orchestra is also released a list of CD recordings:

- World Premier Recordings of Handel's Alessandro Severo
- Gluck, Il Trionfo di Clelia (MDG)

Contemporary music is another important aspect of the orchestra. The orchestra often gives commissions, premiers and records works by many contemporary composers. It also shows great commitment to educational programs, performing special concerts at schools and all over Greece.

4. Financing the project:

The belief that the arts are an integral part of the life of a healthy society is shared not only by the state, but also by generous sponsors – companies, institutions and private individuals. Some of those are: the Hellenic Ministry of Culture and Sports, the Megaron (Athens Concert Hall) and the Onassis Foundation.

5. Results:

- Reward the quality and generating public interest and enthusiasm by helping to finance important productions.
- Support the cultural values of the Greek society.
- Offer to the public innovative performances and events of high quality, high level and creativity.

6. Dissemination of results:

The Armonia Atenea orchestra requires substantial funds, necessary to enable the organization to carry on its artistic, educational and social activity. By the support of EUROBANK and other private and public sponsors the orchestra released five new recordings, for the artistic season 2013-2014:

- The “Baroque Divas”, a selection of rare arias from operas of the baroque era interpreted by Sonia Prina, Romina Basso, Vivica Genaux and Mary-Ellen Nesi
- The “Rokoko”, a solo album of the famous Croatian tenor Max Emanuel Cencec with beautiful arias of the Rococo period
- The “Gluck-tenor arias”, a personal album of the tenor Daniel Behle, a Tribute to the 300th anniversary of Gluck’s birthday (2014), with the finest arias for tenor
- The “Counter-tenor Gala”, an album dedicated to the rare voices of counter tenors with the participation of six of the most profound tenors
- The “Creatures of Prometheus” of L.V. Beethoven

Future plans of the Armonia Atenea orchestra include appearances at the Bozar (Brussels), the Arsenal (Metz), the Opera de Monte Carlo, the Grand Theatre (Aix-en-Provence), the Tonhalle (Zurich) and the National Opera of Bordeaux.

Greek Case Study No. 3: OPAP S.A.

1. Company Details:

Opap S.A. is a Greek Private company that provides full range of support services for the enhancement of the sales network, the organization of athletic and cultural activities, the distribution of material, and the management of facilities and technical projects.

Each year the Agency is funding essential projects-operations in the field not only of sport, but also of Culture, Education, Health and Environment. The Opap S.A. is the largest annual expenditure in Social Responsibility actions. Some of the important cultural projects and events are:

- Support the “National Opera” for a series of important performances
- The organization of the 51st Thessaloniki Film Festival
- The tour nine theater troupes of young artists in dozens of cities in the country during the winter months
- Cover the cost of completion of the study restoration of the Ancient Theatre of Delos, to protect and enhance the top of this monument.
- Cover the implementation costs of the 3-year program of the Greek Scouting Corps, entitled “Guides Society-know the past we create the future” relating to the upgrading of archaeological sites.
- Supporting educational programs aimed at student groups visiting the Natural History Museum.
- Cover part of the maintenance costs of precious manuscripts of the “Patriarchate of Alexandria and All Africa” in which are depicted the historical memory of Hellenism and Orthodoxy and in which the written wealth emerges and historical heritage.

2. Artistic Entity details:

The Greek National Opera is a private legal entity established in 1994. It organizes high-level productions, by presenting operas, ballets, operettas, and operas for children and music recitals, among others. The organization is also encompasses the Athens Opera Studio and the Greek National Opera School of Dance, as well as educational programs aimed at all age groups. Performances are held at the Olympia Theatre, the Athens Concert Hall and the open-air Odeon of Herodes Atticus. The repertory of Greece's only opera company covers four centuries of lyrical theatre, from 18th to 21st century composers.

3. Description of good practice:

Opera Production of G.Verdi, Ainta (24,26,27,28 May 2009).

Sets: **Giuseppe de Filippi**

Costumes: **Carla Galleri, Domenico Franchi**

Lightings: **Vinicio Cheli**
Choir Conductor: **Nikos Vasiliou**

Aida: **Lucrezia Garcia-Demetra Theodosiou**
Amneris: **Dolora Zajick - Malgorzata Walewska**
Radames: **Avgust Amonov- Jose Balestrini**
Amonasro: **Demetris Platanias – Yiannis Yiannisis**
Ramfis: **Demetris Kavrakos – Christoforos Stampoglis**
le re dell' Egitto: **Demetris Kasioumis**
Un messaggero: **Zacharias Tsoumos – Geoge Samartzis**
Gran sacerdotessa: **Maria Vlachopoulou – Eleni Voudouraki**

4. Financing the project:

The Greek National Opera, the country's only opera company, has been a flagship throughout its history for lovers of music and the arts. Those who have given their support to the work it does have done so because they believe in the potential of Greek artists and are champions of the country's cultural product.

5. Results:

- Development of cultural and social level.
- Preserve and disseminate the cultural heritage to the Greek Society.
- Develop the cooperation with cultural movements, artistic associations, local authorities and generally any organization that has common purposes for the culture and society.
- Spiritual culture and child development.
- Acquaintance with cultural values of other peoples.
- The promotion of the ideal of peace, friendship with other nations and national independence.

6. Dissemination of results:

The result of this dynamic merger of artistic excellence and financial support from the state, from private entities and from individuals is the survival of masterpieces of this art in the annals of history. The people who support the GNO today are those who believe that it will continue to excel.

Greek Case Study No. 4: DIAZOMA

1. Company details:

DIAZOMA is a non-profit cultural association. The founder members are scholars, archaeologists, academics, Ministry of Culture personnel, intellectuals, artists, representatives of local government, journalists, active citizens from all over Greece, who have embraced the initiative with enthusiasm and contributed with their work, ideas and deliberations to the founding of the association. They are citizens who have decided that the research, study, protection, enhancement and, wherever feasible, the use of ancient theatres and other venues for spectators and audiences, such as ancient odeia and stadia (theatres and stadiums), are their concern.

2. Artistic entity details:

The ancient theatre, one of the most splendid achievements of ancient Greek civilization, inspires all the activities of DIAZOMA. DIAZOMA seeks to help the responsible civil services and specialist scholars in the research, protection, restoration, enhancement and promotion of the ancient venues for spectators and audiences, as well as the encounter of these monuments with contemporary cultural creation, wherever this is feasible.

It seeks to publicize the beauty, originality, values, knowledge, aesthetics and harmony of the ancient theatres in various ways: by organizing events, campaigns for each theatre, adopting monuments, by opening bank accounts-money boxes for each ancient venue for spectators and audiences, as well as by utilizing new technologies.

DIAZOMA seeks to persuade the economic powers of Greece to contribute to this effort as sponsors. It seeks to mobilize local societies with regard to their monuments, to heighten Greek citizens' awareness of their cultural heritage, in conjunction with developing contemporary cultural creation.

3. Description of good practice:

Cultural Itineraries & Archaeological Parks: Association DIAZOMA, by exploiting the results of absolute synergy between citizens, institutions, Local and Prefectural Authorities, sponsors and European funding programs, plans and proposes the implementation of new programs, whose aim is on the one hand the monuments' maintenance and restoration, on the other hand their connection with sustainability and sustainable development. These Programs, known as *Cultural Itineraries & Archaeological Parks*, gradually expand to almost all regions of our country (South Peloponnese, Central Greece, Crete, Epirus, Thessaly, Kea, North Peloponnese – monuments by the Olympia Highway, Monuments by the Egnatia Highway). Until now it has been produced documentation, which concern the organization of Cultural Itineraries & Archaeological parks in various regions of the country. Any such program will focus on the special cultural element of such Region. For example: Cultural Itinerary for the ancient theater of Epirus: A cultural itinerary

is a specialized and branded tourism product, a product of cultural tourism, which takes form on the basis of a specific binding element. DIAZOMA's proposal involves the organization in a first pilot stage of a cultural itinerary focusing at the ancient sites for viewing and listening in Epirus. The aim is to use this itinerary as a model for similar cultural routes in other parts of the country.

4. Financing of the project:

Apart from the two state funding gateways (government funds and funds from the European Union NSRF programme), DIAZOMA, in order to find funding for ancient theatres, aims to open three new gateways addressed to:

- Local and prefectural (future regional) government, which can contribute through **Programmatic Agreements** with the Ministry of Culture (Law 3463/2006 article 225, para.5 - Municipalities and Communities Code)
- The financial powers of the country, who can become 'Sponsors' through the Law on Sponsorship (Law 3525/26.1.2007)
- Citizens who can participate as donors in the great effort for the enhancement of ancient theatres

With these three new funding methods, DIAZOMA taps all the sources of the community of citizens, flowing together into a great river of love and protection of our cultural heritage.

Sponsorships – Donations

1. Theatre of Megalopolis (The Ministry of Culture and Tourism and the Public Power Corporation SA (PPC) have signed a Cultural Grant Agreement)	2.815.354 €
2. Theatre of Messene (Donation of the Stavros Niarchos Foundation)	1.200.000 €
3. Theatre of Orchomenos in Arcadia (Sponsorship of ATTICA BANK)	30.000 €
4. Recovery study of the theatre of Sparta (Donation of the Stavros Niarchos Foundation)	111.000 €
5. Self Guided mobile Tours for the archeological sites of Epidaurus and Messene (Donation of the Stavros Niarchos Foundation)	50.000 €
TOTAL	4.206.354 €

5. Results:

- Integrated Territorial Investment.
- Integrated Cultural Itinerary.

- First organized effort for sustainable development focused at the monuments
- Specialized and branded product of cultural tourism
- Access to employment (guards, cleaners, local doctors):
- Adaptation of working personnel and business people to the Change (consulting, local quality agreements)
- Broadening the access to education and training by incorporating ICT (tour guides, Marble and stone sculpturing workshops)

6. Dissemination of results:

- To help compose a well defined "monument inventory", both in the scientific and sociopolitical sense (availability/response of local communities etc.).
- To bring together in joint action all parties necessary for the restoration/showcasing of important monuments (archaeologists, local authorities, etc.).
- To raise public awareness about the tremendous value of these monuments, not only in the context of historical and cultural heritage, but as a part of contemporary Greek society. This can be achieved via press conferences and open debate sessions with the public.

Greek Case Study No. 5: BEARTIVE and Synthermia International Music Festival

1. Company details:

The non-profit arts management company **BEARTIVE** was founded in February 2013 with the aim to organize concerts and multidisciplinary events that combine speech, music, movement and visual expression.

