arts and culture at the core of philanthropy

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EFC ARTS AND CULTURE THEMATIC NETWORK

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Contents

Foreword

By Massimo Lapucci, Secretary General, Fondazione CRT and EFC Chair 2

The work of the EFC Arts and Culture Thematic Network

By Ignasi Miró, Director Cultural Area, "la Caixa" Foundation; and Thijs Tromp, Board Secretary, Prins Bernhard Cultuurfonds, Co-chairs of the EFC Arts and Culture Thematic Network 3

Executive summary 4

Key learnings – Highlights, shared characteristics and common trends 4

Repository of case studies 4

Arts and culture at the core of institutional philanthropy in Europe 5

Responding organisations - Vital statistics 6

Country of origin 6

Expenditure 6

Paid staff and volunteers 7

Geographic focus for arts and culture 8

Thematic funding areas and target populations 9

Thematic focus 9

Zooming in on arts and culture 10

Focus by target population 11

Network building and collaboration 12

Beyond grantmaking 13

Looking forward 15

Top issues of concern 15

Key challenges ahead 15

Annex

Methodology 16

List of respondents 16

References 16

About the EFC & the authors 17

Foreword

By Massimo Lapucci, Secretary General, Fondazione CRT and EFC Chair

Culture and creativity are important drivers of development and innovation in the world, where culture can promote the well-being of people, communities and territories.

This awareness concerns the different levels of our society. 2018 was the "European Year of Cultural Heritage", as designated by the European Commission, which itself adopted a new European Agenda for Culture in May 2018 focusing on improving citizens' participation in cultural activities and allowing a regular exchange of views between the European Commission and stakeholders in society in the field of culture.

Philanthropic institutions are equally aware of the importance of arts and culture: It is not a coincidence that it was chosen as the theme of the EFC's 2018 Annual Conference: "Culture matters – Connecting citizens & uniting communities."

Above all, the field of arts and culture is at the core of philanthropy, and it is among the most important areas of funding for philanthropic organisations in Europe. The EFC Compass[1] alone shows us that nearly half (43%) of EFC members have a main focus on arts and culture, a statistic clearly supported and reflected by the results presented in this mapping.

At the same time, institutional philanthropy is a relevant actor in the field of arts and culture, as can be seen by the significant amount of resources dedicated to this field. However, this support is not only about financial resources, substantial support is in fact provided through non-financial means and skills training, access to networks, communication and advocacy.

Within the dedicated EFC Arts and Culture Thematic Network, there is a shared desire for a continued improvement of work in this field. Through peer-learning and collaboration with other networks within the EFC (e.g. Diversity, Migration and Integration, Social Impact Investing), we can better understand how to combine culture and arts with other societal issues, supporting the valuable crossover between the cultural sector and other sectors.

This mapping sheds light on how activities carried out by the organisations engaged in this field are diverse in both themes and approaches, covering different sub-areas and with a clear interest in multidisciplinary arts and crosscutting areas and issues. From the survey, we can also see where we can strengthen our strategies to enable us to play a major role in this field, to make an extra effort to increase our sustainability, create successful models and collaborations, and demonstrate our impact to a wider audience.

As I emphasised at the 2018 EFC AGA and Conference, this need to care for culture, protect it, to pass it on to future generations, is where we see the model of institutional philanthropy really come to the fore. With our ability to think and work in the long term, we can help build the bridges between the generations to ensure that culture is both an asset to be enjoyed in the now and a legacy to be appreciated in the future... Culture matters. It always has, and it always will, in a civil society.

1 EFC Compass is the online gateway for benchmarking data for EFC members (www.efc.be)

The work of the EFC Arts and Culture Thematic Network

By Ignasi Miró, Director Cultural Area, "la Caixa" Banking Foundation; and Thijs Tromp, Board Secretary, Prins Bernhard Cultuurfonds, Co-chairs of the EFC Arts and Culture Thematic Network

Culture is a major area of the activities promoted by European foundations as a whole. The role of philanthropy in encouraging it is increasingly growing. In recent years, European governments have cut cultural budgets, and this has made the role of foundations even more vital for this sector. "The World of Culture" is, however, very complex and it is often hard for a foundation to determine what the best opportunities are, to optimise the impact of its actions and to evaluate the results in society in general.

The EFC Arts and Culture Thematic Network is a place where cultural managers from European philanthropic organisations can discuss, share and piece together knowledge about the matters that affect funders in a safe environment of mutual trust and exchange. Members of the thematic network identify together new trends and projects, discuss experiences and find new ways of collaborating.

This network, created in 2017, was established by 10 philanthropic organisations from 6 European countries with an acknowledged track record in the European arts and culture panorama. The Steering Group comprises the following organisations:

- "la Caixa" Banking Foundation (Spain) (Co-chair)
- Prins Bernhard Cultuurfonds (The Netherlands) (Co-chair)
- Bikuben Foundation (Denmark)
- Compagnia di San Paolo (Italy)
- European Cultural Foundation (The Netherlands)
- Fondation de France (France)
- Fondazione Cariplo (Italy)
- Fondazione CRT (Italy)
- Fundação Calouste Gulbenkian (Portugal)
- Fundación Princesa de Asturias (Spain)

Besides encouraging networking and learning among participant members during the meetings, the group also organises specific workshops. These are open to European philanthropic organisations as a whole on topics designated as key by the members of the Steering Committee. In 2017 and 2018, workshops tackled the topics of audience development strategies and what the different tools are to measure impact achieved through cultural activities. A new core area has been chosen as the working and discussion topic for 2019-2020: The high potential for the role of arts and culture in innovation and social inclusion.

When the network was established it was decided to run a theme-based survey to map and encourage the cultural activity and strategic lines of a representative sample of the European philanthropic panorama. The results reported in this publication come from the responses, made from the responses of 40 philanthropic organisations from all over the EU that have taken part in a survey launched by the EFC. This mapping aims to shed light on what funders are doing in the field of arts and culture, and looks to identify foundations and other philanthropic organisations who fund, support, advocate and partner in initiatives to advance arts and culture in Europe.

Executive summary

As a first attempt to map out the panorama of institutional philanthropy in Europe in the area of arts and culture, this exercise has provided some solid bases to confirm some intuitions, and it has surfaced key trends and common behaviours that distinguish the work of philanthropic institutions in the field of arts and culture in Europe. Respondents were asked to fill in a survey,[2] and were encouraged to present one of their recent projects in the field of arts and culture.

