

CORPORATE SOCIAL RESPONSIBILITY & THE ARTS

BY LYNN E. STERN



COVER ART:

Atrium of the new Cultural & Educational Center at the [Weeksville Heritage Center](#), made possible in part by Deutsche Bank Americas Foundation's New Spaces grant.

Photo by: [Jonathan Tarleton](#) for *Urban Omnibus*.

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Corporate Social Responsibility & the Arts brings into relief the current landscape of corporate support for arts and culture—one in which more corporations are focusing strategically on issues that align with their business interests and have a positive social impact on their employees, their consumers, or the communities in which they do business. Within this evolving context of corporate philanthropy, this report presents compelling examples of corporations representing a wide range of industries—healthcare, media, information technology, and finance, among others—that deploy and support arts and cultural strategies to achieve positive change within their corporate social responsibility (CSR) and/or corporate community involvement (CCI) practices.

EXECUTIVE SUMMARY

Corporate Social Responsibility & the Arts presents findings from a research project initiated and led by [Animating Democracy](#), a program of [Americans for the Arts](#). Building on Animating Democracy's 2010 [Trend or Tipping Point: Arts & Social Change Grantmaking](#), this report offers a first snapshot of how corporations and corporate foundations engage arts and culture to achieve their CSR/CCI goals. The report is based on research about recent U.S. corporate giving patterns and trends, as well as telephone interviews with corporate leaders, CSR/CCI officers, and corporate foundation executives whose companies support arts and culture as a strategy to achieve their CSR/CCI goals. It represents one facet of an updated look at private sector support of arts, community, civic, and social change in the United States that Animating Democracy will release in 2015.

The report identifies three main CSR/CCI drivers that are shifting the focus on the kinds of arts and cultural projects, programs, and organizations that corporations are interested in and supporting. These drivers are: 1) to enhance corporate investments in community and economic development, education, and health and other priority issue areas; 2) to promote and reinforce company mission, core values, and brand; and 3) to achieve internal CSR/CCI goals, such as employee engagement/volunteerism and workforce diversity. Achieving CSR goals through art is a path of experimentation for some corporations, while others are supporting programs and organizations with sustained investment for the greatest potential community or social impact. Following are some key themes and observations about how corporations are supporting arts and culture in relation to CSR/CCI drivers.

Corporations are interested in the power of storytelling as they go beyond business as usual to address intractable and large scale issues. Film projects that serve strategic issue campaigns are valued for their potential broad reach and ability to communicate the human and emotional dimensions of issues in ways that conventional strategies do not. Examples include the partnership between [Kaiser Permanente](#) and HBO on the documentary series [The Weight of the Nation](#), dealing with obesity in the United States and [Intel](#)'s support for [Girl Rising](#) aimed at improving education and technology access for girls on a global scale.

Corporations are applying an equity lens to such prevalent support areas as community development which leads to investments in cultural organizations beyond the major cultural institutions. They are supporting smaller neighborhood-based groups that play civic, as well as cultural, roles and typically that have not been the focus of corporate support. [Deutsche Bank Americas Foundation](#)'s Arts and Enterprise program, for example, provides place-based support to mid-sized New York City cultural institutions that are "being left behind" by other funders and yet are critical

in the revitalization of transitional neighborhoods. Sustained investments aim to translate the potential of these organizations' cultural assets into tangible benefits like increased revenues for local businesses, improved education, and social cohesion.

Youth arts programs that educate and engage young people to take action on social issues, build leadership skills and provide employment. One example is [Adobe Foundation's Adobe Youth Voices](#) (AYV) program that engages the arts as a strategy to reinforce “creativity with purpose” and advance its corporate responsibility goals. AYV helps youth from underserved communities develop their creative voices through powerful digital storytelling techniques so they can comment on their world, share their ideas, and take action on issues that are important to them.

Interviewees cite the arts' potency to move hearts as well as enhance awareness, knowledge, and dialogue around these complex priority issues as a valuable contribution to maximize the social/community impacts their companies strive for.

Many corporate leaders value the arts' capacity to contribute to the kind of transformational community or social change they see as critical to the success of their CSR investments. The double bottom

line of CSR and CCI moves companies to think beyond conventional transactional sponsorships that have been a support strategy to strengthen corporate identity and consumer loyalty to products and services. Instead, many are making more sustained investments in arts programs or organizations, often by working in partnership with grantees. [StubHub](#), a ticket marketplace where arts and sports fans can buy or sell tickets, reinforces its national brand at the local level by giving back to communities representing

its major markets. Through the [Rising Stars](#) program, it expands access and opportunity for at-risk youth by supporting local grassroots nonprofits that provide music education. For StubHub, supporting the arts is good business, advancing company mission by investing in the fans and artists of the future.

Corporate social responsibility activity helps corporations distinguish themselves as concerned about creating a healthy work environment and community and attracting and retaining employees, especially next generation talent. It's commonly known that the next generation workforce wants to work for companies that give back to their communities and society. Interviewees brought forward many examples of how arts and culture go hand in hand to engage



“Find Your Target and Follow It.”

Digital media from Adobe Youth Voices Class of 2012-13.

Production still from “Prank,” a Ghetto Film School student-produced Thesis Film shot on location in Shanghai, China. Ghetto Film School is a grantee of the Time Warner Foundation. Photo Credit: Rob Kalmbach.



employees in meaningful ways in the community, as well as promote cross-cultural and diversity values for a respectful and meaningful work culture. Global companies view support of the arts as a means to develop an appreciation and understanding of diverse perspectives and cultures in the workplace at home and abroad. [Time Warner Inc.](#) and [Travelers Foundation](#) have both seized the arts as a powerful platform for catalyzing company-wide dialogue about diversity and inclusion as strategy for business growth and core value in the workplace. Travelers’ employee Arts and Diversity Committee in St. Paul partners with a local arts agency to designate funding and offer volunteer assistance to a handful of projects that “communicate” diversity and offer arts programming to low-income communities. This partnership provides both diversity education within Travelers and operating and project support for local arts organizations.