As a company oriented towards the design, production and coordination of cultural events and projects, **BEARTIVE** has as priority to enrich the Arts through the research of new ways of expression and the relation of Music along with other Performing Arts and creativity in general.

BEARTIVE aims to develop, modernize and upgrade the educational and artistic level in Greece and the support of young artists and teachers in the field of world music. The company is collaborating closely with agencies, organizations, individual artists and music ensembles in Greece and abroad by undertaking the planning, coordination and/or artistic direction of cultural events.

2. Artistic entity details:

Synthermia International Contemporary Music Festival was founded in 2004 aiming at the prominence of young artists and creators of Greek and International contemporary literary music. It comprises a multi-faceted event

during which the International Composition Competition is framed by a three-day festival including composition seminars, open rehearsal workshops, speeches by distinguished Greek and international composers, who will simultaneously participate in the panel of experts of the contest, a gala day and various concerts. These days the festival transformed its identity to a *Week Summer Music Academy* for young musicians organized by BeActive.

3. Description of good practice:

The activity consists of weekly workshops involving the speeches, seminars, composition workshops, open rehearsals, concerts, an one-day gala, exhibitions, master classes, open rehearsals for young musicians, open library. The participants consist of students and young musicians between the ages of 6 until 30 years old.

The festival professors consist of international musicians, which are invited to teach and give lectures and concerts. The festival staff consists of volunteers who are running the festival activities. Individual and Group Lessons, Introductory Seminars on the music of the 20th Century, Instrument Workshops, Screenings and special tributes to composers, Analysis and Interpretation Workshops, Lectures - discussions given by special guests, Orchestras, etc. The festival is co-organized also with the Municipal Conservatory of Thermi where it takes place in its premises

4. Financing of the project:

The project until 2012 was supported by the Municipality of Thermi with the amount of 30.000 euros that covered only the composition competition, fees of the jury committee, the *Idée Fixe* contemporary ensemble, the conductor and the award prices of the competition, as well as the transfer of the guests. The rest of the amount was covered by private sponsors, which provide most of the sponsorships in kind. For example: Hotels gave the rooms, restaurant's the food etc. The total cost of the sponsorships until 2012 was 40.000 euros. From 2012 until today, the Municipality cut all the funding, and the only thing that offers is the premises of the building, as well as the cost of the main banner. Private sponsors and the income of the festival fees cover all the rest.

5. Results:

Learning and improvement of musical performance. Participants are strengthening their relationship not only with music, but also with artistic creation. The workshops aim to overcome the usual practice of simple familiarity with the repertoire and the instrument modern techniques, based on the belief that knowledge of this is just the beginning of the search and not the confirmation of a specialization in Classical & Contemporary Music.

Festival participants are taught how to enter the core of music, to understand its way of construction and operation, and to cultivate a deep understanding of the pieces they will be asked to study and interpret.

A specially designed program of individual and group lessons for children aged 9-15. Through different stimuli and activities, children experiment and spend unforgettable creative moments performing in small ensembles; attending educational programs and concerts; and also participating in experiential activities and games that involve the word, with music and composition.

Synthermia plus Music Kindergarten is designed for children aged 5-8. A program aimed at children who have not started learning an instrument or have had only a year of classes. In this way, children have the unique opportunity to get a taste of the sounds of the instruments, attend concerts, discover if they are inclined to a particular instrument - or simply enjoy themselves and spend creatively a pleasant week, together with their friends. This program brings children in a funny first encounter with the wonderful world of music through enjoyable activities and active participation in small groups, with easy musical instrument

6. Dissemination of results:

- Development of the cultural and educational level.
- Development of the relationship and the communication between students.
- Promoting the music art.
- Highlight and promote the work of young artists.
- Involve children to music & art.
- Inspire young musicians by giving a target to work for.
- Knowledge of new techniques in instruments.

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IRELAND

Introduction

Public and private support and funding of the arts in Ireland

This paper discusses the different sources of funding for the arts in Ireland both public and private. Part 1 provides an outline of the public bodies promoting culture and the arts and relevant legislation, including a summary of the main tax incentives. The allocation of exchequer funds to the arts and how these are distributed among the various cultural bodies is also discussed. This is followed by a brief comparison with other EU member states and a closer look at the situation in the UK. The second and third section of this short paper deals specifically with private funding of the arts and provides 3 examples of best practice.

Public bodies & legislative background surrounding culture in Ireland

The Department of Arts, Heritage, and the Gaeltacht.: www.ahg.gov.ie/

National Cultural Institutions: <http://www.ahg.gov.ie/arts/culture/cultural-institutions/c-n-c-i/>

Culture Ireland: <http://www.cultureireland.ie/>

The Arts Council: <http://www.artscouncil.ie/home/>

Irish Film Board: http://www.ifi.ie/archive?gclid=CI-e5cWehcwCFVQ_GwodpN0C4Q

The Heritage Council: <http://www.heritagecouncil.ie/home/>

Údarás na Gaeltachta; <http://www.udaras.ie/>

An Foras Teanga; <http://www.ahg.gov.ie/gaeltacht/the-irish-language/an-foras-teanga/>

Other State Agencies. There are several other State agencies the activities of which have an impact on cultural policy, including RTÉ (the national TV and radio broadcaster), the Broadcasting Authority of Ireland, the Design and Crafts Council of Ireland, the Irish Sports Council and Fáilte Ireland.

Local Government. Under the Act, each local authority is required to prepare and implement plans for the development of the arts within its functional area.

Legislation

Taxes Consolidation Act 1997. The key piece of legislation regarding funding of the arts in Ireland is the Taxes Consolidation Act 1997. This provides for a number of incentives for investment in the arts.

Section 195: Exemption of Certain Earnings of Writers, Composers and Artists. The Artists' Exemption Scheme was first introduced in 1969. Unique to

Ireland, the scheme helps to promote Irish culture and creativity by allowing income earned from the sale of original and creative works to be exempt from income tax up to a maximum of €50,000.

Section 481: Relief for investment in films. Section 481 is a tax credit, incentivising film and TV production made in Ireland. The incentive applies to feature film, TV drama, animation and creative documentary. Applicants can claim a tax credit of up to 32% of eligible expenditure. There is no annual cap or limit on the funding of the programme.

Section 848a: Designated charities: repayment in respect of donations. This section provides 31% tax relief for donations to approved bodies including bodies approved for education in the arts. There is an upper limit of €1m per year.

Section 1003: Payment of tax by means of heritage items. Tax relief is available for donations of heritage items that must be donated for no consideration.

Government funding of the arts

The Department's allocation for 2015 was €277m. This increased to €315m for 2016 representing a 14% increase in funding. In addition, over €6m in capital expenditure originally allocated in 2015 has been carried over into 2016, bringing the overall funding available to the Department in 2016 to almost €322m.

In 2016, key cultural bodies will receive the following funds: Arts Council: €60m; Waterways Ireland: €23m; Irish Film Board: over €14m; An Foras Teanga: over €13m; The National Museum, National Gallery & National Library: almost €27m. Funding to these bodies accounts for 44% of the Department's allocation.

Private investments in the arts in Ireland: a brief analysis

The annual budget for the arts in Ireland could be regarded as modest even having regard to the country's relatively small population. The allocation of €60m for 2016 was received with "great disappointment" by Arts Council chair Sheila Pratschke who described it as a "devastating blow to artists and arts organisations already struggling to survive and present work of the highest quality to people across Ireland."

As a result of insufficient public support, Irish arts organisations and artists are forced to rely disproportionately on alternative sources of funding in order to keep afloat and to create meaningful work, employment and profit.

Private Investment in context

Private investment in the arts can be divided into two distinct areas: *voluntary income* and *sponsorship*. *Voluntary income* includes gifts, income from trusts and foundations, subscriptions, philanthropy and legacies. Non-cash

contributions such as volunteer time and expertise can also be included. *Sponsorship* includes cash and in-kind sponsorship typically in return for advertising or publicity.

In 2015 the Irish Arts Council published a report based on information gathered from 168 arts-council funded organisations on private investment in 2013. It established that a total of €7.595m of private investment was received of which, €3.233m or 43% was sponsorship and the remaining €4.362m or 57% was voluntary income. This represented a substantial 18% increase on the 2012 figure of €6.441m. Voluntary income went from €3.359m in 2012 to €4.362m in 2013, an impressive 30% increase while private sponsorship grew by a more modest margin of 5%, increasing from €3.082m in 2012 to €3.233m in 2013.

Business to Arts

Business to Arts helps facilitate collaboration between businesses, arts organisations and artists in areas such as sponsorship and events. In its recent 'Arts, Festival and Music Sponsorship Report', the organisation made a number of significant and positive projections about the future of private spending on the arts in Ireland:

- 35% of those surveyed plan to increase arts investments in 2016.
- The Banking/Finance, Consumer Goods, Media and Transport sectors are most likely to increase their spending in 2016.
- Over 40% of respondents have more than one cultural sponsorship; 40% have multi-annual commitments to one partner.
- 43.9% of sponsors plan to spend more on arts sponsorship in 2015 than in 2014, 45.6% predicted no change and 10.5% said their spend would decrease. For 2016, 35% said that spending is likely to increase, 57.9% said it is likely to remain the same with 7% saying it is likely to decrease. This increase in spending coincides, not surprisingly, with the improved economic performance of 2015 after an 8-year period of recession and austerity.

The companies surveyed voted the following companies as best-in-class cultural sponsors in 2014/15: (i) Bord Gáis Energy, (ii) ESB, (iii) Jameson and (iv) Vodafone.

Every year, Business to Arts in conjunction with Allianz run The Allianz Business to Arts Awards ceremony to celebrate the collaboration between businesses, artists and arts organisations. These awards act as a barometer of private investment in the arts and demonstrate a strong interest both in terms of financial commitment and benefit-in-kind investments. The 2015 awards saw a substantial increase in applications with nominations jumping by 25% from the previous record of entries in 2013.

According to Andrew Hetherington, chief executive of Business to Arts, 'this year's Awards winners represent companies, commercial semi-states and foundations investing considerable financial and human resources in arts sponsorship, philanthropy, commissions and creative CSR¹ activities. Each winner has achieved incredible results with their partners. Nominations to this year's Awards represented a staggering €10m worth of investment in the cultural sector in the past year.'

Fundit

A notable source of private funding of the arts is Fundit, Ireland's crowd funding platform, was established in 2011. It has raised over €3.2m for creative Irish projects from 58,000 people in over 60 countries. The range of funded projects includes publishing, film, music, food, events, fashion, science and performance.