Key learnings – Highlights, shared characteristics and common trends

- A significant percentage of the **philanthropic budget in Europe** is spent in the **arts and culture sphere**.
- The activities carried out by the organisations active in this field are **diverse** both in terms of **themes and approaches**: They cover different sub-areas, and support is provided beyond grantmaking and programme development. Significant support is also provided through **non-financial means**.
- Although the organisations are mainly **working at a local level** they seem to be very inclined to **build partnerships and support collaborations at an international level**. Additionally, several of the projects submitted are implemented at a local level but aim for wider **global reach**.
- There is a clear interest in **multidisciplinary arts and cross-cutting areas** and issues.
- According to the initiatives submitted by the organisations, there is a tendency to support projects and organisations in the **long or medium run**, often not less than three years, and in many cases for more than ten years.
- Respondents seem to be focusing more on the **children and youth** segment and less on the **elderly**. Nonetheless, most of the projects submitted are not targeting specific groups, but are rather aiming to reach **all citizens and the general public** and to bring people closer to arts and culture in different ways.
- **Audience development and engagement** is currently an important area of activity for the organisations that have replied to the survey: Over 60% of the respondents are active in this area.
- By nature, foundations can **take risk** and invest in areas that might be **less supported** by other actors, and through their long-term commitment they often aim to **create models** that can then be shared and replicated in other contexts or spheres. This is confirmed by the respondents of this survey.
- Some of the initiatives submitted already have been **successfully scaled up and/or replicated** in other countries or in other disciplines or contexts.
- There is an interest and dedication to **building knowledge and evidence bases**, and in **evaluating programmes** to use learning and data for implementing new projects, sharing learnings and advocating for the field.

Repository of case studies

In addition to the data provided, the respondents have shared a number of projects to complete the picture. These have allowed us to develop the key learnings above. These initiatives exemplify the role that philanthropic organisations play in the field of arts and culture in Europe by providing different types of support, taking action, building collaborations, and conducting research, among other activities.

To access the repository of case studies, go to: http://efc.issuelab.org

2 www.surveymonkey.com/r/Y5BHGCJ

Arts and culture at the core of institutional philanthropy in Europe

According to the most recent data collected, there are more than 147,000 entities registered as "public-benefit foundations" in Europe. These organisations have a combined annual expenditure of nearly €60 billion and assets of over €500 billion.[3]

A recent study conducted by l'Observatoire de la Fondation de France suggests that, "If we look at the number of foundations working in a particular area (and not on amounts spent), a very large number of foundations in several countries such as Belgium and France focus on **arts and culture**, where foundations devoted to cultural activities are as numerous as those working on social issues."[4]

When it comes to corporate philanthropy, "...more and more research is presenting the increasing relevance of culture and arts among companies as a cause area, as well as the positive impact this area has in the well-being of communities. Giving in Numbers data has also revealed that culture and arts grew the most among program areas in terms of cash giving."[5]

This context is well reflected by the data collected by the EFC, whose 200 members represent an estimated total expenditure of **€22 billion** and assets of **€200 billion,**[6] and rank arts and culture as one of their main areas of work. Indeed, the field of arts and culture is among the most important areas of funding for philanthropic organisations in Europe – and among the top 5 areas of funding by EFC members – highlighting the increasing role of philanthropy in this area (see Figure 1).

Figure 1 –
Top thematic areas of funding by EFC members

3 "Number of Registered Public Benefit Foundations in Europe Exceeds 147,000", (report based on data from DAFNE), Lawrence T. Mcgill, Foundation Center, 2016.

4 "An Overview of Philanthropy in Europe", L'Observatoire de la Fondation de France, Centre d'Etude et de Recherche sur la Philanthropie (CERPhi), 2015.

5 "Giving in Numbers 2017 Edition", CECP.

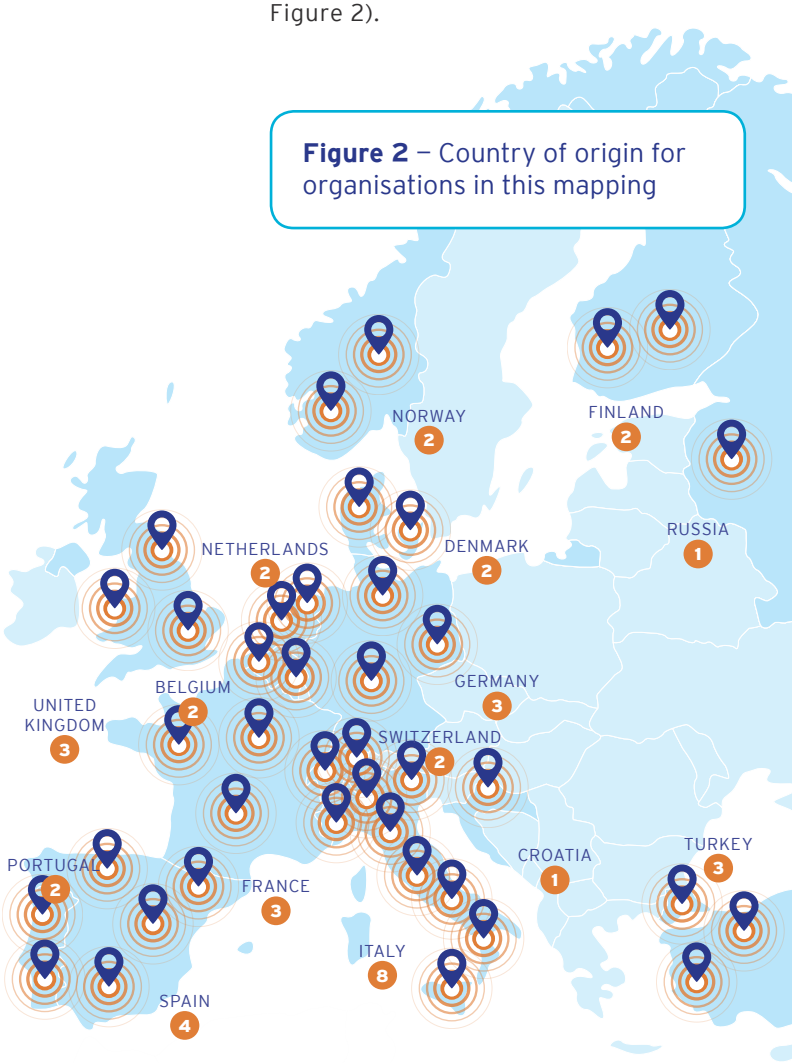
6 EFC membership includes some large non-European organisations, so direct comparisons should not be made with the data on assets and expenditure of European public-benefit foundations mentioned at the beginning of this section.

Responding organisations – Vital statistics

Country of origin

The current sample in this mapping covers 40 organisations from 15 different countries. Countries include Belgium, Croatia, Denmark, Finland, France, Germany, Italy, the Netherlands, Norway, Portugal, Russia, Spain, Switzerland, Turkey and the United Kingdom (see Figure 2).

Figure 2 – Country of origin for organisations in this mapping



Expenditure

In 2016, responding organisations had a **combined annual expenditure of over €4 billion,**[7] which accounts for **7% of the estimated total expenditure of foundations in Europe** and almost **20% of EFC members' total expenditure.**

Out of this €4 billion, **almost €900 million was spent specifically in the area of arts and culture in 2016 alone,** accounting for 22% of the total expenditure of these organisations (see Figure 3).