Corporate Social Responsibility & the Arts also sheds light on how corporations view impact within the context of their CSR/CCI support for arts and culture. Interviewees acknowledge that measuring the dollar and social impact value of their company’s arts investments is challenging. Rather than measuring “return on investment,” many interviewees look for “return on community”—the impact of their companies’ investments in arts and culture on community building, social cohesion, education, etc. They also described efforts to leverage all the assets that a corporation can bring to bear—not just their financial resources—to maximize the impact of arts investments. Corporate funders frequently deploy their company’s “total tool box,” such as the skills and talents of employees in marketing, communications, and evaluation, to raise the visibility of an issue and help cultural organizations achieve the greatest impact.

Corporate leaders interviewed for this report cite a number of barriers to engaging arts and culture more within their company’s CSR/CCI practices. As corporations continue to undergo deep costs reductions and lay-offs, corporate leaders are weighing whether arts and culture groups represent the greatest need among nonprofit organizations. Americans for the Arts’ 2013 Business Committee for the Arts [National Survey of Business Support for the Arts](#) cites that among respondents that currently contribute to the arts, 64 percent said they might increase contributions to the arts if they could support other social causes by giving to the arts.

As the corporate sector places increasing value on the “double bottom line,” companies are looking for compelling and impactful strategies to *do good while doing well*. *Corporate Social Responsibility & the Arts* underscores how the arts are proving to be a viable sector to contribute to CSR and CCI goals.

INTRODUCTION

Creating value, being relevant, producing return on community as well as return on investment—these, argues Nate Garvis, founder and president of Naked Civics, are critical ingredients for corporations seeking the double bottom line of social responsibility—to do well and to do good.

Corporate Social Responsibility & the Arts represents the culmination of a research project initiated and led by [Animating Democracy](#), a program of [Americans for the Arts](#), the largest nonprofit organization dedicated to advancing the arts in the U.S. Now in its fifteenth year, Animating Democracy realizes its purpose—to inspire, inform, promote, and connect arts and culture as potent contributors to community, civic, and social change—through an array of programs and services that build knowledge about quality practice, connect the arts to other fields and sectors, and develop resources and publications to help make the arts an integral and effective part of solutions to the challenges of communities.

Snapshots!

Check out profiles of StubHub, Applied Materials, Time Warner Inc., and Deutsche Bank Americas Foundation at the end of this report!

[StubHub](#)

[Applied Materials](#)

[Time Warner Inc.](#)

[Deutsche Bank Americas Foundation](#)



A young member of the Roots of Music Marching Band, StubHub's first sponsored group.



Photo Credit: StubHub.

BACKGROUND

Americans for the Arts has been tracking trends in business support for the arts since David Rockefeller founded the Business Committee for the Arts in 1967. We have observed a continued evolution from sponsorships toward a new landscape of arts and business partnerships which offers much more than just exchange of money and goods. In fact, today's most innovative businesses are partnering with arts organizations and artists to help solve issues that impact their businesses and communities.

- Robert L. Lynch, president and CEO of Americans for the Arts

The impetus for *Corporate Social Responsibility & the Arts* arose from observations and recommendations that surfaced in Animating Democracy's 2010 study, [Trend or Tipping Point: Arts & Social Change Grantmaking](#). The report and its companion [Funders Directory](#) assembled a first time portrait of arts funders, social justice funders, and other private- and public-sector grantmakers that support community, civic, and social change through arts and cultural strategies. Based on data from an online survey of more than 150 funders and interviews with 32 private sector funders, *Trend or Tipping Point* sketched the initial contours of the arts for change funder landscape and provided a baseline for tracking funding patterns in subsequent studies. *Trend or Tipping Point* charted increasing interest among U.S. public and private sector funders to better understand how artists and arts organizations are applying the power of the artistic imagination in purposeful ways to contribute to social change.

The *Trend or Tipping Point* survey acknowledged it was not able to adequately capture corporate funding but did observe that: "More corporate funders are paying attention to socially responsible philanthropy, in addition to longtime concerns for contributing to the well-being of communities where they do business. Models of corporate support for arts for change efforts are surfacing that can be elevated to stimulate peers."¹ The report notes that additional research in this realm would be valuable in better understanding business and corporate giving interests related to arts for change work.

Corporate Social Responsibility & the Arts taps into and complements Americans for the Arts' reservoir of research, advocacy, cross-sector networks, and partnerships with the U.S. business community, all of which aim to build private sector support for the arts. These activities include Americans for the Arts' work with the [Private Sector Network](#), a group of leaders from [United Arts Funds](#), [Arts & Business Councils](#) (ABC), [Business Committees for the Arts](#) (BCA) and local arts agencies. Americans for the Arts supports the nationwide network of [Business Volunteers for the Arts](#)® programs. It also presents the [BCA 10](#), an annual event that recognizes businesses for their exemplary partnerships with the arts. Americans for the Arts' most recent initiative, [The pARTnership Movement](#), is a campaign to raise awareness about the many ways partnering with the arts can advance business goals.

1 (Korza & Schaffer Bacon, 2010)

OBJECTIVES & METHODOLOGY

Building on Animating Democracy's 2010 *Trend or Tipping Point* report, *Corporate Social Responsibility & the Arts* offers insight into how corporations and corporate foundations engage arts and culture to achieve their corporate social responsibility (CSR) and/or corporate community involvement (CCI) goals. It represents one facet of an updated look at private sector support of arts, community, civic, and social change in the United States that Animating Democracy will release in 2015.

To capture in the fullest way possible the drivers and the nature of corporate support of arts for change within the realm of CSR/CCI practice, Animating Democracy set forth for this research project the following objectives:

- Learn how corporations engage arts and culture toward their corporate social responsibility and/or community involvement goals;
- Gain insight into how corporations view arts and culture as strategies to enhance corporate social responsibility or community involvement;
- Understand how corporations view impact within the context of their CSR/CCI support for arts and culture; and
- Highlight and share examples of arts in corporate social responsibility and corporate community involvement through [Americans for the Arts](#), [Animating Democracy's Funder Resources](#), and the [pARTnership Movement website](#).