Conclusion

Despite weak public investment in the arts, or perhaps precisely for this reason, many astonishing, generous and creative examples of private sector giving can be found in Ireland. It is heartening to see businesses and private individuals giving of their time, expertise and money for the benefit of the arts and society at large. Ireland's rich, eclectic and vibrant arts scene would be in a very unhealthy place but for the generosity and vision of these businesses and private investors.

Irish Case Study No. 1: Establishing Music Generation

1. Company details:

The Ireland Funds is a global philanthropic network among the Irish diaspora dedicated to raising funds to support programmes of peace and reconciliation, arts and culture, education and community development throughout Ireland. So far, The Ireland Funds has raised over \$300m.

2. Artistic details:

Originating from Dublin, U2 is one of the most successful rock bands in the world. They have sold more than 170m albums, including 52m in the US. They have made close to €459m from touring alone over the last decade and

¹ Corporate Social Responsibility

the band's 2001 360° tour was the highest-grossing tour of all time. Outside of music, band members have investments in hotels and property as well as the tech and pharmaceutical industries.

3. Description of good practice:

Ireland is known for its rich musical history and contributions, yet historically less than 1% of Irish children received training in instrumental or vocal performance. As a result of philanthropic donations in 2009 from U2 and The Ireland Funds, Music Generation was set up to provide access to high quality subsidised music tuition for thousands of children and young people across the Ireland.

Music Generation now offers local programmes for young people up to 18 years of age in 12 counties in Ireland. The program can include singing, rock and pop groups, harp ensembles, hip-hop, composition, choirs, orchestras, brass bands, percussion troupes, jazz bands, trad and more.

According to Bono: *"What we want to do is really simple. We just want to make sure that everyone, whatever their background, gets access to music tuition."*

4. Financing of the project:

Music Generation was established with €5m from U2 and €2m from The Irelands Funds. This donation was the largest ever, single philanthropic donation to music education in Ireland in the history of the state. In 2015, it was announced that Music Generation would receive a further €2m from U2 and €1m from The Ireland Funds.

5. Results:

In January 2011, Music Generation, a national music education programme to help children and young people access music tuition was established.

6. Dissemination of results:

Music Generation programmes provide access to music education to 26,000 children a year and employs 330 people, 300 of which are professional musicians.

Irish Case Study No. 2: Funding/publishing ‘Art and Architecture of Ireland’

1. Company details:

Martin and Carmel Naughton were awarded the Prince of Wales Medal for Arts Philanthropy in 2008, the Best Large Sponsorship Award at the 2015 Allianz Business to Arts awards and were named Philanthropists of the Year by the Community Foundation of Ireland in January 2016. They have given generously to the National Art Gallery in Dublin, Trinity College Dublin and Queen’s University Belfast. In 1994 they established The Naughton Foundation, a private family foundation with the goal of supporting worthwhile causes in the arts and education.

2. Artistic details:

The main artistic collaborators were Nicola Figgis and Paula Murphy, art historians at University College Dublin (UCD). Carmel Naughton, who played major role in financing the project, also provided artistic guidance.

3. Description of good practice:

Two University College Dublin art historians, Nicola Figgis and Paula Murphy approached the Royal Irish Academy (RIA) with a proposal to produce an academic reference book on Irish art and architecture. The main reference at the time was Walter Strickland’s *A Dictionary of Irish Artists* from 1913 and Figgis and Murphy felt it was time to produce an updated version. The RIA turned to Carmel Naughton for assistance and advice. Using her contacts and lobbying skills Mrs Naughton raised a substantial percentage of the necessary funds, a combination of contributions from The Naughton Foundation and other sources. The Irish government provided the balance.

4. Financing of the project:

The Naughton Foundation, the Royal Irish Academy, the Department, the Paul Mellon Centre for Studies in British Art and Yale University Press, funded the project jointly.

5. Results:

Publication in 2012 of the authoritative and monumental ‘Art and Architecture in Ireland’ by Yale University Press. The work is in 5 volumes, surveys 1,600

years, and has over 250 external contributors, 2 million words and 3,000 images.

6. Dissemination of results:

While the book is available to buy, it has also been donated to 32 libraries around Ireland and will be made available online to schools and libraries in 2016. There has been widespread coverage of the publication of this significant work and of the generous financial and personal contribution of the Naughton Foundation, particularly that of Carmel Naughton. Being a book of significant academic importance it has received much attention from academics and researchers around the world.

Irish Case Study No. 3: Tile Style Artist Bursary

1. Company details:

TileStyle, a Dublin-based family business, is home to Europe's largest tile, stone, wood and bathroom showroom. Jim McNaughton who was also a founding member of Business to Arts founded it.

The business has an enduring relationship with the arts in Ireland and has won numerous high-profile awards for its Arts sponsorship. In 2015, the McNaughton family was nominated for the Judges Special Recognition Award for Portfolio of Investment, an acknowledgment of their long-time and enthusiastic commitment to the sector.

Examples of TileStyle's collaboration with artists and its engagement with the arts world include:

1. Association with Business to Arts from the beginning. Retail Director, Gerard McNaughton is currently on the board of directors.
2. Collaboration with the National College of Art and Design (NCAD). Over the past three years this has included a 'knowledge transfer' project, teaching students of the college about the commercial aspects of ceramics with students talking TileStyle representatives through the ceramics they were working on. In 2015, TileStyle took NCAD staff to one of its factories in Spain.
3. Working with ReCreate, a national social enterprise that relies on unwanted, end-of-line surplus materials from business and makes them available to schools, pre-schools, youth groups and art groups for creative purposes.
4. Providing an exhibiting space in the showroom for performances and exhibitions.

2. Artistic details:

Pianist Máire Carroll and ballet dancer Geraóid Solan were selected to share the TileStyle Artist's Bursary in 2015. Máire is one of just three candidates selected to complete the MMus masters programme at the Royal Academy of Music London in one year. She is also a founding member of the Kirkos Ensemble, which creates opportunities for young people to play contemporary music. Gearóid is only 15 years old and is the first Irish boy in 30 years to gain a place at the Royal Ballet in London, despite the school's policy of only accepting those aged 16 and over.

Previous winners include: Petal Pilly, Director of the Blue Teapot Theatre Company, a performing arts school and outreach project for people with intellectual disabilities (2014); Deirdre Kinahan, playwright (2013); Christina Reihill, poet, psychotherapist and journalist (2012); Denis Roche, web-developer using visual art to help patients in long-term isolation (2011); Peter Monaghan, artist (2010), Paul Meade, writer director, actor, Director of Guna Nua theatre (2009); Alva Gallagher, sculptor (2008).

3. Description of good practice:

The company has awarded a €10,000 annual Artist's Bursary every year since 2008. The award is intended to support new talent and is awarded to artists across a wide range of art disciplines.

4. Financing of the project:

The bursary amount of €10,0000 is taken from profits generated by the company.

5. Results:

Pianist Máire Carroll and dancer Geraóid Solan jointly won the €10,000 bursary to help fund their studies in London.

6. Dissemination of results:

Awareness of the Bursary and of the company's support of the arts in general is evident through the company website which has a page entitled 'The Arts' which specifically deals with its engagement with the arts. The company and the owners of the business regularly feature prominently in the high-profile annual Business to Arts awards. Their support of the arts is covered extensively on national media.

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ITALY

Introduction

Business and art cooperation in Italy

Italy has a rate of youth unemployment that is higher than the average for the UE (20% versus 13% in 2014, for ages between 15 and 39), and a lower rate of youth employment in fine arts, performing arts, and music than the average for all 28 UE countries ([Italia Creativa 2015](#)).

There are at least two macroscopic reasons for this situation, the first an extraordinary artistic heritage, which, though it plays a primary role in the country's touristic attractiveness, absorbs significant resources to the expense of youth culture support.

The second, sadly, is the lack of initiative on the part of the Italian State: "the main problem are not the Conservatories; it is the lack of action by the State to enhance the employment of those who come out of them (Ennio Morricone in an interview: "il problema principale non sono i Conservatori, ma la mancata azione dello Stato nel favorire l'occupazione di chi ne esce", Italia Creativa pdf, p. 152).

The "Ministero dei beni e delle attività culturali e del turismo", acronym MiBACT (translation: Ministry of cultural heritage and activities and tourism) is made up of twelve General Directorates but only three of these are concerned with supporting the productivity of young artists and musicians, among many other things. They are the "Direzione generale Arte e architettura contemporanea e periferie urbane", in charge of fine arts, architecture and urban suburbs, the "Direzione generale cinema", in charge of cinema and audiovisual productions, and the "Direzione generale spettacolo", in charge of music, dance, theater, circus arts, itinerant performances, and festivals, including those promoting diversity of cultural expression (MiBACT website). This same distribution of responsibilities hints at part of the problem: the conservation and restoration of Italy's artistic heritage costs the State far more than it generates in income for the State, a problem compounded by lack of accountability, as profits generated by the museums and archaeological sites are only marginally reinvested in public art and culture ([Di Cori and Gussoni; Autieri 2016](#)).

New tax laws and rules that recently became effective with the purposes of encouraging private support to culture apply only to the support of state-owned art and cultural institutions ([Art Bonus](#)). The fourteen "fondazioni liriche", the state-owned operas, are the only music-related entities that benefit from the new "Art Bonus" law ([Ufficio Legislativo Federculture, 2016](#)).

The fine arts and the performing arts have not to this date been taken into consideration in state policies involving 'tax breaks' for philanthropy, and the country lacks long-term planning of cultural policies in which private organisations may take the role of partners rather than just sponsors. An important bank foundation in the north-western Italy describes its role in terms

of support for culture as increasingly equivalent to that of the regional governing entity or to that of the ministry, which is *in contradiction with its objectives and modes of operation, but partly justified by the lack of long-sighted or incisive public policies* ([Fondazione Cariplo, 2013](#)).

During the past decades of declining state support for the arts, private enterprise has, to the contrary, acquired an increasingly important role in supporting the fine arts and music, for a number of reasons that we will summarise hereafter.

In the fifties and sixties, Adriano Olivetti, an enlightened industrialist, created a unique expression of “community-company” integration in which culture, social wellbeing and sustainability (though the term was not in use at the time) were central. He died early, leaving seeds of social innovation behind him.

In the decades that followed, banks and their not-for-profit foundations but also companies such as Fiat (which restored, opened, in 1985, and then managed Palazzo Grassi in Venice), Enel (the State company for energy), Eni (originally the State company for gas and oil) became the main sources of support for art. In the more recent past, the arts and music have been, and still are, supported mainly by bank foundations (examples are Fondazione Unicredit, Fondazione Cariplo, Compagnia di San Paolo), and by foundations instituted by corporations.