Concerning foundations' budget in other areas of work, in 2016, the 87 foundations covered in the mapping "Environmental Funding by European Foundations" provided over €583 million in environmental grants.[8]

Figure 3 – Expenditure in the field of arts and culture

7 This data refers to 35 organisations that have replied to this question. Average expenditure is €114,220,000 and median is €18,000,000.

8 Environmental Funding by European Foundations: Volume 4", Jon Cracknell, Benedicte Helegeer, Giulia Lombardi, EFC, 2018.

According to the latest EUFORI Study, which focused on European Foundations for Research and Innovation, around 61% of respondents' total expenditure in 2015 was directed towards research. The total expenditure on Research & Innovation by 991 organisations included in the study was around €5 billion in 2015.[9]

To further put the numbers into context, it is interesting to note that the total amount of the Creative Europe budget was €1.46 billion for 2014-2020. In relation to this, it emerged from the survey that less than 20% of respondents indicated that they had applied for EU funding in the field of arts and culture in the past.

Paid staff and volunteers

The respondents to this survey range from organisations with 1-2 employees to more than a thousand, and in one case 15,000, and **50% of the respondents have between 6 to 40 staff** working at their organisation (see Figure 4a).

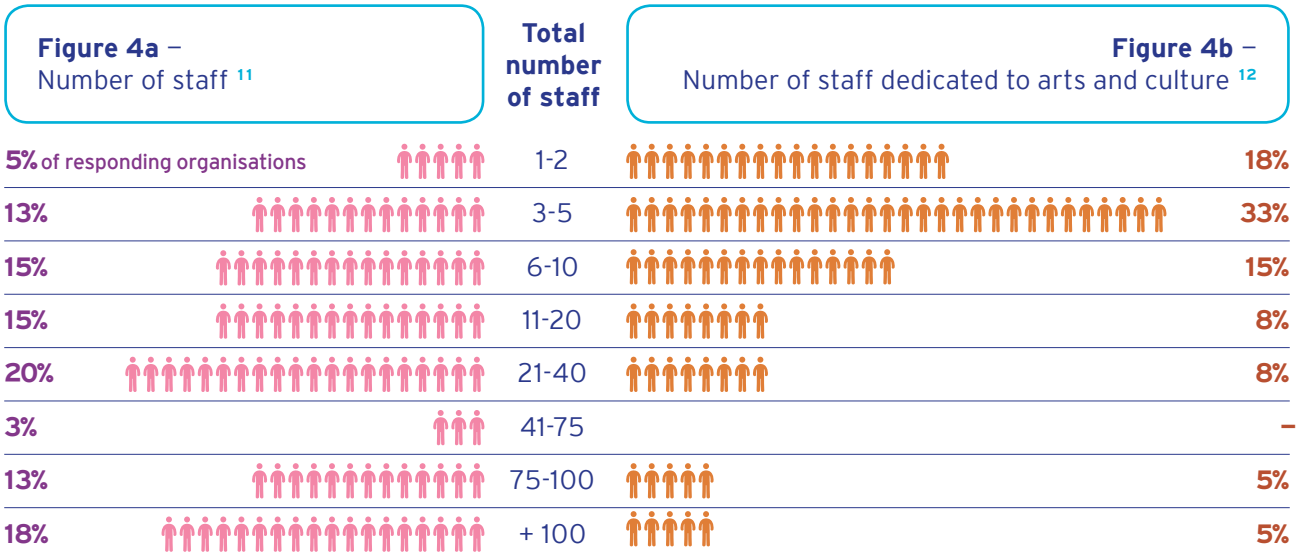
Almost all (92%) responding organisations have staff dedicated specifically to arts and culture, ranging from 1 staff member up to 200. The most common range was 3-5 staff, with 33% of respondents indicating this number of dedicated arts and culture staff (see Figure 4b).

In the broader context, according to Eurostat, employment in the cultural sector amounts to 8.4 million people across the EU, 3.7% of total employment.[10]

Looking for possible connections between the size of the organisation in this sample and the percentage of staff dedicated to arts and culture specifically, no clear pattern emerged from the analysis, which illustrated instead a variety of cases.

Some of the respondents also make important use of volunteer work, with some even reporting thousands of volunteers supporting the work of the organisation. Two interesting examples are those of Fondation de France and "la Caixa" Banking Foundation: The first with more than 500 volunteers, and the second with more than 15,000. In the first case, this high number is due to the fact that the foundation has more than 800 foundations under its aegis, each one having committees that are composed of volunteers. In addition to this, every programme area of the foundation (culture, education, health, environment, etc.) has its own committees. In the case of "la Caixa" Banking Foundation, its volunteering programme involves people who take part in activities related to the work of the foundation in different areas. These volunteers are typically "la Caixa" group's employees. Numerous volunteers take part in the Volunteering Week organised by the foundation every year in the spring.

It is important to note that "philanthropy and volunteerism" is one of the top areas of work for the foundations that have responded to this survey, as illustrated in Figure 6.



9 9 EUFORI Study 2015, European Foundations for Research and Innovation.

10 Eurostat (https://ec.europa.eu/eurostat)

11 Some tables in this publication do not equal 100% due to rounding.

12 8% of organisations surveyed have no staff dedicated to arts and culture

The role of volunteers in bringing expertise

Fondation de France is the foundation for all causes. Through independent committees of experts, Fondation de France brings together more than 400 recognised and respected professionals in each field. Thanks to this system Fondation de France can identify and support actions that are particularly relevant in the areas in which it operates.

More specifically, as part of the Culture programme, the committee is composed of various personalities such as philosophers, art historians, artists, directors of major museum institutions, ethnomusicologists, etc. They have the crucial role to identify and support Fondation de France in dealing with issues related to art and society. These personalities are very committed to the work they do with Fondation de France and they offer expertise and their time on a voluntary basis.

Catia Riccaboni, Fondation de France

Working locally and being internationally connected

Numerous foundations all over the world have a focus at a local level. Whilst the relations of proximity are rooted in the history of these foundations, they undoubtedly present a positive functional character, namely that being close to a territory inevitably places foundations in a privileged position with respect to the possibility and ability to understand the needs of said territory and its community. This gives foundations the chance to offer adequate answers and more targeted support to the co-creation of policies and activities with their stakeholders and beneficiaries.

Although these foundations, including Fondazione CRT, are focused on their traditional activities in their local territory, over time there has been in fact a reinforcement of the belief that a comparison with organisations from other countries, and generally with the international dimension, is essential to help strengthen in primis the local organisations and provide the territory with a real opportunity for growth.

This is why we recognise the high value of being part of the EFC Arts and Culture Thematic Network. It gives us the chance to share, learn and work alongside our peers as well as the opportunity to connect local actors with the international context.

Working within networks allows foundations to build policies that involve local people as participants of a common pathway capable of unleashing the power of culture as the "human connector" between regional and international good practices.