This research project also seeks to understand how corporations use language to define the change they aim to make and how they interpret “social responsibility” in relation to their company's own mission and business priorities. Toward that end, Animating Democracy did not explicitly define “social change” but remained open to hear corporations' own interpretations across a spectrum of community building and community development, civic engagement, cultural equity, and other ways corporations might define it themselves. Arts may include creative process and product, any of the arts and humanities disciplines, and all forms—traditional, contemporary, and even popular culture.

This report contains key themes and observations based upon information gathered from 14 telephone interviews with 16 corporate leaders, CSR/CCI officers, and corporate foundation executives whose companies support arts and culture as a strategy to achieve their CSR/CCI goals (see Appendix B). An initial pool of interview prospects was identified from research as well as a scan of [Foundation Center](#)

data culled from Animating Democracy's broader research efforts to update a view of private sector support of arts and community, civic, and social change work. From this pool of CSR/CCI programs and corporate foundations, Animating Democracy pinpointed a set of interview prospects that, in a thorough review of company websites and CSR/CCI annual reports, evidenced a sustained level of commitment to support arts for change. Animating Democracy was intentional in developing a set of interview prospects that was broadly reflective of corporate philanthropy in terms of industry type, size, geographic purview, etc.

Key themes and observations are also informed by a review of select articles and recent studies on U.S. corporate giving patterns and trends, as well as a scan of programming and other activities conducted by industry groups concerned with corporate citizenship and philanthropy, including: [Americans for the Arts](#), [The Conference Board](#); [CECP](#); [CSRWire](#), the [Council on Foundations](#), [Grantmakers in the Arts](#), and the [U.S. Chamber of Commerce Foundation's Corporate Citizenship Center](#).

THE ARTS & CSR/CCI: AN EVOLVING LANDSCAPE

The arts provide solutions to many of our most pressing social problems...the arts are—and need to be understood as—a valuable part of strategies to address a variety of social issues, and build vibrant, healthy communities.

— Inaugural National Arts Policy Roundtable, Americans for the Arts, 2006

JUST GOOD BUSINESS: CSR BECOMES MAINSTREAM PRACTICE

A shift in corporate philanthropy is emerging in which corporations and corporate foundations place increasing value on the “triple bottom line” of people, the planet, and profitability. While “corporate social responsibility” is a term and evolving practice now ubiquitous in business and some corners of the nonprofit sector, it is less well-known and understood in the arts and culture sphere.

CSR can be broadly defined as “the economic, ethical, and discretionary (or philanthropic) responsibilities that companies should assume.

Corporate philanthropic initiatives, as an essential dimension of CSR efforts, encompass a variety of practices, such as cash and in-kind donations, matching gifts, and employee volunteer programs. Many companies stress the value of CSR and view CSR efforts as an important way to build and maintain good relationships with key stakeholders, including consumers.”² Ninety-three percent (93 percent) of consumers say they will be more loyal to businesses that support a cause, when price and quality are equal (May 2013, [2013 Cone Communications/Echo Global CSR Study](#)). Put simply, corporate social responsibility posits that a company can ‘do well by doing good’—it can make a profit and make the world a better place at the same time.

What does CSR look like in practice? How do corporate funders view corporate philanthropy within a CSR framework? Judy Belk, in her article, “As Corporate Giving Bounces Back, Six Things Nonprofits Need to Know,” notes a convergence of two trends that are shaping the future of corporate philanthropy: pressure from customers and employees for companies to become better corporate citizens; and the application of business-oriented thinking to philanthropy, including “impact investment” approaches, leveraging non-cash assets, and a desire to align charity and corporate missions.³

² (Giving USA Foundation, 2014)

³ (Belk, 2013)

Belk's six key trends in corporate giving (see next page, *Six Trends to Understand to Successfully Engage Corporate Donors*) offer a useful frame for understanding how many corporations view corporate philanthropy within their CSR/CCI practices. Some of these trends—aligning of philanthropic giving with corporate values and mission, the “Return on Investment” (ROI) mindset, and leveraging the “total toolbox” of a company to address social causes, among them—are echoed by the corporate leaders interviewed for this report. Andrea Taylor, former Director, Citizenship & Public Affairs, [Microsoft Corporation](#), summed up these shifts in the corporate philanthropy sphere. “[We’re] seeing transformation in corporate philanthropy...a more holistic, community-oriented approach in which corporations are looking to plug in where they can be most effective. For us [Microsoft], the through-line is technology for problem solving; there’s also an opportunity to look at how the arts can be more integrated into this approach.”⁴

CORPORATE SUPPORT FOR ARTS AND CULTURE: SHIFTING SANDS

To what extent have corporations engaged and supported arts and culture toward their CSR/CCI goals? A scan of recent reports on corporate funding patterns and trends, as well as observations from field leaders and interviewees, suggest a challenging corporate funding terrain for the arts and culture sector even though arts and culture appear to be well positioned to serve both philanthropic goals and business objectives. As the slow economic recovery continues to dampen corporate profits, more corporations are shifting their traditional and purely philanthropic charitable giving programs to focus more strategically and specifically on issues that align with their business interests and have a positive social impact—whether national or global—on their consumers or the communities in which they do business.



[DigiGIRLZ](#), a Microsoft YouthSpark program, gives high school girls the opportunity to learn about careers in technology, connect with Microsoft employees, and participate in hands-on computer and technology workshops, for free.

Photo credit:
Politic365.com.

⁴ Interview with Andrea Taylor, Microsoft

Six Trends to Understand to Successfully Engage Corporate Donors

Excerpted from [“As Corporate Giving Bounces Back, Six Things Nonprofits Need to Know”](#)

(1) It's not charity; it's corporate

strategy. Companies are applying the same kind of strategic focus to philanthropic decisions that they do to the rest of the business. A mission statement and declaration of values, usually tied to a broader CSR framework, keep corporate giving on track. Corporate philanthropy executives are becoming more proactive about advancing specific goals.

(2) The ROI mindset. Multiple movements have grown up around the idea that businesses can do ‘good while doing well,’ such as social entrepreneurship, impact investing, and the B Corps. These, too, are influencing corporate philanthropy. The concepts of “gifts” or “grants” are being supplanted by the idea of “social investments,” and by extension, companies are beginning to apply a return on investment (ROI) mentality to their philanthropic decisions.