The development of private or corporate foundations is often linked to visibility and branding: during the decade between 1997 and 2007, an award for the most innovative cultural projects promoted by Italian companies was organised by the Peggy Guggenheim Collection in Venice. This was the “Impresa e Cultura Award”, which contributed to creating a trend towards brand positioning strictly based on arts ([Martino, 2015](#)). At present, the more recent Cultura + Impresa award is an encouragement to private enterprise-artists collaborations. Applications come from very diverse sectors and backgrounds ([Moneta 2016](#)).

During the nineties, as the concept of corporate social responsibility became better known to the wider public, business communication strategies based on art, or “corporate cultural communication” ([Martino, 2015](#)) started to become part of Italian corporate strategy. Supporting the arts is a way of showing commitment to the community, and the arts became, and still are, a relational asset for corporations who seek a form of high-visibility communication related to art. According to Martino and Herranz de la Casa, both Italy and Spain are witnessing a rush toward high-visibility patronage and sponsorship projects ([Martino and Herranz de la Casa, 2016](#)).

Standing out amidst the sponsorship ‘frenzy’, some foundations, either related to fashion houses, luxury brands, or to successful artists, support contemporary art for reasons more to do with the personal interests of their founders than corporate strategy (examples are Fondazione Ratti, Fondazione Prada, Fondazione Trussardi, Fondazione Pistoletto) and appear

perhaps more than others to actually be supporting genuine creative innovation.

From the perspective of individual young artists, today, the most interesting forms of cooperation are of a collective, multidisciplinary nature. They are natural laboratories for artistic versatility and social innovation, and their connections to the local territory stimulate local economic growth in ways that few top-down programs have ever been able to do.

The case studies

The following case studies have been selected as forming a varied sample of some of the commonest forms of good practice of business-art collaboration in Italy. They include (in order of appearance): 1) a long-standing major bank foundation that spreads its funding opportunities very widely; 2) a foundation set up by a successful large company with the specific aim of disseminating culture; 3) a small foundation set up by a successful niche company, alert to the benefits of business-art collaboration at a local level; 4) an innovative, socially-oriented, platform that acts as an interface between the large funding sources and grass-roots projects; 5) a privately-funded cultural community aiming to revitalise the economy of a depressed region.

Italian Case Study No. 1: Compagnia di San Paolo

1. Company details:

The Compagnia di San Paolo is one of Italy's oldest and largest bank foundations and a major player in northwestern Italy. Its statutory aim is to make its assets available to finance research, education and art, conservation and health. In many respects its aims and methods are similar to those of Italy's other large bank foundations. Some of the funds are assigned to a series of educational, charity and research institutes or foundations indirectly controlled by the Compagnia itself, others are distributed externally through annual Calls. Each year the Compagnia publishes the Guidelines (*linee programmatiche*) and the resources available for the "General Call" and its other Calls. For 2016 thirty million euros have been made available for projects relating to Art and Cultural Activities and Heritage, mainly for the benefit of institutions that are (for the Compagnia) considered as the "chief stakeholders on account of their skilled work over the years, their reputation in the national or international scenario, and their high profile". The Compagnia is also committed to "following closely the developments deriving from the changes that the new legislation is producing in the national scenario and from the expected maturation of the regional and municipal policies of support for culture."

2. Artistic entity details:

Within the overall context of the Compagnia's Calls, we draw attention to a Call that is more relevant to young artists: that supporting the Performing Arts (music, theatre, dances and circus). It is specifically and exclusively addressed at activities that involve performance.

3. Description of good practice:

The [Performing Arts Call](#) is addressed to established non-profit organisations, cooperatives, public and religious organisations working in northwestern Italy (the regions of Piemonte, Liguria and Valle d'Aosta). Among the conditions indicated in the Call, the organisations must demonstrate that their programmes will include at least three performances.

The maximum budget for each project is 100,000 euros with a minimum co-financing threshold of 25%. Explicitly excluded from the Call are a number of large institutions such as the large city councils (Turin, Genoa), opera foundations, state conservatoires and universities. Among the criteria for evaluating the project proposals, the Call includes: the presence of shared networks, interdisciplinary, the promotion of talented youth, the diversification of the sources of revenue, a presence of strong communication and the possibility of future development.

4. Financing of the project:

The total funds made available for the Performing Arts Call are not disclosed.

5. Results:

This is the first year of this specific Call.

6. Dissemination of results:

The website does not list approved projects.

Italian Case Study No. 2: Fondazione Nicola Trussardi:

1. Company details:

The Fondazione Nicola Trussardi, created in 1996, is in itself a project: a mechanism for the transmission and dissemination of culture.

2. Artistic entity details:

Hundreds of international artists.

3. Description of good practice:

Thanks to an innovative working method (no fixed institutional location, the Fondazione Nicola Trussardi works on the reconfiguration of Milano's public spaces and palazzi), the Foundation engages a wide public, a public that may not have been exposed to art otherwise. The Foundation's exhibitions are free of charge and open with long viewing hours, offering the public a taste of what is going on in the art world today.

A recent initiative of the Fondazione Nicola Trussardi was "The Great Mother", in 2015. Through the work of more than a hundred international artists, the exhibition analysed the iconography of motherhood in the art and visual culture of the twentieth and twenty-first centuries, from the early avant-garde movements to the present. This exhibition was organised in partnership with the City of Milano and Palazzo Reale (the venue).

4. Financing of the project:

Comes from Gruppo Trussardi (a fashion corporation).

5. Results:

The Foundation has succeeded in engaging the general public in the language of contemporary art. In recent years, the Fondazione Nicola Trussardi has forged partnerships with other prestigious international institutions, museums and exhibitions, such as the Tate Modern in London, the Kunsthaus in Zurich, the Venice Biennale, municipal governments, and national public institutions.

6. Dissemination:

The press, the Foundation's web site www.fondazionenicolatrussardi.com.

Italian Case Study No. 3: Fondazione Aldo Morelato

1. Company details:

The [Fondazione Aldo Morelato](#) is a foundation set up by a successful furniture company with the aim of encouraging artistic research and experimentation applied to contemporary furniture design. This is therefore an example of a medium-sized family-run manufacturing company, [Morelato](#), encouraging the artistic design skills related to the business itself. The Foundation is located in an eighteenth-century Venetian Villa (in other terms, a venue that belongs to the country's artistic heritage) and its objective is to provide not only an incentive for research into art in furniture building but also a cultural identity to the local industry. Furniture is the main industrial sector of the region south of Verona and the company believes that promoting the cultural development of the region will assist economic growth in this sector.

2. Artistic entity details:

Among the many initiatives promoted by the Foundation (exhibitions, events, training courses, seminars, an “observatory” on art applied to furniture) in the present context our principal focus is on the participants of the competition organised every year and open also to students of design.

3. Description of good practice:

The Fondazione Aldo Morelato organizes a biennial international competition for the best furniture designs, as well as a workshop involving important designers, architects and critics, in parallel to, and on the same theme as, the competition. The last edition, held in 2015, received more than 100 projects for evaluation. The Fondazione Aldo Morelato also receives works from established architects and designers from around the world as donations for its collection. The Foundation’s collection started as the Morelato company’s prototypes since 1982, contained in a Museum of Art Applied to Furniture (MAAM) in the Foundation’s premises. This museum is the only one of its kind in Italy and is gaining international recognition.

4. Financing of the project:

Financing comes from the Morelato company itself, assisted by a network of sponsors that include a bank and a number of local companies.

5. Results:

The competition offers two prizes, each of 2500 euros: one for professional designers and one for students still engaged in Higher Education. The Morelato collection and the MAAM museum are gaining international renown, an opportunity for visibility for the winners of the competition and for the donors of works.

6. Dissemination:

The Fondazione Aldo Morelato organises and participates in a number of important exhibitions that display not only the company’s pieces, but also a number of donated works and the best works from the Foundation’s competition.

Italian Case Study No. 4: CheFare

1. Company details:

CheFare is a recent platform and collector of social and cultural innovation projects. It aims to enable profit and non-profit associations and companies to develop projects with a strong social impact. This is an example of an association that performs the role of interface between a large bank

foundation (in this case Fondazione Cariplo) and innovative grassroots projects. Within this arrangement CheFare acts as a “technical partner”.

2. Artistic entity:

The contributors are cultural and social enterprises (for profit or not-for-profit), foundations, start-ups and cultural associations

3. Description of good practice:

CheFare organises a competition for innovative cultural projects with a social impact. The winners are the best three projects, each of which receives 50,000 euros. CheFare is aiming to make the entries of the 1st and 2nd competitions anonymous with the purpose of creating an open database of cultural innovation projects combining projects coming from CheFare and from Fondazione Cariplo’s 1st edition of their own Cultural Innovation competition (Fondazione Cariplo is an important bank foundation in Lombardy). The database, when it will be accessible, should foster dialogue amongst the participants by making them aware of the projects of others ([Mazzoleni 2015](#)). With a similar networking objective CheFare has also held a meeting between the finalists of the 3rd edition of its competition ([Carozzi 2015](#)).

4. Financing:

The financing of the project comes from Fondazione Cariplo.

5. Results:

There are a growing number of competing projects at each edition of the competition (three thus far), and good visibility.

6. Dissemination:

The important national newspapers, cultural and social websites.

Italian Case Study No. 5: Farm cultural park

1. Company details:

This is an example of a cultural community, located in Favara, a small town in the province of Agrigento, Sicily.

2. Artistic entry:

A community of artists and other professionals called “Farm cultural Park”.

3. Description of good practice:

The project is a contemporary art complex that occupies the historic centre of Favara, a semi-abandoned small town in Sicily. It opened in 2010. The buildings which house the project were bought by Andrea Bartoli, a notary, with the purpose of founding this art community/park which houses exhibitions, seminars, workshops and concerts, co-working, talks by international personalities. Renowned artists use the buildings of the town as canvases for design works.

Two projects that have been, or are being developed, at Farm Cultural Park:

- A curator's project called *Polline*, an online gallery for artists of new media art aimed at making digital art works rapidly accessible worldwide;
- *Farm Film Festival*, a film festival enabling producers to propose films (shorts, short socials, animation, documentary, etc..) for a festival with the offer of a residence as prize. A Sicilian film director proposed the project; Farm Cultural Park provides the venue.

4. Financing of the project:

Private (Andrea Bartoli and friends), with small local businesses contributing in kind (materials or services). They have some international collaboration, for example New Art Exchange in Nottingham.

5. Results:

Farm Cultural Park is becoming a tourist attraction, and an educational forum at the same time. It has helped the local economy around Favara to recover.