Stefania Coni and Marco Selo, Fondazione CRT

Geographic focus for arts and culture

The support for arts and culture provided by the respondents seems to be utilised primarily at a local or national level rather than cross-border, according to the information provided. Respondents were asked to rate from 1 to 5 the priority they give to local, regional, national, transnational or global geographic focus. Figure 5 shows that local focus gets the highest priority level, but the figure also shows that respondents are to some degree globally connected.

This is also true of the respondents that have applied for EU funds in the field of arts and culture: These are primarily from southern or eastern European countries (Croatia, Italy, Portugal) and are active at regional or national level. There is only one exception from northern Europe, namely the Netherlands, where the respondents work more internationally than locally (see Figure 5).

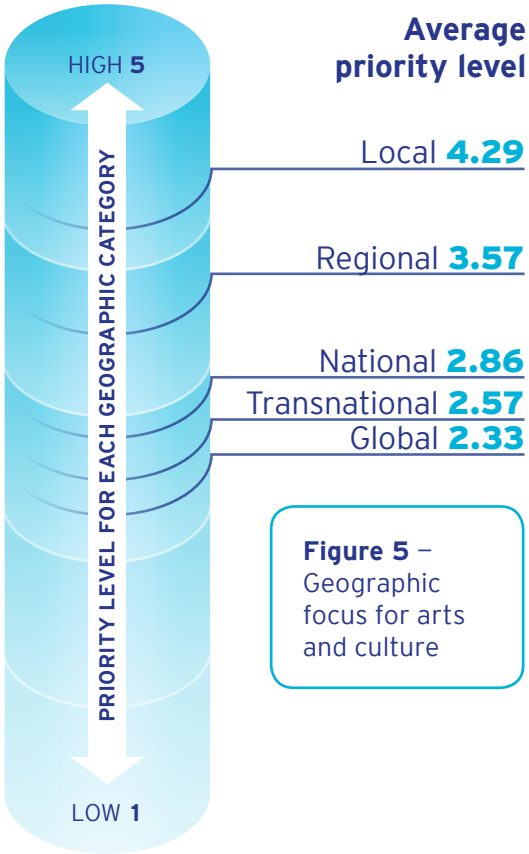


Figure 5 – Geographic focus for arts and culture

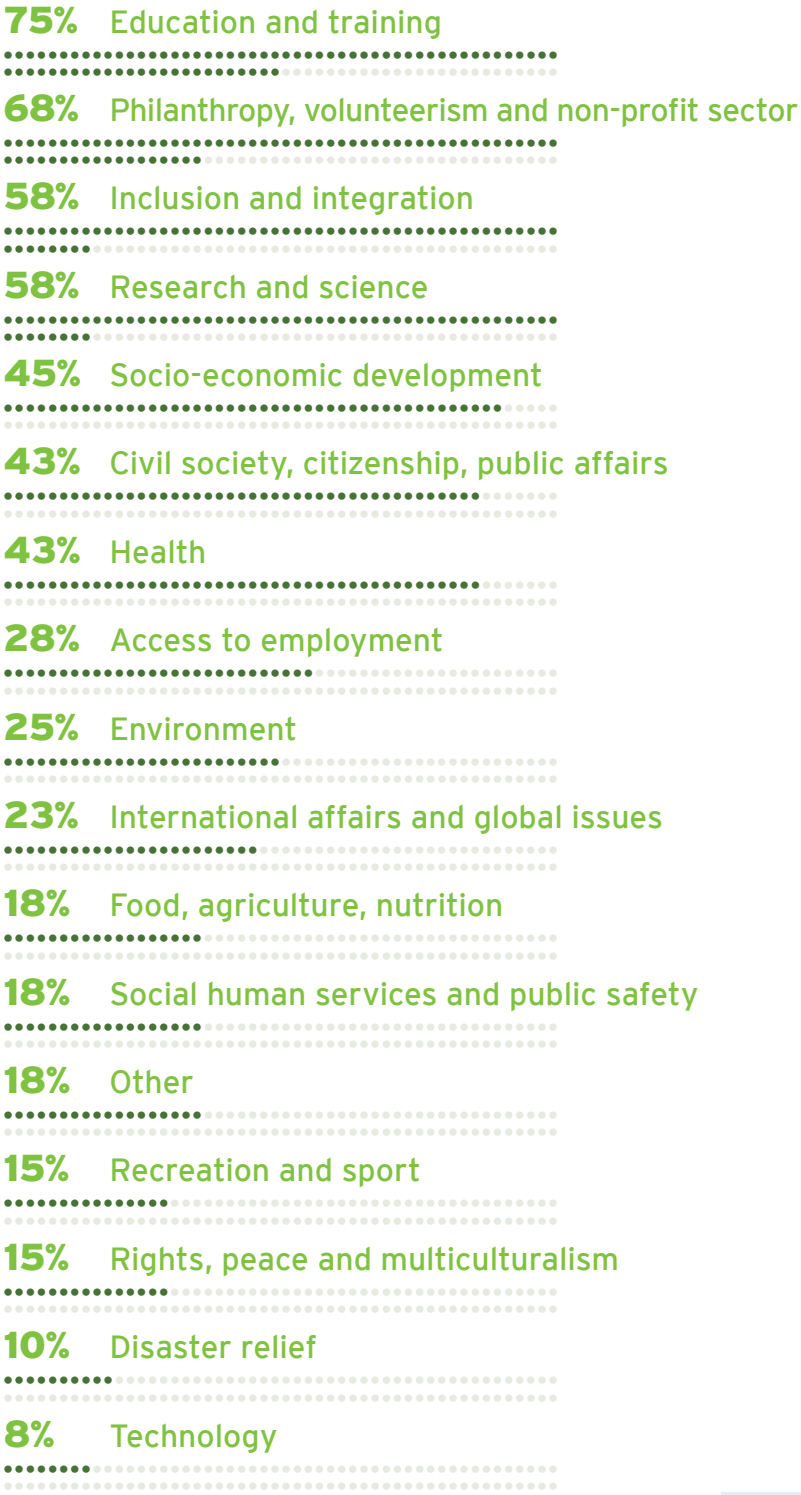
Thematic funding areas and target populations

Apart from being active in the area of arts and culture, the organisations that have responded to the survey also focus their work around many other themes and target groups.

Thematic focus

The picture formed from the data on thematic focus seems to show that quite often the organisations working on arts and culture are also active in the fields of education; philanthropy and volunteerism; inclusion and integration; and research and science. For the latter, there is a large percentage of respondents that do support research activities specifically in the field of arts and culture, as illustrated in the next section, "Zooming in on arts and culture". From the project information received through the survey, it also appears that foundations frequently adopt a multidisciplinary approach linking these programmatic areas (see Figure 6).