(3) A respectful partnership. Today's corporations have a genuine stake in social issues, whether it is ensuring a sustainable market for products, healthier customers, or a better community for their employees. Corporate foundations have been particularly instrumental to educational reform efforts, prompted by authentic concerns about their future workforce. Given the complexity of today's social problems, everyone—nonprofits, private philanthropists, the public sector and business leaders—needs to be contributing solutions.

(4) The total toolbox. The most sophisticated giving programs leverage all the assets a corporation can bring to bear—not just their financial resources. Corporate funders have so many tools to use: their brand and customer loyalty, their products and distribution channels, the skills and talents of employees, and the clout of senior management to raise the visibility of an issue.

(5) The employee effect. Smartly run companies look for ways to transform that philanthropic urge into workplace engagement. Some leading companies use employee committees to help steer grant money. Volunteerism programs encourage donating time to community groups. Some companies even loan out expert professionals to help build some skill or capacity at a nonprofit.

(6) The global puzzle. How does a company give back to “its community” when it has operations in nine countries and sells in another 22? In 2011, only 14 percent of donations targeted international programs, according to a sample of Fortune 500 companies' giving analyzed by the [Committee Encouraging Corporate Philanthropy](#). CECF also asked attendees at its annual conference whether their giving reflected their company's global footprint. Only 27 percent offered an unqualified “yes.” The plurality, 36 percent, said “We're not there yet but moving in that direction.” In short, corporate giving departments do not need to be convinced to make international issues a priority. They do need nonprofit partners that can help them navigate this tricky terrain.

Corporate belt tightening, competing social priorities, and the drive for measurable impact

While the global recession shifted private sector funding away from the arts, recent studies suggest that the pendulum appears to be swinging back. According to *Giving USA 2014*, overall private sector giving in the United States continues to inch back toward pre-recession levels. Giving to the arts, culture, and humanities subsector increased by 6.3 percent, realizing a strong gain since the end of the Great Recession in 2009.⁵ *Giving USA 2014* suggests this increase may be the result of some individual donors returning to their pre-recession giving levels.

One of *Giving USA 2014*'s notable findings is that corporate giving to all charities (not just the arts) fell by 1.9 percent. Surveyed companies that reported declines in giving in 2013 over 2012 cited stagnating sales as the main reason for lower giving levels. Other common reasons for decreased giving include strategic shifts in spending priorities wherein companies moved away from nonprofit partners or cause areas that didn't align with the company's business strategy.⁶

Two other studies—CECP's [*Giving in Numbers: 2014 Edition*](#) (*GIN 2014*) and the [*BCA 2013 National Survey of Business Support for the Arts*](#)—provide data and analysis specific to corporate giving, including data on corporate funding for arts and culture. In its annual analysis of corporate giving trends among 261 of the world's largest businesses, *GIN*'s 2014 findings suggest that, while overall corporate giving has increased in the post-recession years, corporate support for the arts does not appear to be rebounding among this subset of corporations. *GIN 2014* reports that from 2010 to 2013, a majority of companies increased both total contributions (64 percent of companies) and giving as a percentage of revenue (66 percent of companies). With regard to giving by program area, *GIN 2014* notes that total support of Economic and Community Development organizations has increased by 34 percent. By contrast, *GIN 2014* reports a 20 percent decrease in total giving to culture and arts from 2010 to 2013 (foundation cash giving declined 25 percent), although the steep year-over-year declines subsided between 2012 and 2013.⁷

Further analysis of *GIN* data over the last two years by CECP's Michael Stroik suggests this shift by corporate funders away from the arts is likely related to a winnowing of cause areas supported by companies: "Companies aim to drive measurable societal impact with each grant, and many focus efforts on single program areas with the hope of moving the needle on specific societal problems. Where companies are moving to a single-focus strategy, arts and culture are likely to be sidelined as companies favor causes where the social need is more apparent."⁸ Stroik points out that many companies have prioritized two areas—community and economic development and education—over the arts sector in the last half decade.

These trends highlighted by *GIN 2014* and *Giving USA 2014* give credence to observations by arts leaders about the changing nature of corporate giving to the arts. Clair Ruud, Deputy Director at

5 (Giving USA Foundation, 2014)

8 (Stroik, 2013)

6 (Giving USA Foundation, 2014)

7 (CECP, 2014)

Scene from Thomas Ostermeier's *An Enemy of the People* performed at Brooklyn Academy of Music's 2013 Next Wave Festival. Sponsored by American Express. Photo credit: Arno Declair.



[Santa Monica Museum of Art](#), observes that as corporations integrate their philanthropic giving into the “double bottom line” with an eye toward quantifiable return on their “investments,” arts and culture are often at a disadvantage in relation to other programmatic focus areas (e.g., health, education, and the environment), which may benefit from a greater array of “countable” outcomes. As Ruud puts it: “[T]he drive toward ‘Strategic CSR’ that performs a double bottom line function of increasing profits and making a social impact puts arts organizations in a tough position. Corporations are focused on initiatives whose dollar and social impact value are easily measurable, such as reduction in energy usage, recycling materials at lower cost than producing new ones, and designing products that meet consumer demand for environmentally superior goods. In order to compete, arts organizations must similarly figure out how to quantify the impact they can have on the bottom line.”⁹



Interviewees for this report added context and nuance to these trends and field observations. Many noted that as a priority area, arts and culture often doesn't register within CSR circles as strongly as other causes. As Timothy McClimon, President, [American Express Foundation](#) and Vice President for Corporate Social Responsibility, American Express Company put it, “Back in the 1990s, corporations typically supported blockbuster museum shows that brought high visibility in local and national markets. Later, corporations focused on other social/community priorities, such as HIV/AIDS, secondary education, environment, and STEM education. As societal priorities changed, the arts were left behind...It's difficult for an arts group to get in the door to a technology firm with a CSR/CCI focus on STEM education or healthcare company with focus on AIDs.”¹⁰

The arts as purveyors of local culture and contributors to quality of life in communities

The *BCA 2013 National Survey of Business Support for the Arts* captures another dimension of the corporate giving landscape. Based on a survey sample of 600 businesses, ranging in size from less than \$1 million to more than \$50 million, the 2013 BCA survey notes an uptick in support for the arts among this segment of the business sector, bringing the level of giving back to near-2006 levels in 2012. Similar

⁹ (Ruud, 2014)

¹⁰ Interview with Tim McClimon, AMEX

to Stroik's analysis of *G/N* 2013, the BCA survey cited “budget constraints/not enough revenue” as the top reason among respondents (35 percent) who were not currently giving to the arts; a similar number responded that education, healthcare, youth programs, or other social causes are more of primary concern to them (30 percent).