6. Dissemination of results:

The innovative aspect of this organisation has ensured considerable coverage from the international press (see bibliography) and the social media, also prompting a case study in the book *Il Sud vola - viaggio tra startup e giovani innovatori. E la pubblica amministrazione?* by Alessandro Cacciato (2015).

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SPAIN

Introduction

The cultural situation in Spain and Catalonia and five good practices for collaboration between companies, through their CSR, and artistic or musical entities.

According to data from 2012, the Spanish cultural industry sector moves €13,000 million annually, 2.5% of Spanish GDP and represents an expense of nearly €290 per person throughout the year. Annually, €90 per person is allocated to theatres, cinema and concerts (Ministerio de Educación, CulturaBASE, 2015). This data from 2014 is the last that has been published.

Spain invests in culture at three levels: national, regional and local. In 2012, the local governments invested the most in culture. The central government provided a 16.2% of cultural funding, the 17 Regional Administrations a 26.7% and the local governments 57.1% of public funding on culture (Ministerio de Educación, Cultura y Deporte, 2014). The three-government levels use the description and classification of cultural industries provided by ESSnet in its project Culture (ESSnet, 2012).

The Spanish government subsidises and supports some of the most important cultural centres of the country in different artistic categories: The Prado and Thyssen Museums (Madrid) or MNAC (Barcelona). Also the main public theatres in the country, such as El Mercat de les Flors, Liceu (Barcelona) and Teatro Real (Madrid). These last two received larger subsidies from the Ministry in 2014 (Alemany, El mundo, 2014). Bullfighting is also regarded as culture in the eyes of the Spanish law and, due to that, the bullring Maestranza (Seville) also receives government funding. In all these enclosures, works of national heritage or events of public interest are exhibited.

Festivals, especially those with international scope and those especially related to theatre, cinema and music are also subsidised. The best knowns are the Festival of Classical Theatre in Almagro, The Theatre Festival in Tàrraga and the Film Festival in San Sebastian (Ministerio de Educación, Cultura y Deporte, 2014).

When talking about regional governments, it is worth focusing on the two communities that account for more cultural industries: Madrid (22%) and Catalonia (21%) (Ministerio de Educación, Cultura y Deporte, 2014) Madrid and Barcelona are the two cities with most theatres. Due to the economic crisis and the rise of cultural VAT from 8% to 21%, business cultural sectors fell in 2013 (Borgo, 2014) (Fraguas, 2012). This decrease is confirmed by the Cultural Yearbook that corroborates that 2% of cultural businesses were closed in 2013 (Ministerio de Educación, Cultura y Deporte, 2014).

Even though Catalonia has more stable scenic spaces than Madrid (377 to 243 in 2014) (Ministerio de Educación, CulturaBASE, 2015), the major

theatrical releases take place in Madrid. According to the SGAE, in 2013 15,047 plays were performed in Barcelona and 10,579 in Madrid. Between the two cities, this accounts for 53% of all plays performed in Spain (Fundación SGAE, 2014) Theatre attendance in Barcelona increased slightly from 2013 to 2014 (ADETCA, 2015). Barcelona has 65 theatres with capacity for over 200 people, both publicly and privately owned. Companies Focus and Balañá, with 4 spaces each, also have more presence in the theatre market. According to the Performing Arts report published by the City of Barcelona, there is an excess of productions and there is not enough public (Barcelona Treball, 2014).

The data for Madrid is from 2013, therefore, it is not possible to offer a proper comparison. In 2013, the number of theatre spectators in Madrid suffered a decline (Fundación SGAE, 2014). This decline also occurred in Barcelona in 2013.

The authorities intend to reduce its contribution to the cultural sector and private companies, foundations and individuals are the ones becoming cultural sponsors. To that effect, the PP government tried to pass a new law for sponsorship in 2011, which offered a substantial tax relief to sponsors. Due to a misunderstanding between the Ministry of Culture and the Ministry of Finance, it did not succeed (Alemany, Historia de la no-ley-de-mecenazgo, 2014).

Currently, an important part of the cultural sector survives thanks to sponsorships. Most cultural centres have a foundation and are sponsored by different organizations. In Catalonia, such is the case of Gran Teatre del Liceu, Palau de la Música Catalana or Plaça Tarraco Arena, among others. The sponsors are mostly service companies (such as Agbar, Telefónica, Endesa, Iberdrola, Gas Natural or Repsol), banks (La Caixa, Santander, BBVA, Banco Sabadell and Bankia), insurance companies (Alliance, Mutua Madrileña), large construction companies and soft drinks and beer suppliers (Damm, San Miguel, Coca Cola or Cruzcampo). These companies, both national and international, invest in the cultural sector through foundations, in order to achieve tax advantages. Private companies have become main sponsors of the present day (El Cultural, 2014).

In order to bring sponsors and cultural projects together, there are public initiatives such as Cultura y Alianza, where cases of successful collaboration between sponsor and cultural enterprise can be found (Cultura y Alianza, 2015). Also, the Spanish public television, where law prohibited advertisement, has adopted cultural sponsorship in order to obtain revenue (Terán, 2012)

The case of beer or soft drink companies has a special impact in the case of Catalonia. The Damm Foundation (owned by the most important brewery in Catalonia) sponsors more than 100 festivals, most of them musical festivals, but also sponsors concert halls, ephemeral art spaces and popular culture, as

such as human towers and other Catalan traditions. (Hidalgo, 2014). Other brewers also have a notable cultural presence, since the aforementioned are usual consumption places: Cruzcampo, Heineken or Moritz, just to name a few (Andalucía Económica, 2015).

Catalonia has become a reference in organising music festivals. The promotional campaign *País de Festivals* (Country of Festivals), which brings together 360 of the major festivals in the country, has been launched (La Vanguardia, 2015). According to Time Out International's editor, two of the music festivals held in Barcelona are among the Top 5 in the World (Time Out, 2015). These are Sónar and Primavera Sound, considered the first alternative musical festival in the World.

Another city that has taken advantage of the tourism that festivals generate is Girona, which has developed the brand *Girona, Ciutat de festivals* (City of Festivals) (El Punt Avui, 2014). A total of 21 festivals of different areas share the calendar in this city. The first edition, in 2013, led to a tourist growth of 35%. The most important festival in Girona is the performing arts festival Temporada Alta, a reference in the South of Europe, as it collaborates with Perpignan thanks to European funding for cross-border projects. (Premios Max, 2012)

Some of the major festivals in Catalonia are: Festival de Cinema Fantàstic in Sitges, Festival de Teatre al Carrer in Tàrrrega or Festival de Cap Roig. In another level, the following should also be included: Mercat de Música Viva de Vic, Fira Mediterrània in Manresa or Acústica in Figueres.

This festival boom has been caused by the crisis in the music industry. According to the music yearbook of Catalonia, in 2014, music consumption stabilized, after years of decline, and attendance at concerts rose by 4 points. 33% of Catalans confirm attending a festival in the last year (Grup Enderrock, 2015).

Given the decline in public investment and in audience, cultural creators have had to seek alternatives to fund their cultural projects. One way has been crowd funding, through different platforms, many of them of a national scope. They following are examples of this success: Verkami, Goteo or Mi grano de arena (My grain of sand). In 2014, within the top 5 crowd funding platforms, there were 9,109 donors, with an average contribution of €54. The impact is still small, but numbers are increasing every year (Planas, 2015).

Creators and producers have access to subventions from the various government levels: national, regional, local or even European. Also, if constituted as a company, they can receive loans from ICO (a Spanish credit institution) with low interest.

The concept of cultural company also includes the teaching of arts and popular culture. In regards to higher education, there is little tradition to consider artistic activities as higher education. Currently, there are Artistic

Colleges, like RESAD in Madrid, the Institut del Teatre and ESMUC (Music School of Catalonia) in Barcelona. Efforts are being made to compare artistic colleges with university degrees (Departament d'Ensenyament Generalitat de Catalunya, 2015).

Popular culture is promoted by the government (with contracts and subventions) and performed mostly by associations. Catalonia has a great culture of association and of promoting popular culture. Some expressions of this popular culture are *geganters* (large papier-mâché figures with historical clothing), *sardanistes* (traditional Catalan dance), *ball de bastons* (traditional dance with sticks) or the *castellers* phenomenon (human towers), which has experimented a huge boom in the last 2 years (La Vanguardia, 2013).

Spanish Case Study No. 1: ACUARELA DE BARRIOS FOUNDATION

1. Company details:

A non-profit cultural association that has been working since 2013 in the development of critical thought, intercultural diversity, artistic expression, solidarity, collaborative learning, information society, creativity, emotional education and freedom of expression.

2. Artistic entity details:

The project works towards the integral development of minors —of mainly Romanian-gypsy origin— who are at risk of social exclusion. The following five lines of action have been established in order to accomplish this: homework buddy program, sport, socio-educational activities, psychological intervention and volunteer schemes. The socio-educational activity consists of a rap and breakdance school, handicraft workshops, group dynamics and excursions. The project answers a range of needs detected within the group, such as truancy, failure and dropping out of school; low adaption to and participation in the host society; deterioration in emotional, affective and behavioural levels; disruptive and criminal behaviour.

3. Description of good practice:

Rap School Project September 2014 to June 2015. Methods include coordination with external agents involved in the project, family intervention and tutoring.

- The activity consists of weekly workshops involving the reading and writing of rap lyrics, breakdancing, termly concerts, group dynamics, handicraft and excursions.

- The participants consist of 20 minors between the ages of 5 and 18 years old who are at risk from social exclusion. 70% are immigrants, the majority being from the Romanian community (Romanian gypsies). They present a profile of failure and high school dropout rates, low level of integration within the education system or the social life of their neighbourhood, and emotional and affective problems. These participants are already users of the Foundation. The staff in charge include two music teachers and five monitors, two of whom are specialised in leisure and free-time activities.

4. Financing of the project:

The workshop is free to participants and is financed through Decathlon Cordoba and the Obra Social La Caixa. Furthermore, the project enjoys the collaboration of the following institutions: The Lucena Community Social Services, Lucena City Council's Family Treatment Technical Team, various educational centres in the locality, the "Lucena Acoge" (Lucena Welcomes) Association, the Cordoba Volunteer's Platform, Lucena City Council's Local Immigration Platform, Lucena Health Centre II's Children's Mental Health Service, and the University of Granada in the research project titled "Immigration of Romanian Gypsies to western Europe".