Figure 6 – Percentage of responding organisations involved in thematic area [13]



13 Other includes: conflict transformation; Euro-Arab dialogue; gender equality; living conditions of elderly people; media/journalism and media education; youth voice

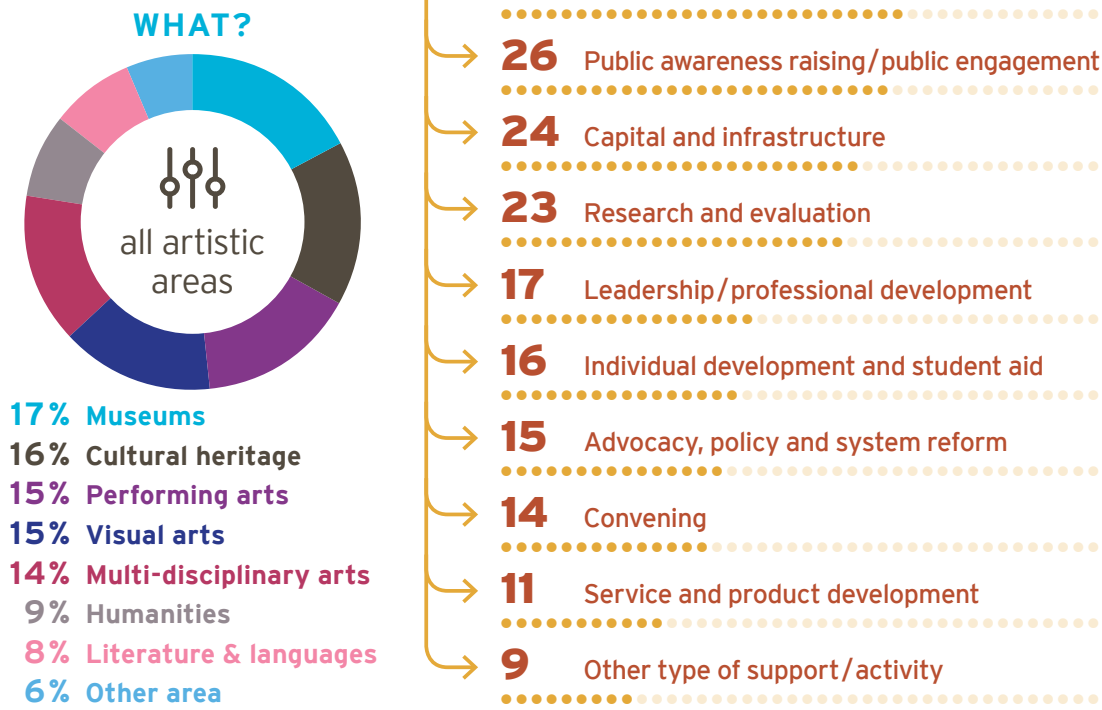
Zooming in on arts and culture

Getting to the heart of the matter at hand, the survey looked at what specific areas within arts and culture are being funded, and how they are being funded. The results for both the "what" and the "how" were widespread:

- Concerning what is being funded, all specific areas listed in the survey are well covered to different extents by the respondents, with a large percentage of them focusing on "multidisciplinary arts"
- As far as type of support goes, there is evidence that besides developing and supporting programmes, "network building and collaboration" is a key area of activity for the respondents, followed by "research and evaluation"

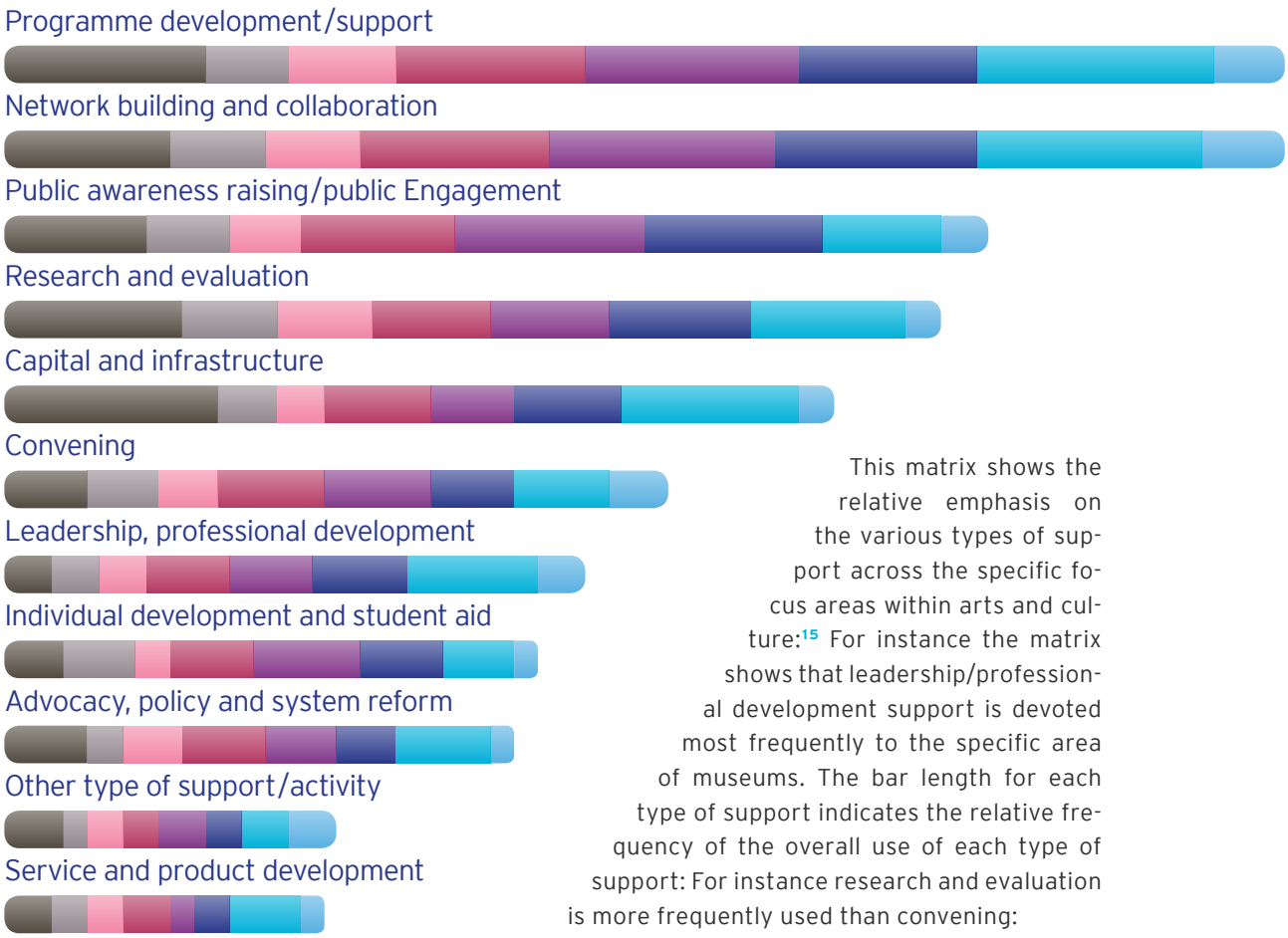
Figure 7 details the specific funding areas within arts and culture (Cultural heritage, Humanities, etc) and the types of support given for each of these areas (Programme development/support, Network building and collaboration, etc).