Notably, among respondents that currently contribute to the arts, 64 percent said they might increase contributions to the arts if they could support other social causes by giving to the arts.

The BCA Survey findings highlight a continuing trend among small and midsize businesses to focus on philanthropy in their local markets, where arts organizations are well-positioned to partner with these companies by providing innovative programs that serve broad community audiences. BCA survey respondents cited four primary reasons that corporations support the arts, all of which are related to the benefits communities receive from the arts: 1) the arts contribute to quality of life; 2) stimulate local vibrancy; 3) improve students' academic performance; and 4) offer broader, community-wide educational opportunities. The vast majority of business contributions to the arts (96 percent) were allocated locally in 2012, according to the report.¹¹

The propensity of corporations to engage and support arts and culture in local communities where they do business was frequently echoed by interviewees. Many saw strong alignment with CSR/CCI goals and the positive change promoted by the arts in local communities in which their companies have a presence. As American Express Foundation's Timothy McClimon observes, “Community arts anchors serve as purveyors of culture and contributors to quality of life. The power that arts organizations have is their impact in local communities on local issues. But when you get out of that realm, support for the arts outside of the local community is getting to be a tougher sell.”¹²

Global CSR/CCI programs with local relevance

While companies recognize and invest in the capacity of the arts to promote positive social outcomes and add vitality to the communities in which they operate, it is worth noting the implications of globalization on corporate support for the arts and culture in the United States. Interviewees representing corporations that work globally—[Boeing](#), [Microsoft](#), [American Express](#), [Deutsche Bank](#) and [StubHub](#), to name a few—look to have local impact where their companies have large employee populations and/or markets. Consequently, U.S.-based arts and culture nonprofits face stiffer competition for corporate philanthropic dollars as corporations align giving to reflect their global footprint.

¹¹ (Americans for the Arts, 2014)

¹² Interview with Tim McClimon, AMEX

“Reasons to Support the Arts” excerpt from the BCA 2013 National Survey of Business Support for the Arts report.

[Read the full report.](#)

54%

THE ARTS
IMPROVE THE
QUALITY OF
LIFE IN THE
COMMUNITY

49%

THE ARTS
HELP CREATE
A VIBRANT
COMMUNITY
AND SOCIETY

47%

ARTS
ORGANIZATIONS
OFFER EDUCATION
INITIATIVES THAT
BENEFIT THE
COMMUNITY

47%

THE ARTS
IMPROVE
ACADEMIC
PERFORMANCE
FOR STUDENTS

43%

ARTS
ORGANIZATIONS
HAVE OUTREACH
PROGRAMS
THAT SERVE THE
DISADVANTAGED

40%

ARTS PROVIDE
ENTERTAINMENT
AND CREATE
CONVERSATION
ABOUT IMPORTANT
ISSUES

33%

BUSINESS HAS
AN EXISTING
RELATIONSHIP
WITH SOMEONE
AT THE ARTS
ORGANIZATION

27%

THE ARTS ARE
AN ECONOMIC
ENGINE IN THE
COMMUNITY

13%

THE ARTS HELP
BUSINESS
GROW OR MEET
CORPORATE
OBJECTIVES

ARTS SUPPORT RELATED TO CSR/CCI: KEY THEMES & OBSERVATIONS

For the last century, financial and institutional capital have been the priority leverage points for addressing society's challenges. I deeply believe that, in the future, human, social, and creative capital will have the greatest impact. And this is where arts and culture are a necessity.

There is no discipline that nurtures and sparks the cognitive ability to imagine, and unleashes creativity and innovation, more than arts and culture. There is no approach that breaks barriers, connects across cultural differences, and engages our shared values more than arts and culture. There is no investment that connects us to each other, moves us to action, and strengthens our ability to make collective choices more than arts and culture.

— Eric Friedenwald-Fishman, Creative Director/President, Metropolitan Group

Corporate leaders who took part in this research project offered compelling examples and insights into how their companies are engaging arts and culture toward their corporate social responsibility and/or community involvement goals. The report identifies three main CSR/CCI drivers that are shifting the focus on the kinds of arts and cultural projects, programs, and organizations that corporations are interested in and supporting. These drivers are: 1) to enhance corporate investments in community and economic development, education, and health and other priority issue areas; 2) to promote and reinforce company mission, core values, and brand; and 3) to achieve internal CSR/CCI goals, such as employee engagement/volunteerism and workforce diversity. Achieving CSR goals through art is a path of experimentation for some corporations, while others are supporting programs and organizations with sustained investment for the greatest potential community or social impact. Following are some key themes and observations about how corporations are supporting arts and culture in relation to CSR/CCI drivers.

The arts' unique capacity to enhance awareness, knowledge, and dialogue around complex social issues, as well as to connect across cultural differences, are just some of the ways interviewees expressed the value arts and culture bring to the kind of social/community impacts their companies strive for. Several described how their companies engage arts and culture as an integrative approach to enhance corporate investments in community and economic development, education, and health.

Girl Rising promo image.
Photo credit: Martha Adams.

Corporations are interested in the power of storytelling as they go beyond business as usual to address intractable and large scale issues.