5. Results:

- To decrease the school dropout rate; to improve participants' school performance; to reduce the dropout rate from obligatory secondary education.
- To strengthen the commitment and involvement of parents and carers of minors in the process of the child's integral development.
- To provide the participants with the tools and skills to face affective, emotional and behavioural difficulties.
- To improve the integration and participation of the minors and their families in the host society.
- To develop socio-linguistic skills and cognitive and psychomotor strategies and abilities.
- To develop social values with gender and the environment as central themes.
- To encourage teamwork and to develop physical abilities.

6. Dissemination of results:

The creation of a 'Rap School' in which rap is used to equip children and adolescents with socio-linguistic skills. Moreover, the project provides participants with an opportunity for social promotion, since after a year of work

some of them have gained certain renown in their host communities as they give concerts on important dates such as the International Day of Tolerance.

The sending out of press releases, news and updates as a means of distributing the results among social and cultural entities, regional Social Services and the local Government.

News updates about the project are also posted on the Foundation's website www.acuareladebarrios.org.

Spanish Case Study No. 2: ME SUMARIA

1. Company Details:

A non-profit cultural association that works to promote critical thought, intercultural diversity, artistic expression, solidarity, collaborative learning, the information society, creativity, emotional education and freedom of expression.

2. Artistic entity details:

ImaginArte is a intergenerational online socio-educational project that enjoys the involvement and participation of entities from the communities in which it acts, including local governments, mayoral associations, education centres and cultural associations.

It involves the teaching of ICTs through photography in two rural social groups: the elderly and young people. Both groups have to create a digital photographic story about the life of "the other". Each participant takes photos of their daily lives and then swaps them – from elderly person to youngster and vice versa. Each then creates a digital account about "the other" imagining their life based on the material provided.

The starting point is daily life and the aim is to improve social conditions. Rather than a learning program, the project involves a reflection on the way new social realities such as the information society and ICTs affect their daily lives.

3. Description of good practice:

Carried out between January and December 2014. The project takes place simultaneously in two education centres and three municipals with the participation of several mayoral associations, city councils and volunteers.

Participants are encouraged to work online through virtual collaborative spaces, digital portfolios, blogs and social networks. They are also encouraged to participate in the media, including local press and radio.

The education centres have experience with and employ other more integral, holistic and socially committed educational formulas (critical teaching).

All participants improved their linguistic, technological and artistic skills for a more significant learning outcome. Specifically, the elderly use ICTs in their daily lives and in the case of the youngsters they help to reduce social exclusion.

All participants became more motivated with respect to their position in society and value the importance of intercultural and inclusive coexistence.

All the participants use communal spaces:

- Physical: cultural and educational centres, association headquarters etc.
- Virtual: project-dedicated blog, digital portfolios, collaborative spaces such as “the cloud”, social networks etc.

The participants include elderly people of 60 years of age in rural areas and young people on special attention programmes. The project takes place in teaching centres in the form of a curriculum and within school hours.

4. Financing of the project:

The workshop is free to participants and 50% financed by the Me Sumarí Foundation and Obra Social La Caixa.

5. Results:

- To contribute to a significant change in the educational system in favour of new, more integral, holistic and committed models that contribute to an improvement in and transformation of society (critical teaching).
- To improve learning performance; coexistence; gender awareness; training and involvement of external agents.
- To improve the learning of linguistic, technological and artistic capabilities for a significant learning outcome.
- To create and foster collaborative networks and community meeting spaces among the whole of the social, cultural and administrative fabric, both in-person and virtual.

6. Dissemination of results:

With regards to ICTs:

- Participation of beneficiaries in radio programmes as a means of diffusion and empowerment.
- Participation in collaborative virtual spaces, including a project-dedicated blog, social networks and portfolios.

Photography workshops:

- Training and seminars on the role of the image and ICTs.
- Participation in collaborative virtual spaces, including a project-dedicated blog, social networks and portfolios etc.

Intergenerational meetings:

- Participation in collaborative virtual spaces, including a project-dedicated blog, social networks and portfolios etc.

Creation of artistic accounts:

- Elaboration of photographic mosaics portraying the imagined life of the other.
- Training in and use of ICTs.
- Participation in collaborative virtual spaces, including a project-dedicated blog, social networks and portfolios etc.

Photography exhibition, assessment and dissemination:

- Photography exhibition.
- Active participation of the participants, their relatives and guests.
- Screening of the project's making, diffusion through the Internet and the submission of each one on a pen drive.

News updates about the project are also posted on the Foundation's website www.mesumaria.org.

Spanish Case Study No. 3: ANTONIO GADES FOUNDATION

1. Company details:

The Antonio Gades Foundation (FAG) is a non-profit private institution created in 2004 with the aim of safeguarding the maintenance, care and diffusion of the works of the Spanish choreographer and dancer Antonio Gades. FAG is responsible for the safekeeping and cataloguing of the archive bequeathed by Antonio Gades; supports and supervises the recreation of his

choreographic routines; publishes detailed articles about his work and, finally, promotes that educational activities aimed at bringing the Spanish public closer to Spanish dance and flamenco. Its main lines of action are the conservation, diffusion, training and social action, using flamenco as a basis.

2. Artistic entity details:

The project **Flamenco en el aula** (Flamenco in the Classroom) promotes the empowerment of social actors, moving from a mono-cultural lens to a pluri-cultural one that allows them to integrate and enjoy the diversity of cultural expression. It acts as a supplement to the standard teaching resources and is a stimulating approach to teaching.

Inspired by *“Creating an original opera as a vehicle for learning”*, the project has used flamenco art as an example of dialogue and unity and an exercise in inclusive cultural participation as the product of a fusion of cultures that acts as a teaching tool that adapts teaching and orientates teaching practices with the aim of developing skills for the evaluation, respect, integration, preservation and diffusion of diversity.

Its main aim is to educate in order to favour the construction of new models of social relationships that allow participants to express themselves, own, share, enjoy and preserve cultural diversity.

The beneficiaries include immigrants and other collectives of cultural diversity and comprise a total of 2,330 participants, including children of between 0-12 years old and adults of between 36-65 years old.

3. Description of good practice:

From January to September 2015. The programme, consisting of 3 workshops of 9 hours each, is a teaching tool that uses flamenco, its music and dance, to build links with diverse curricular areas by using the language of flamenco to motivate the student, generating a leisure environment and introducing knowledge that stimulates learning.

3 workshops of 15 hours each: Primary School of Valdemoro, Vallecas and Getafe. An innovative programme that integrates knowledge of flamenco within the school timetable, using the art as a learning tool in an interdisciplinary way. It allows participants to learn to integrate different cultures, to increase their motivation and self-esteem, as well as to integrate them more quickly and naturally and to discover how to express themselves.

Workshops (1 hour each): Through this educational show, children will learn the different techniques used in dance with special emphasis on Spanish dance and flamenco. Pupils will be able to see how the human being expresses sentiments with the body through the universal language of music. A part is also planned in which children change from spectators to artists, learn dance steps and answer questions.

Flamenco with art: 6 workshops of 2 hours each in museums. Through flamenco, children discover works and artists and, based on painting, practise flamenco dancing and rhythm and song lyrics. This is an educational activity associated with the museums' permanent displays.

The children delight in focusing on the details of the chosen works. Shawls, castanets, flamenco dancers and fans ... the children delve into this marvellous universe guided by the arts.

4. Financing of the project:

The workshop is free to participants and is financed by the Obra Social de La Caixa and the Antonio Gades Foundation.

5. Results:

- **LEARNING AND IMPROVEMENT OF ACADEMIC PERFORMANCE:** Children acquire knowledge through techniques of the mental association of ideas that improve their academic performance, expression and general culture.
- **CREATION OF VALUES AND CAPACITIES:** The acquisition of expressive skills and values such as respect for the other and learning to work in a team favour the broadening of intercultural sensitivity, integration and personal and collective development.
- **MAGNIFICATION OF RESULTS:** The fact the project provides activities related to teacher training means results are multiplied at the social level.
- **PROCESS OF CHANGE:** Changes in the vision and concept surrounding diversity, in teaching methods and social relationships in general is expected in the medium to long term.

6. Dissemination of results:

At the end of each activity, assessments are carried out by the children and teachers. The project boasts the opinion of experts who serve as observers in certain activities, along with the use of this material for research purposes by the Complutense University of Madrid.

Dissemination activities started in January 2015 and will continue throughout the year, culminating in the first fortnight of December with a publication of a report on the activities. Over 3,000 people will be able to access the information through a calendar of activities published through the media, the Internet, social networks and directly in education centres, museums and other institutions involved.

90 children from 3 selected education centres will receive, during school hours, the application of the proposed methodology over 15 hours in each centre; 2000 children from academic centres will participate in 1-hour workshops; and 90

children will participate in a 2-hour workshop in the Sorolla Museum, the Museo del Traje and the Reina Sofia Museum.

90 teachers will receive training over 9 hours spread over 3 workshops in order to apply the methodology.

The first workshops are taking place between February and December 2015.

Quality assessments, achievement of objectives and satisfaction surveys will be conducted. Moreover, interviews with teachers and children will be carried out. The opinions of UNESCO experts will be sought and an evaluation by investigators from the Complutense University on the teaching practices conducted by its students as a supplement in the workshops.

The results of the project can be followed on the Foundation's website at www.antonioledes.com and webpages of participating centres.

Spanish Case Study No. 4: SOCIAL ARTS' COMMUNITY CENTRE FOR SOCIAL INCLUSION

1. Company Details:

The AGBAR Foundation was set up in 1985. At first, its aim was to carry out cultural, social and scientific activities related to water but it has expanded its work to include the development and funding of solidarity projects aimed at social equality and the alleviation of situations of social exclusion.

2. Artistic entity details:

The Trinirove Foundation began its activities in the field of training and socio-labour integration in 1985. Its main objective is to actively work in the design and implementation of measures and innovative programmes with the aim of overcoming situations of social exclusion. With a grant from the Ministry of Health and Social Policy, the Trinirove Foundation created the *Centre for Social Art* in the *Casa de las Aguas*, which offers social art workshops to two groups of participants in situations of social exclusion. The project gives them the opportunity to participate in artistic activities, including theatre, movement, lighting and sound, music, laughter therapy, audiovisuals, visual arts, sewing and computing, through daily workshops.

3. Description of good practice:

Between January and December 2014, the following activities were carried out:

- Awareness-raising and publicity activities

- Preliminary interviews for the selection of participants
- 2 visual arts workshops
- 2 textile creation workshops
- 2 radio workshops
- 2 music workshops
- 2 gardening activities
- 2 audiovisual workshops
- Group dynamics: Monthly meetings
- Project presentation: 9th Art Exhibition
- Individual monitoring of participants

A total of 56 people in situations of social exclusion participated in the workshops.