Figure 7a – Types of support and focus within arts and culture [14]



14 Notes on the categories: **Advocacy, policy and system reform:** includes coalition building. **Capital and infrastructure:** includes land, buildings acquisition/renovation, collections acquisition, facilities maintenance. **Cultural heritage:** includes built heritage (preservation/promotion); non-built heritage (preservation/promotion). **Humanities:** includes studies about human culture such as philosophy, literature and history. **Literature and languages:** includes fiction/non-fiction, poetry. **Multidisciplinary arts:** for the purposes of this survey, includes "multi- and cross-disciplinary arts". **Performing arts:** includes dance, exhibitions, music, opera, theatre etc. **Visual arts:** includes animation, architecture, comics, decorative arts, design, drawing, fashion, film-making (fiction/non-fiction) cinematography, photography, painting, sculpture, textile art

Figure 7b – Relative emphasis on the various types of support

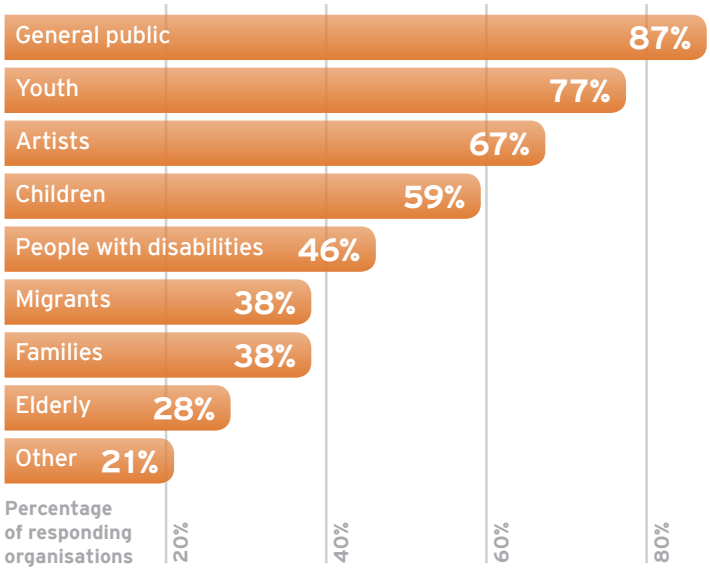


This matrix shows the relative emphasis on the various types of support across the specific focus areas within arts and culture:[15] For instance the matrix shows that leadership/professional development support is devoted most frequently to the specific area of museums. The bar length for each type of support indicates the relative frequency of the overall use of each type of support: For instance research and evaluation is more frequently used than convening:

Focus by target population

When it comes to target populations, there seems to be an evident focus on children and youth, with other segments of the population, such as the elderly, less prominent in the focus of the organisations that have responded (see Figure 8).

Figure 8 –
Focus by target population[16]



15 Based on number of activities reported by the responding organisations. Some organisations reported multiple activities.

16 Other includes: Different audiences who are best placed to foster Euro-Arab dialogue; collectors; gallerists; museum specialists; civil society organisations; cultural organisations; cultural leaders; policymakers; disadvantaged people; vulnerable women

Network building and collaboration

Supporting and building collaboration and networks is a key part of the work of the organisations included in the survey, and typically a distinctive element of institutional philanthropy. When providing examples of supported initiatives in arts and culture, the respondents indicated that they collaborate regularly with different stakeholders, both private and public, and with not-for profit and for-profit organisations (see Figure 9).

There are multiple reasons that lie behind this collaborative approach, which can be synthesised for the purpose of this mapping (see Figure 10).

Figure 9 – Types of partners[17]

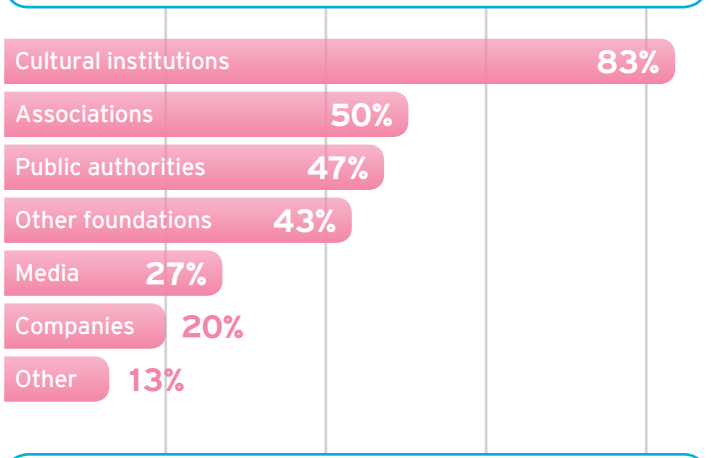
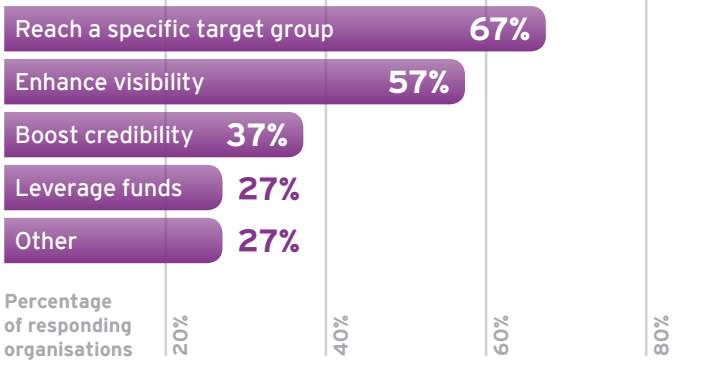


Figure 10 – Reasons for collaboration



17 Other includes: schools, individuals

Since 50% of respondents have indicated that they collaborate with associations, one deduction could be that this type of partner organisation seems to be well-placed to build partnerships that help reach specific target groups. On the other hand, there is a lower percentage of respondents that seems to be collaborating with the media: This could be linked to the fact that, as suggested in some of the projects submitted, communication and dissemination of results is still a challenging aspect for some of the respondents.

It is also interesting to note that collaboration with companies does not seem to be very common despite the fact that, as has emerged in recent studies, the relevance of arts and culture is increasing among companies as a focus area.[18]

Building European partnerships and collaborations

International collaboration among foundations is increasing. This is synonymous with excellent cooperation and mutual understanding. Working internationally enables institutions and individuals to increase their impact and nations to pool resources to address global challenges that no country can tackle alone. European partnerships are powerful instruments to address common challenges and find shared solutions in various fields.