Quality education and access to technology are key pillars of Intel's corporate social responsibility agenda, with an explicit goal of improving education and technology access for girls worldwide. While Intel does not consider itself an arts funder, Wendy Hawkins, Executive Director of [Intel Foundation](#), cited Intel's strategic partnership with [Girl Rising](#), a film and global social action campaign, as an instructive example of Intel's support for the arts as a tool to drive awareness and action on this issue. Released in March 2013, the film has been seen by millions of people through more than 9,000 screenings as well as television broadcasts on CNN.



Hawkins noted "creative storytelling" through film as a potent medium for effectively communicating and educating audiences about the complexity of this issue area in resonant ways that data and facts often cannot convey. "The arts help tell the story in ways people can listen...emotion, heart, familiar compelling voices, artfully delivered." Intel worked in close partnership with the filmmakers and brought invaluable connections to the table, parlaying exposure for the film on CNN and at the World Economic Forum. Hawkins described a "virtual spiral of goodness" that occurred in the partnership, each partner able to leverage assets and resources. Hawkins shared in her blog post, "We encourage more corporate givers to consider film as advocacy and filmmakers as grant recipients, and partnerships internal and external to bring the film to life. The benefits can exceed your most ambitious expectations."¹³

Corporations are applying an equity lens to such prevalent support areas as community development which leads to investments in cultural organizations beyond the major cultural institutions. [Deutsche Bank Americas Foundation's](#) stated corporate citizen goal is "to build social capital through investments in community development, education and the arts." It launched the Arts and Enterprise program in 2002 to integrate arts, culture, and the creative sector as a driver of local neighborhood economic development. The Foundation's place-based approach supports mid-sized New York City

ACHIEVING RETURN ON COMMUNITY

Arts and culture can help advance CSR/CCI shifts toward civic engagement, cultural and economic equity, and social change.

¹³ <http://3blmedia.com/News/CSR/Power-Storytelling-Social-Change>



Artist Wendy Maruyama's *The Tag Project / Executive Order 9066* opens at San Diego State University. Photo credit: Sam Hodgson.

cultural institutions that are sometimes “left behind” by other funders and yet are critical in the revitalization of transitional neighborhoods. Its focus on local neighborhoods and communities has been the thread that connects each subsequent round of funding provided by the program. Sustained investment in these cultural institutions is a hallmark of Deutsche Bank’s long-term approach, born out of the recognition that it takes time for neighborhoods to translate the potential of their cultural assets into tangible benefits like increased revenues for local businesses, improved education, and social cohesion.

In the program’s most recent iteration, Deutsche Bank has provided Arts & Enterprise grants to 14 cultural institutions across the five boroughs—[Queens](#)

[Museum of Art](#), [Weeksville Heritage Center](#), [Bronx River Arts Center](#), [Museum for African Art](#) (now the New Africa Center), and [Museum of Chinese in the Americas](#), among them—to pursue technology-led engagement strategies to reach new audiences and deepen their community roots.

Guided by the belief that healthy vibrant communities fuel innovation, [Applied Materials](#)’ overarching corporate responsibility goal is “to improve the lives of people and communities where the company does business.” Siobhan Kenney, Director, Global



Community Affairs at Applied Materials and Executive Director, Applied Materials Foundation noted that the Foundation views the arts “as a platform for bringing diverse people together to transcend boundaries.” By way of example, Kenney cited the Foundation’s support of the [Institute of Contemporary Art](#) (ICA) in San Jose and one of its recent exhibits, [Wendy Maruyama: Executive Order 9066: The Tag Project](#), a multi-venue exhibition in which the artist explored the complex story of the Japanese-American internment. Each interned citizen wore a paper identification tag, which inspired Maruyama to embark on the project. Enlisting help from hundreds of volunteers across the country, Maruyama recreated each tag—120,000 of them—to represent every person who was sent to one of 10 internment camps. Using the tags, the artist constructed 10 large-scale sculptures that pay homage to each of the camps.

In conjunction with the Tag Project, the ICA presented [Social Justice: Progress or Regress in America?](#), a panel discussion that explored the emotional and societal impact of the WWII Japanese-American internment, and the ways American society has progressed and/or regressed in terms of social and racial justice in communities. Said Kenney, “It [Tag Project] perfectly illustrates how the arts can bring people together and spark conversation...the arts can be a transformative vehicle.”



A performance from Kaiser Permanente's Educational Theatre Program. Photo credit: Kaiser Permanente.

Kenney also added that Applied Materials' support for the Tag Project provided an opportunity to invite company employees to the exhibit to encourage understanding and dialogue about issues raised by the artist.

Youth arts programs that educate and engage young people to take action on social issues, build leadership skills, and provide employment are receiving support.

[Kaiser Permanente](#), the nation's largest nonprofit health plan serving more than 9.5 million members, engages arts and culture in varied ways to enhance corporate investments in community health. It has been bringing health education into communities through its [Educational Theatre Program](#) (ETP) since the early 1980s. ETP is a key component of Kaiser Permanente's community involvement practice. Improving the overall health of the communities in which Kaiser Permanente operates is inseparable from the company's healthcare plan business.



ETP started as a magic show addressing healthy eating for elementary school children in Hawai'i. Now in its 25th year, ETP has created a series of

award-winning theatrical productions, skill-building workshops, and youth engagement programs covering a range of topics such as nutrition, exercise, diversity, peer pressure, conflict management, domestic violence, grief and loss, depression, bullying, sexually transmitted diseases, literacy promotion, and drug, alcohol and tobacco abuse. More than 15 million people have been served through educational theater and nationally Kaiser Permanente employs a large ensemble of actors. The ethnically diverse group of theater professionals develops programs in collaboration with health educators, community advisory committees, and Kaiser Permanente physicians. They also serve as skilled workshop facilitators, health educators, and role models.

In a more recent initiative, [The Weight of the Nation](#), Kaiser Permanente leveraged the power of documentary film to catalyze action around obesity prevention—a priority issue of Kaiser Permanente's overarching goal to improve the health of members and the communities. Kaiser Permanente undertook this multipronged project in partnership with [HBO](#), the [Institute of Medicine](#), the [Centers for Disease Control and Prevention](#) (CDC), the [National Institutes of Health](#) (NIH), and The Michael & Susan Dell Foundation.