4. Financing of the project:

Workshops were free for participants and were financed 50% by the AGBAR Foundation and the Trinijove Foundation.

5. Results:

Art exhibitions were organised to show participants' creations. The exhibitions were attended by family and friends, various governmental departments (national, regional and local) and cultural and social entities and were widely publicised within the local neighbourhood.

The aim of the workshops was for participants to recover their self-esteem and to develop professional skills and creativity. The workshops were valued as being extremely positively in satisfaction surveys sent to the participants, which was confirmed by the workshops' high attendance, which stood at 82.8%. Through this project, a labour integration of 12.5% was achieved.

6. Dissemination of results:

- Exhibition of prints of drawings created by participants of CASC at the Hotel Estela in Sitges from June 27 to July 11 2014.
- Exhibition in the Museu Blau in Barcelona from December 4 2014 to January 6 2015.

The participants themselves held two exhibitions of their own works:

Project presentation: 9th Art Exhibition	6/6/2014	18/6/2014
Project presentation: 10th Art Exhibition	18/12/2014	31/12/2014

Information about the workshops and their results were sent out in press releases, newsletters and updates to social and cultural entities, Social Services and the local Government.

News on the project can be found on Trinijove Foundation's website www.trinijove.org. Moreover, the participants are creating a blog to explain their experience of the project.

Spanish Case Study No. 5: ENTREPRENEUR WORKSHOP

1. Company Details:

- **FUNDACIÓN PREVENT** is a private, independent not-for-profit entity created in 1984 with more than 30 years experience in social commitment. Currently, Fundación Prevent works to improve the quality of life of people with and without disabilities through:
 - Labour integration and mediation, job creation and training for people with disabilities.
 - Social inclusion through the promotion of adapted sports.
 - The fostering of a preventative culture and a commitment to healthy work environments.

Fundación Prevent operates at a national level and has offices in Barcelona and Madrid.

2. Artistic entity details:

XTRANOU. Music promoter specialized in alternative music groups.

3. Description of good practice:

The 1st Entrepreneur Workshop Programme 2014 was held between June and November 2014. This programme, which was promoted by Fundación Prevent in collaboration with ESADE Business School, included:

- A 30-hour training course in entrepreneurship
- A 40-hour broad-based training course consisting of workshops and conferences carried out by experts and professionals from some of the foremost Spanish companies.
- Specialised mentoring throughout training and the launch and/or consolidation of the business initiative.
- The creation of a networking space between academia, business and other entrepreneurs to provide innovative and sustainable opportunities of economic and social development.

- Financial support for the launch or consolidation of the business.

4. Project financing:

Training and mentoring are fully subsidised for participants in the ESADE Business School (valued at €6,000) and a grant of €6,000 received by XTRANOU to carry out the project.

5. Results:

One of the successes from the first Entrepreneur Workshop was the creation of the promoter XTRANOU, whose aim is to regularly organise concerts with original bands or bands that are difficult to see due to the geographical setting of Barcelona and its surroundings, to hold festivals with live music in various halls and, finally, to achieve audience figures seen at professional music festivals but at an intermediate level.

6. Dissemination of results:

The results have been published in the main Spanish news agencies, in the written and digital press and websites specialising in entrepreneurship.

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TURKEY

Introduction

Home to numerous communities and civilizations from the beginning of history, Anatolia is also the harbor of the magnificent Turkish culture. Turkish culture that has evolved under the influence of various communities over the centuries and spread over the extensive lands of Anatolia attracts the attention for its unique elements. At the crossroads of the East and the West, Turkish culture, from its cuisine to social life, bears the traces of different cultures.

Turkish culture developed by absorbing the artistic traditions of conquered lands, so more than any one defining style, layers and layers of complexity characterize the Turkish arts.

With the dissolution of the Ottoman sultanate and the establishment of the Republic of Turkey in 1923, artists and politicians alike called for a new kind of art to represent the fledgling nation. While there was a general agreement on the rejection of the last flowering of Ottoman art, no single, all-encompassing style emerged to replace it. The early years of the Republic saw the rise of dozens of new schools of art and the energetic organization of many young artists.

As for the music: a cultural crossroads and point of fusion, the Anatolian peninsula has produced myriad styles of music throughout the centuries. But the root of traditional Turkish music can be traced back to the Seljuk Turks, who colonized the region in the 11th century. The creation of the Republic of Turkey led to the Westernization of classical music. Contemporary Turkish music ranges from pop music to hip-hop to Arabic pop-influenced Arabesque to Anatolian rock to the traditionally a cappella.

Turkish Case Study No. 1: YAŞAR HOLDING

1. Company details:

In 1927, the first years of the Turkish Republic Durmuş Yaşar started his business life selling boat and marine supplies in Rhodes. He set up "Durmuş Yaşar Müessesesi" his first job selling marine supplies and paints in Izmir.

The first step was taken in 1941 with the establishment of Turkey's first paint manufacturing workshop where Turkey's first domestic paint products, were started to be produced. Having made a modest start, this journey assumed a broader vision in 1945 when Selçuk Yasar decided to grow and transform the business into a holding.

2. Artistic Entity Details:

Yaşar Education and Culture Foundation is a non-profit organization established in 1974 with the aim of supporting social solidarity and respecting the cultural and moral values. The activities of the Foundation can be grouped under two categories: 'Educational' and 'Cultural'. Within the scope of educational activities, the Foundation provides educational scholarships, makes educational investments and organizes educational activities such as conferences, seminars and scientific research. As for the cultural activities: the Foundation supports Turkish art, funds archeological excavations and publishes cultural journals.

3. Description of a good practice:

Selçuk Yaşar Art Museum is established within the scope of cultural activities of Yaşar Education and Culture Foundation. It is a historical building restored and turned into an art museum in 1985. The Selçuk Yaşar Art Museum is the first private art museum in Turkey. The museum holds the paintings purchased by the Foundation and paintings that are awarded with the ***DYO Art Competition*** (which is also another artistic activity of Yaşar Holding).

4. Financing of the Project:

Yaşar Education and Culture Foundation that is part of Yaşar Holding finance the Selçuk Yaşar Art Museum.

5. Results:

- Supporting the cultural values of the Turkish society
- Raising the awareness of the contemporary Turkish art and paintings
- Preserving and supporting traditional Turkish art

6. Dissemination of results:

Since 1993, the Selçuk Yaşar Art Museum has been supporting Turkish painting and painters through the organization of DYO Art Competition. The travelling exhibition of the awarded paintings around Turkey support dissemination of the artistic activities and increase the artistic awareness of the Turkish community.

Turkish Case Study No. 2: TÜRKİYE İŞBANKASI

1. Company details:

Türkiye İş Bankası is a semi-private bank which offers retail and corporate banking services. The inception of the country's first truly national bank dates back to 26 August 1924. The İş Bank accepts deposits and offers loans, lease financing and investing and insurance services to industrial, commercial and consumer clients. The objectives of the bank is to:

- To provide rapid, efficient and top quality solutions to meet the needs of customers
- To consistently enhance shareholder value
- To motivate employees in order to maximize their performance

Since its establishment the İş Bank supports social and cultural development of the Turkish community via social responsibility projects within the area of education, environment, culture and art.

2. Artistic Entity Details:

There are three cultural and artistic entities of Türkiye İş Bankası:

I-İş Sanat Concert Hall

Always having prioritized social responsibilities since its foundation, İş Bank has been realizing its musical and performing arts productions under the roof of İş Sanat. Taking part in Istanbul's culture and art life since 2000, İş Sanat Concert Hall is ranked among the most prestigious culture and art centers of Turkey with its high profile events. Developing unique projects that bring together local artists with world-famous masters and ensembles, İş Sanat hosts the most privileged stars of classical, jazz and world music, children's activities, dance performances, poetry and story recitals of great authors of Turkish literature. İş Sanat continues to be the meeting point of the Istanbulite art and culture followers with its busy calendar.

II-İş Sanat Kibele Gallery

Kibele Art Gallery opened in 2000 with the works of Ayvazovski, exhibiting the works of one of the best-known sea painters of the 19th century, commemorating his 100th death anniversary. Since then Kibele Art Gallery has hosted retrospective exhibitions of the most renowned masters of Turkish art history. Hosting 4 exhibitions each season, the gallery issues an art catalogue for the exhibitions in addition.

III-İş Sanat İzmir Art Gallery

Located on the upper level of the İş Bank Konak Branch, İzmir Art Gallery renders service to artists and art lovers. The Gallery consists of two halls adjacent to each other and expanding over 400 square meters. In these halls, picture, sculpture and ceramic exhibitions of promising artists are displayed.

Workshops are held for elementary education students with the intent of developing rapport with art and its expression manner as well as contributing to raise generations that appreciate art. In the workshops, firstly exhibition presentation and annotative work analyze and then applied paintings practices are executed.

3. Description of a good practice:

The Istanbul Music Festival is considered as the most prestigious and established classical music event in Turkey. Throughout its history of more than 40 years, it has played a major role in building up an appreciation for classical music in Istanbul and Turkey. Acclaimed nationally and internationally with its creative programmes and innovative structure, the festival strives to create opportunities for artists to share their inspiration and artistic experience with one another and contribute to the enrichment of the national and international classical music repertoire.

4. Financing of the Project:

İş Bank is part of the board of directors of İKSV (İstanbul Culture and Art Foundation) which is the organizer of the **İstanbul International Music Festival** and İş Bank provides funding to the İstanbul Music Festival.

5. Results:

- Creating opportunities for artists
- Supporting artistic activities
- Contributing to the enrichment of the national and international classical music repertoire
- Reinforcing such values as respect for cultural diversity and freedom of expression in order to enrich dialogue between societies and cultures regardless of race, ethnicity, religion or belief.

6. Dissemination of results:

İstanbul International Music Festival is a nationally and internationally acclaimed event that become a joint platform for the local and the universal artists. In its 43 years the Istanbul Music Festival hosted the most prestigious

orchestras and ensembles such as Symphonieorchester des Bayerischen Rundfunks, New York Philharmonic, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, Simon Bolivar Symphony Orchestra, Orchestre de Paris, Filarmonica della Scala, Philharmonia Orchestra, Kirov Opera and Ballet with such renowned conductors such as Pierre Boulez, Kurt Masur, Lorin Maazel, Zubin Mehta, Simon Rattle, Mariss Jansons, Daniel Barenboim, Christoph Eschenbach, Yuri Temirkanov, Valery Gergiev, Gustavo Dudamel, William Christie, to name a few.