For most European programmes a strong and complementary partnership of institutions from three or four countries is not only a fundamental requirement but the key element for success. Building European partnerships and collaborations at institutional level provides, at the same time, the opportunity for organisations to develop, transfer and implement innovative practices in the fields they work in. And at the individual level, it is a key element of personal and professional development for those who are involved. It will increase our motivation to develop new skills and learn new things. For the foundation sector, European partnerships and common projects bring the voice of the sector into the European project and debate.

Francisco Cipriano,
Fundação Calouste Gulbenkian

18 "Giving in Numbers 2017 Edition", CECP.

The role and importance of awards

Awards accompany us from the day we are born. Recognition for a job well done, for an achievement or for being able to surpass oneself forms an important part of our lives and of society. Visibility, prestige and the promotion of talent are the essence of any award that seeks to highlight the work and/or figure of the individual to the rest of the world for bringing something extraordinary or of value to the community, along with the capacity to become a role model for others.

Via the awards that bear its name, the Princess of Asturias Foundation has spent nearly 40 years contributing to promoting those scientific, humanistic and cultural values that form part of the universal heritage of humankind. During this time, the Princess of Asturias Awards have recognised the scientific, technical, cultural, social and humanitarian work of more than 400 individuals and institutions and will continue to do so wherever they may be. The annual Awards Ceremony is considered one of the most important cultural events on the international agenda.

In the words of HM King Felipe VI, the goal of these Awards has been to "pay tribute to the people and institutions that work to build a more just, more humane and more dignified world." He has likewise stated that, during these years, "we have learned that, by cultivating generosity, talent, kindness and discourse, our concept of humanity is magnified above and beyond cultures, ideologies, interests or world views."

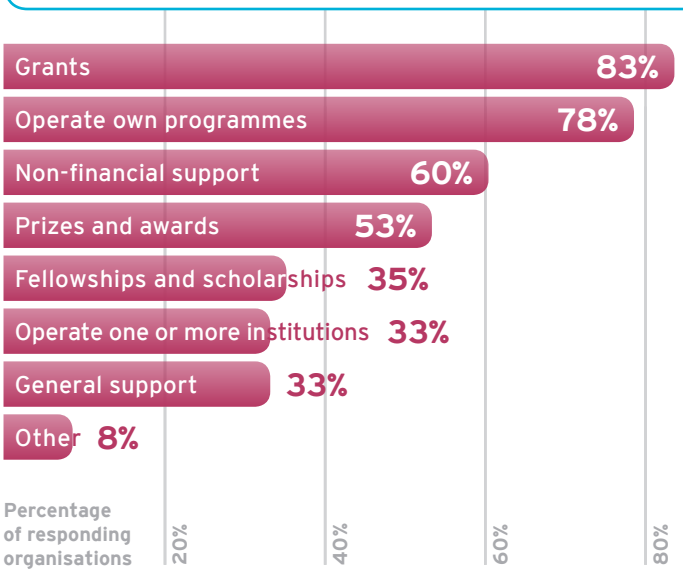
Carlos Hernández-Lahos,
Fundación Princesa de Asturias

Beyond grantmaking

In line with the data collected by the EFC for the whole membership, it is evident that the support given in the fields of arts and culture by these foundations, who are in large majority both grantmaking and operating, is provided through a variety of means beyond grants (see Figure 11).[19]

Of those operating institutions, most of them only support non-profit organisations/entities; one invests in organisations or funds with loans/guarantees, equity etc.; and one organisation supports any type of entity (including for-profit entities). It is interesting to note that more than half of the respondents indicated that they give prizes/awards.

Figure 11 – Types of support given in arts and culture[19]



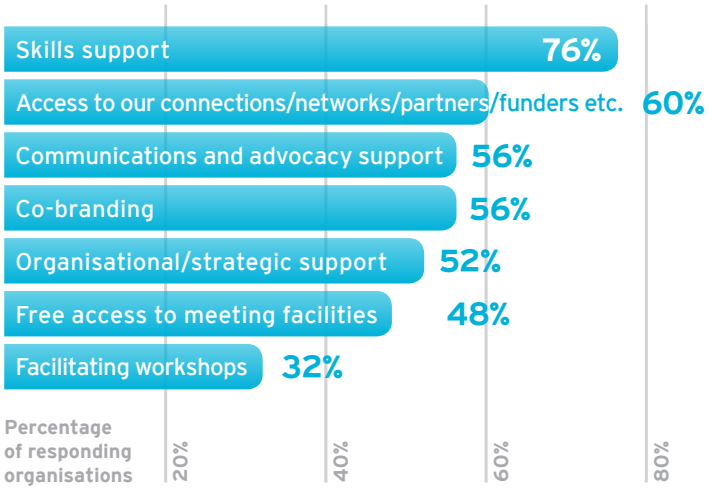
Non-traditional grantgiving fostering sustainable and positive results

As foundations aim to tackle large-scale, interconnected social challenges, it is becoming more and more evident that traditional grantgiving alone no longer works. Catalytic philanthropy offers in addition to grants, capacity and skills development, peer-to-peer platforms, enlarged networks, international mobility, advocacy, access to expertise, toolkits, methodologies and much more. This is how the philanthropic sector could achieve more sustainable results and foster positive change for and with others.

Tsveta Andreeva and Maria Virto Marcilla,
European Cultural Foundation

19 Other includes: placements, expertise, safeguarding heritage by acquisition, and classic string instruments that are lent to leading musicians.

Figure 12 – Breakdown of non-financial support given in arts and culture



A significant portion of support is also provided through non-financial means by 60% of respondents (see Figure 11).

Supporting and testing experimentation

Foundations working within arts and culture often have an important role complementing the public system. Amongst others we have the possibility of testing out formats and methods, being able to support experimentation, which is necessary, if we'd like to support artistic development. Believing in the up and coming and letting them try - and maybe fail - is crucial for artistic development and for the fostering of new talents.

Furthermore foundations have the opportunity of having long-term commitments – as opposed to the political system that usually works within a relatively short time span. This creates potential for higher-quality development within the cultural institutions.

Mette Marcus, Bikuben Fonden

Calls for proposals as a way to support innovation

Cultural innovation is a mantra for Fondazione Cariplo. It means generating and spreading innovation within the cultural sector in order to create value both for it and for the communities served. In every call for proposals we introduce at least one element of change that can be related either to processes or results.

For the last ten years, we have been stimulating cultural organisations to consider economic and financial sustainability in their planning, introducing managerial and entrepreneurial approaches and instruments within a sector resistant to them. Also, we increasingly invite them to enhance the role of participation in their activities, to develop the relationship with audiences and to engage communities in co-creating outputs that are responsive to local needs and challenges.