The four-part documentary series, *The Weight of the Nation*, was designed to educate the public about the severity of the obesity epidemic, as well as inspire and empower viewers—from individuals to policymakers—to take action to help prevent and eliminate obesity across the United States.

The documentary series anchored a nationwide, community-based, outreach campaign on obesity prevention, which included thousands of screenings of the film nationwide organized or facilitated by Kaiser Permanente. The film and a companion kit are also available for groups that want to screen the movie locally. “It’s not just a documentary you watch,” said Susannah Patton, communications manager/national media and PR brand communication for Kaiser Permanente, “It becomes a tool for discussion to spark change within your community.”¹⁴

[Aetna](#), a healthcare company based out of Hartford, CT, has also incorporated the arts into its healthcare initiatives. As Vice President and Head of Community Relations, Floyd W. Green III explained that Aetna has placed special focus in recent years on the important role the arts can play in health care, from therapy and recovery to health literacy. Working in partnership with arts organizations, said Green, Aetna is also helping arts groups change the way they see themselves in relation to their relevance to the community and, in particular, to issues related to health. Green cited Aetna’s 2011 Dancing For Health Initiatives, as an example of how the company has engaged the arts as part of its efforts to reduce obesity rates. Aetna and the Aetna Foundation funded four dance groups—[Dance Theatre of Harlem](#) in New York, [The Joffrey Ballet](#) in Chicago, [Dance Out Diabetes](#) in San Francisco, and the [Charter Oak Cultural Center](#) in Hartford—to offer dance-oriented health and fitness programs for children and families who live in underserved areas.

When art and creativity are integral to corporate mission, corporations capitalize on art, artists, and creativity to advance CSR and CCI goals.

As a leading information technology company with a focus on creative products, [Adobe](#) views creativity as integral to its business and brand. [Adobe Youth Voices](#) (AYV), the Adobe Foundation’s global philanthropic initiative, is an example of how Adobe engages the arts as a strategy to reinforce “creativity with purpose” as a core company value and advance its corporate responsibility goals.

AYV helps youth from underserved communities to develop their creative voices through powerful digital storytelling techniques so they can comment on their world, share their ideas and take action on issues that are important to them. The program engages youth to express

BRANDING FOR MEANING

Arts and culture can help reinforce corporate concerns for a healthy community and workplace, and CSR/ CCI mission, values, and brand.

¹⁴ (Case Study: Health-Care Partnership Casts a Wide Net to Plug Documentary Series Focusing on Obesity Epidemic, 2014)

themselves through documentary videos, photography, print media, radio diaries, animation, Web communications, and other media. By harnessing the energy and insight of youth 13–19 years old, Adobe Youth Voices aims to inspire a dialogue for change in their communities.

[Boeing](#) recognizes that many of its core business values are cultivated through the arts. In Seattle, Boeing's corporate value on innovation has translated to grants for risk-taking new work by cultural organizations. Recognizing an increasingly younger and more diverse county population interested in social change, Boeing is following the lead of cultural organizations that are addressing issues of race, giving focus to suppressed histories and injustices, and pursuing civic dialogue through arts and humanities.



An attendee observes Ling Chun's 'American Born Chinese,' part of *Under My Skin: Artists Explore Race in the 21st Century*, a 2013 exhibition at the Wing Luke Museum supported by Boeing.

Photo credit: Kyu Han, *The Daily* of the University of Washington.

As a media and entertainment company whose stated mission is “to tell the world’s stories to a global audience,” [Time Warner Inc.](#)’s support for arts and culture is central to its business and a key dimension of its corporate social responsibility endeavors. It is also a visible demonstration of Time Warner’s commitment to cultivating diversity in its content and workforce as both



a social good and business imperative in an increasingly multicultural and global marketplace. Dan Osheyack, Vice President, Cultural Investments, Time Warner Inc., points to the company’s funding of the [Time Warner Foundation](#) as emblematic of how the company’s support of the arts is aligned with its CSR goals and business objectives. The Time Warner Foundation’s signature initiative, New Works/New Voices, supports ‘best in class’ nonprofit organizations that are “championing the work of new and underrepresented storytellers in film, theater and television.” Foundation grantees include [Tribeca Film Institute](#), [Sundance Institute](#), [Independent Filmmakers Project](#), [Public Theater](#), [Film Independent](#), [Ghetto Film School](#), and the [Goodman Theatre](#). Their common tie is a commitment to the discovery and development of diverse writers for stage and screen to make sure their voices and stories are heard.

Many corporate leaders value the arts’ capacity to contribute to the kind of transformational community or social change they see as critical to the success of their CSR investments. The double bottom line of CSR and CCI moves companies to think

beyond conventional transactional sponsorships that have been a support strategy to strengthen corporate identity and consumer loyalty to products and services. Instead, many are making more sustained investments in arts programs or organizations, often by working in partnership with grantees. [StubHub](#), a ticket marketplace where arts and sports fans can buy or sell tickets, reinforces its national brand at the local level by giving back to communities representing its major markets. Through the [Rising Stars](#) program, it expands access and opportunity for at-risk youth by supporting local grassroots nonprofits that provide music education. For StubHub, supporting the arts is good business, advancing company mission by investing in the fans and artists of the future.

Corporate social responsibility activity helps corporations distinguish themselves as concerned about creating a healthy work environment and community, and attracting and retaining employees, especially next generation talent. It is commonly known that the next generation workforce wants to work for companies that give back to their communities and society. Net Impact's [Talent Report: What Workers Want in 2012](#) reveals that a positive work culture is extremely important. In addition, employees who say they have the opportunity to make a direct social and environmental impact through their job report higher satisfaction levels by a 2:1 ratio than those who don't.

Interviewees brought forward many examples of how arts and culture go hand in hand to engage employees in meaningful ways in the community as well as promote cross-cultural and diversity values for a respectful and meaningful work culture. One pillar of Aetna's social responsibility is employee activation in the community. With over 403,000 hours, "our employees are creating a richer brand," said Floyd Green, while contributing expertise and hands-on value for positive community change.