Turkish Case Study No. 3: AKBANK

1. Company details:

Akbank was founded as a privately-owned commercial bank in Adana in 1948. Established originally with the core objective to provide funding to local cotton growers, the Bank opened its first branch in the Sirkeci district of Istanbul on July 14, 1950. In 1954, after relocating its Head Office to Istanbul, the Bank rapidly expanded its branch network and had automated all banking operations by 1963.

Akbank's core business is banking activities, consisting of consumer banking, commercial banking, SME banking, corporate banking, private banking, foreign currency exchange, money markets and securities trading (Treasury transactions), and international banking services. In addition to traditional banking activities, the Bank also carries out insurance agency operations through its branches on behalf of Ak Insurance and AvivaSA Pensions and Life Insurance.

Akbank support music and the visual and performing arts through contributions to various cultural activities and events, and sponsorships for encouraging and promoting historical and cultural awareness.

2. Artistic Entity Details:

More than 20 years **Akbank Sanat (Akbank Art)** has been involved in many different fields for the development of art in Turkey. So far Akbank Sanat have created an extensive arts and culture program which covers series of works in the field of publishing, music, performing arts and visual arts.

The Center is supporting the development of contemporary arts in Turkey and hosting many international projects in different artistic fields, giving special attention to empowering young artists by creating opportunities for their artistic development.

Akbank Sanat with the mission of being "the place where change never ends", organizing more than 700 events throughout the year and hosts a wide range

of events such as exhibitions, modern dance performances, classical music recitals, jazz concerts, panel discussions, children's workshops, film screenings and theatrical performances.

3. Description of a good practice:

Akbank Short Film Festival was established in 2004 to encourage short film production, to deliver the films to audiences, to support new generation filmmakers, promote amateur and professional film makers from various cultures and countries, providing a platform where short films will be discussed and establishing a festival for cinema-lovers to enjoy.

Ever expanding festival that defines norms in its field also includes workshops besides movie screenings, which gives audiences a chance to be exposed to the experience and knowledge of cinema experts and professionals. The festival presents a broad range of sections for 10 days, with new additions, such as; "Experiences", "From short to long", "Special Screening" and "Animated Short Films"; joining "Documentary" and "Fiction" categories. Akbank Short Film Festival gives prizes to the winners of "Fiction" and "Documentary" category. Attendance to all events is free of charge.

This year (2016), festival focus on one of the world's greatest directors Cafer Panahi's cinema. The festival will also screen Hungarian short films in the Special Screening section. In total, 104 short films from 28 countries will be screened in the festival.

4. Financing of the Project:

Akbank Sanat finances Akbank Short Film Festival.

5. Results:

- Supporting artistic and cultural activities
- Empowering young artists
- Creating opportunities for their artistic development

6. Dissemination of results:

Akbank Short Film Festival is a prominent gathering for short filmmakers in Turkey. Having embarked on its journey with the goal of creating a short film platform in Turkey, the Akbank Short Film Festival has expanded its scope with the "Perspective" section, the international screening category. Receiving short film submissions from all over the world, Akbank Short Film Festival reflects well the dynamism observed in the short film sector.

Turkish Case Study No. 4: ARKAS HOLDING

1. Company details:

Gabriel J.B. Arcas founded Arkas in Izmir in 1902. Lucien Gabriel Arcas continued his father's profession as the second generation of the family until 1944 with a company that he called "Gabriel J.B Arcas Halefi Lucien Gabriel Arcas". Lucien Gabriel entered the shipping industry in 1944 by founding a shipping agency in his own name.

In 1964, the leadership of the company was passed on to Lucien Arkas, the third generation of the family, who now serves as the Chairman of the Board of Directors at Arkas Holding. Arkas is a company that has been in existence since the beginning of the 1900s and currently operates in many different fields, including logistics services that integrate sea, land, rail and air transportation, agency services, ship operations, port operations, bunkering, automotive, insurance services, information systems and cruise ship tourism.

Arkas Holding currently has 57 offices, 14 in Turkey and 43 in other 22 countries (Greece, Italy, Monaco, France, Spain, Portugal, Morocco, Algeria, Tunis, Egypt, Lebanon, Libya, Bulgaria, Romania, Ukraine, Russia, Georgia, Azerbaijan, Kazakhstan, the Turkish Republic of Northern Cyprus, China and Turkmenistan). Arkas employs 6500 people in Turkey and outside of Turkey in 63 different companies.

2. Artistic Entity Details:

The Arkas Holding has 3 artistic entities:

I. Arkas Arts Center: The historic building of French Consulate has been converted to an art center with modern equipment and consists of two floors with 10 exhibition rooms. The Arkas Art Center is not only located in a historical building that has been restored for the benefit of Izmir, it is also the first art center in the city to exhibit paintings done by a number of international painters. The center continues its efforts to organize quality exhibits, to contribute to the development of Izmir's cultural life and to ensure that old and young alike have an appreciation for art.

II. Arkas Maritime History Center: The Arkas Sea History Center opened in May of 2012 in Bornova, Izmir. The center displays a selection from the collection of model ships, paintings and marine antiques that Arkas Holding Chairman Lucien Arkas has been gathering for more than 30 years. There are 112 model ships, 127 nautical antiques and 123 paintings in the historical three-story building. The goal is to help visitors understand the maritime

sector with this collection that literally brings to life nautical and shipping history from 1000 BC to the 20th century.

III. Arkas Trio: Arkas Trio was formed in 2011, as an indication of how important art is to Arkas Holding is approach to social responsibility. It consists of three esteemed soloists. Arkas Trio is also the first trio in Turkey to operate under the auspices of a private institution. The group consists of the German cello soloist Gustav Rivinius, who became a world brand after winning the gold medal in the 1990 Moscow International Tchaikovsky Competition, as well as Emre Elivar and Tuncay Yilmaz, State Solo Artists who represent Turkey in the international arena and are considered among the best of the new generation. They are both national talent nurtured in Turkey who then went global. Arkas aims to make its support for classical music and art permanent with this long-term and universal project.

3. Description of a good practice:

Arkas Trio was established in 2011 as the first musical trio to be sponsored by a corporation, the group has mesmerized audiences and music critics alike with the trio's first-class performance and the musical skill exhibited in its concerts.

Arkas Trio has garnered critical acclaim with concerts the group has put on at all the prominent festivals in Turkey (the Istanbul, Ankara, Izmir and Mersin International Music Festivals) and has also made a big impression with previous performances that were accompanied by the Istanbul State Symphony and the Bilkent Symphony Orchestra.

The group's goal is to perform well-known classical music as well as lesser-known pieces of chamber music. Ever since Arkas Trio was established, the group has attracted attention with its impressive concerts as well as by premiering a number of musical works in Turkey.

4. Financing of the Project:

The Corporate Communication Directorate plans and administrates Arkas' Corporate Social Responsibility Projects in the areas of training, environment, culture and social development with the goal of improving the quality of life for society and in order to leave a sustainable world to Arkas' own employees and their families.

5. Results:

- Increasing the public awareness of classical music

- Supporting artists and artistic events
- Contributing to the art and culture life of Turkey
- Ensuring that everyone, young and old alike, grows to love art and music

6. Dissemination of results:

Arkas Trio is known for its unique concert performances and thematic repertoires. Since its establishment the Trio has been performing at national and international events and disseminating its artistic effect.

Turkish Case Study No. 5: SABANCI HOLDING

1. Company details:

Sabancı Holding is the parent company of Sabancı Group, Turkey's leading industrial and financial conglomerate. Sabancı Group companies are market leaders in their respective sectors that include financial services, energy, cement, retail and industrials. Listed on the Borsa Istanbul (BIST), Sabancı Holding has controlling interests in 12 companies that are also listed on the BIST.

Sabancı Group companies currently operate in 16 countries and market their products in regions across Europe, the Middle East, Asia, North Africa, North and South America. Having generated significant value and know-how in Turkey, Sabancı Holding has experienced remarkable growth in its core businesses. The Holding's reputation, brand image and strong joint ventures helped further extend its operations into the global market. Sabancı Holding's multinational business partners include such prominent companies as Ageas, Aviva, Bridgestone, Carrefour, Citi, E.ON, Heidelberg Cement and Philip Morris.

In addition to coordination of finance, strategy, business development and human resource functions, Sabancı Holding determines the Group's vision and strategies.

2. Artistic Entity Details:

Sabancı Vakfı (Sabancı Foundation): The Sabancı family has contributed greatly to furthering Turkish economy with numerous industrial conglomerates and investments since the establishment of the Sabancı Holding and Sabancı Group companies in 1967. Having placed much importance on the value of social and cultural institutions, the Sabancı family members are prominent figures in various charitable initiatives. In an attempt to institutionalize their

philanthropic activities, the Haci Omer Sabanci Foundation (Sabanci Foundation) was established in 1974 by the sons of the late Haci Omer and Sadika Sabanci with a generous contribution of Sadika Sabanci's estate.

Sabanci Foundation programs and investments are guided by its main mission; "To promote social development and social awareness among current and future generations by supporting initiatives that create impact and lasting change in people's lives". Ongoing donations by other family members, and contributions from the Sabanci Group companies have helped to increase the scope of Sabanci Foundation's efforts across Turkey. Today, Sabanci Foundation is one of the largest family foundations in Turkey.

3. Description of a good practice:

The Sabanci Foundation supports the **Turkish National Youth Philharmonic Orchestra (TYPO)** restructured as part of the Community Volunteers Foundation under the leadership of Cem Mansur. TYPO is composed of future artists between 16-22 years of age who are screened from established conservatories in Adana, Ankara, Antalya, Bursa, Edirne, Eskisehir, Izmir, Istanbul and Mersin.

The most dynamic orchestra of Turkey, the Turkish National Youth Philharmonic Orchestra not only provides young musicians with an orchestra experience prior to their professional careers but also offers them the opportunity to perform at festivals in Turkey and abroad and benefit from exchange programs between orchestras.

4. Financing of the Project:

Sabanci Holding emphasizes the importance and priority of corporate social responsibility principles and the subject matter for our Group. Sabanci Group, for the purpose of ensuring that culture and arts activities become more widespread in Turkey, encouraging the production of contemporary art works and protecting the traditional values, supports Turkey's numerous valuable art activities and festivals. Turkish National Youth Philharmonic Orchestra is amongst them.

5. Results:

- Supporting young musicians
- Providing young musicians with an orchestra experience prior to their professional careers
- Increasing the public awareness regarding classical and philharmonic

music

- Offering to the public musical performances and events of high quality

6. Dissemination of results:

Turkish National Youth Philharmonic Orchestra performs both at national and international events and gives concerts in prestigious venues in Amsterdam, Prague, Berlin and Bratislava, etc.

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