Lastly, we offer training and grants to entrepreneurs eager to inject innovation into cultural institutions by means of new products or services. In addition, we support the development of networks and communities of practice, in order to promote the sharing of knowledge and tools, and to increase the collaboration within and outside the sector. Hence, innovation means for us helping cultural managers look at things from a different point of view, enriching their design processes with a combination of cultural, social or economic elements, and being more collaborative and inclusive.

Alessandra Valerio and Chiara Bartolozzi, Fondazione Cariplo

Audience participation and development are key to an innovative future in arts and culture

Throughout Europe, many signs of change (fewer public resources, fast technological transformation, change in social structure, the rise in new forms of representation) have made it necessary for anyone involved in supporting and promoting culture to think again and try to ease this change with a view to development and innovation, if possible. This is extremely urgent in light of the data on cultural consumption showing a general decrease in participation in various areas of activities, with a growing gap between the few who practice and live culture and those who are excluded.

Working on audience development means aiming to widen the social bases of participation; including new audiences can be policy objectives for experimenting with alternative and complementary forms of welfare and at the same time developing potential markets that can absorb the demand for new cultural enterprise. Sharing

Looking forward

Top issues of concern

These themes (see cloud on the right) appear to be at the top of the list of areas and priorities that responding organisations will concentrate on within the field of arts and culture:

Key challenges ahead

- **Sustainability** seems to be the key challenge faced both by the foundations and their grantees and partners.
- **Creating models** that can be replicated implies dedicating a significant amount of time to test and adapt the projects in light of new learnings.
- Defining how to **evaluate the impact** of the projects is often arduous.
- **Building successful collaborations** can be a complex process especially when involving organisations that are different in size, type, and country of origin.
- Difficulties in **balancing individual and group interests** are often encountered.
- **Building trust** both internally – and in particular gaining the support of the board or senior management – and externally can be challenging and require dedication and time.
- **Communicating and disseminating results,** and in general giving visibility to the projects, is an area where philanthropic organisations aim to devote more attention.

As this list makes clear, many challenges remain, especially when considering the aspect of sustainability of the programmes and projects in the longer run, but the value of philanthropic contributions in the fields of arts and culture is undoubtedly crucial and will remain so for the foreseeable future.

and co-generating content and information; activating networks and communities that can create socio-cultural value as well as an economic one; and seeking out new solutions to improve cultural accessibility for audiences that are difficult to reach are all important "engines" of social innovation.

For some time now Europe has pushed us to overthrow the traditional and passive way of seeing consumption and cultural fruition in favour of a more articulated dimension, where new models of experience and cultural practice are based on interactive relationships, on the public's active involvement and on participatory and inclusive approaches in planning, with a more active interpretation of those who consume culture: in the choice of content, in production processes, in governance and in the use of new technologies.

These approaches stimulate institutions and new organisations emerging in the context of culture to review themselves and their relationship models with the public through means of involvement that put people in the actual life and planning of organisations. Emphasis on participation implies acknowledging the audience at the very origin and in the programming and fulfilment of the experience itself. The creative potential of the various communities that operators can make use of is thus cultivated and enhanced.

Foundations can play a crucial role in this context. As shown by the data produced by the EFC, many of them have always been interested in culture, and it is therefore natural that they are now interpreters of these needs for change. The world of philanthropy is freer to experiment than the public and for-profit sectors, thus foundations can make an important contribution to innovation, also taking advantage of their role as relationship facilitators and advocates.

Matteo Bagnasco, Compagnia di San Paolo

Annex

Methodology

From February to August 2018, the EFC conducted a survey to learn what funders are doing in the field of arts and culture. A list of more than 100 philanthropic organisations that appear to be active in arts and culture in Europe was developed through desk research and in consultation with members of the EFC Arts and Culture Thematic Network. These organisations were invited to fill out a survey: of these, 40 completed the survey (see Annex II for full list of respondents).

Respondents were also encouraged to present a recent project that they found particularly relevant to the field of arts and culture and wished to share, which resulted in 34 projects being submitted. Financial and other data in this report refers to the year 2016. The currency conversion rate used for calculating assets and expenditure is based on the average rate of the year of reference. The categories used for the question on the specific focus areas and type of support awarded have been defined in consultation with the Steering Committee of the EFC Arts and Culture Thematic Network.

List of respondents

- Aydin Dogan Vakfi
- Bertelsmann Stiftung
- Big Lottery Fund
- Bikuben Foundation
- Compagnia di San Paolo
- Cultiva - Kristiansand Kommunes Energiverksstiftelse
- European Cultural Foundation
- Evens Foundation
- Finnish Cultural Foundation
- Fondation Alta Mane
- Fondation BNP Paribas
- Fondation d'Entreprise Chanel
- Fondation de France
- Fondation de l'Orangerie
- Fondazione Banca del Monte di Lucca
- Fondazione Bracco
- Fondazione Cariplo
- Fondazione Cassa di Risparmio di Alessandria
- Fondazione Cassa di Risparmio di Cuneo
- Fondazione CRT
- Fondazione Monte dei Paschi di Siena
- Fundação Calouste Gulbenkian
- Fundação Oriente
- Fundación Banco Santander
- Fundación Maria Cristina Masaveu Peterson
- Fundación Princesa de Asturias
- King Baudouin Foundation
- Kone Foundation
- Körber-Stiftung
- Kultura Nova Foundation
- "la Caixa" Banking Foundation
- Lutfia Rabbani Foundation
- Nordea-fonden
- Paul Hamlyn Foundation
- Sabanci Foundation
- Sparebankstiftelsen DnB
- Vehbi Koç Foundation
- Vladimir Potanin Foundation
- Wellcome Trust

Plus 1 anonymous foundation

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About the EFC

As a leading platform for philanthropy in Europe, the EFC works to strengthen the sector and make the case for institutional philanthropy as a formidable means of effecting change.

We believe institutional philanthropy has a unique, crucial and timely role to play in meeting the critical challenges societies face. More people and causes benefit from institutional philanthropy than ever before, from eradicating deadly diseases and making the world's populations healthier to combating climate change and fighting for global human rights and equality.

Working closely with our members, a dynamic network of strategically-minded philanthropic organisations from more than 30 countries, we:

- **Foster peer-learning** by surfacing the expertise and experience embedded in the sector
- **Enhance collaboration** by connecting people for inspiration and joint action
- **Advocate** for favourable policy and regulatory environments for philanthropy
- **Build a solid evidence base** through knowledge and intelligence
- **Raise the visibility** of philanthropy's value and impact

Read more about our vision in the EFC Strategic Framework 2016-2022, developed by our membership.

www.efc.be

The EFC Arts and Culture Thematic Network is the place for like-minded philanthropic representatives to discuss, share and build knowledge on the topics around arts and culture, in a safe space. Members of the Thematic Network are constantly identifying new trends, discussing their experiences and new projects, and finding new ways of cooperation.

The EFC Arts and Culture Thematic Network and this mapping are part of the EFC's ongoing commitment to connecting people for joint action and to building and sharing knowledge.

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