Interviewees offered several examples of how the arts provide a powerful platform for catalyzing company-wide dialogue about diversity and inclusion as strategy for business growth and core value in the workplace. Lisa Garcia Quiroz, Time Warner Senior Vice President of Cultural Investments and Chief Diversity Officer, pointed to the company's series of Multicultural Summits to demonstrate how this is being done. These annual gatherings of creative executives from across the company are organized by the Time Warner cultural investments group and are designed to raise awareness about demographic trends and explore the challenges and rewards of cultivating diverse voices and engaging new audiences. The Summits typically featured opportunities to hear perspectives on these issues directly from demographic experts, artists, and the leadership of nonprofit organizations including groups supported by the Time Warner Foundation's New Works/New Voices Initiative.

INTERNAL ENGAGEMENT & DIVERSITY

Cross-cultural programs within corporations can promote employee engagement and diversity.

Mike Newman, Vice President, [Travelers Foundation](#) noted that Travelers' Arts & Diversity initiative reflects the company's belief in "the power of the arts to bridge communities and cultures and break down barriers." By providing cultural access, it aims to improve intercultural relations. Newman cited the company's Arts & Diversity Committee as an arts-based platform to promote employee volunteerism and diversity training. Travelers designates funds annually to support ongoing joint initiatives between nonprofits and a group of 15 Travelers employees who actively extend the giving of the company through their volunteer partnerships with arts organizations throughout the Twin Cities. One example is [COMPAS](#), a Minnesota nonprofit arts organization, and the Saint Paul employee Arts and Diversity Committee. St. Paul employees serving on the committee work with COMPAS to designate funding and offer volunteer assistance to a handful of projects that "communicate" diversity and offer arts programming to low-income communities. This partnership provides employees and community members with an opportunity to deepen their relationships within the community that houses the corporate headquarters of Travelers. These partnerships provide both diversity education within Travelers and operating and project support for arts organizations that focus on serving diverse audiences, youth, and various arts education programs.

Global companies view support of the arts as a means to develop an appreciation and understanding of diverse perspectives and cultures in the workplace at home and abroad.

Huong Vu, Boeing's Community Investor in Seattle made this point in describing the theory of change underpinning her [Arts, Culture, and Civic program](#). In addition, she described that half of Boeing's work force will be eligible for retirement in the next few years. Investing in arts is an investment in creative critical thinking which is directly linked to invention and manufacturing that fuels a workforce development pipeline.

STRIVING FOR "RETURN ON COMMUNITY" NOT NECESSARILY "RETURN ON INVESTMENT"

Interviewees acknowledged that measuring the dollar and social impact value of their company's arts investments is challenging. Many interviewees look for "return on community"—the impact of their companies' investments in arts and culture on community building, social cohesion, education, etc.

Most interviewees measure impact on a grant by grant basis, relying on grantees to develop metrics that are meaningful for the communities/populations they serve. In thinking about the kind of outcomes StubHub strives for, the company wanted to identify outcomes that were meaningful to the underserved populations served by its nonprofit grantees. As Emma Leggat noted, this helped push StubHub to think about both

qualitative and quantitative measures and the kind of metrics that are most meaningful for organizations. It has an annual reporting requirement for grantees. Examples of some of the ways grantees benchmark progress include contributions to building literacy in schools and academic achievement.

A few interviewees have developed evaluation frameworks to measure program outcomes across grantees. Adobe has focused on “capturing” the value of creativity. It has done this in AYV by documenting the outcomes of the creative process. Adobe engaged a third party evaluator upon AYV’s inception to measure intended program outcomes (e.g. are youth participants reengaged in learning? How are educators teaching differently using digital media?) More recently, Adobe has conducted longitudinal studies to measure the extent to which educators recognize these skills as valuable to students’ ability to get a job and leverage these skills for career success. It has developed a “Creative Confidence” framework with several buckets of skills measured by pre- and post-surveys. The longitudinal study captures students’ acquisition of skills and applications of technology, as well how educators change their teaching practice to engage technology in learning.

Creative Confidence observation tool

This tool is intended to guide observation of youth behavior and specific skill attainment. It can help you track changes in attitude, knowledge, and skill over the course of the program.

Skills	Program Activities	Observable Indicators
SELF-EXPRESSION: The ability to express a point of view	<ul style="list-style-type: none"> » Production Plan » Project Pitch » Artist Statement 	<ul style="list-style-type: none"> » Conveys message and connects with audience through written, oral or media presentation » Presents/discusses concept or finished work » Finished work expresses clear message
IDEATION: The ability to ideate and innovate	<ul style="list-style-type: none"> » Project brainstorm » Script development » Production elements (composition, editing, etc.) 	<ul style="list-style-type: none"> » Generates original ideas (e.g. original script) » Offers new approaches or solutions » Innovative use of technology tools » Thoughtful or insightful inquiry » Innovative project
COLLABORATION: The ability to engage others	<ul style="list-style-type: none"> » Production crew teamwork » Contribution to the work of others » Feedback for peers 	<ul style="list-style-type: none"> » Works well with others and finds common ground » Listens and considers other perspectives » Team members playing different roles, contributing their strengths » Completed work represents multiple perspectives
FLEXIBILITY: The ability to adapt	<ul style="list-style-type: none"> » Problem solving » Rough Cut Review session » Revised project 	<ul style="list-style-type: none"> » Finds creative solutions to challenges » Willingness to receive criticism and feedback » Reflects on effectiveness of work and makes necessary changes » Tolerance of ambiguity » Comfort with notion of “no right answer”
PERSISTENCE: The ability to stick with a challenge through completion	<ul style="list-style-type: none"> » Consistent attendance » Focus on task despite challenges » Exhibition & outreach plans 	<ul style="list-style-type: none"> » Tenacity and resolve » Positive attitude toward setbacks » Diligent and consistent work toward goals » Questions demonstrate commitment » Completed work



[Kaiser Permanente's Educational Theatre Program](#) places emphasis on program evaluation. It administers a national survey in KP regions to find out whether the health messages of ETP productions are reaching young audiences and are being retained as a basis for positive behavior. Survey results confirmed positive changes in health knowledge and retention.

Corporations that value the notion of “return on community” most often recognized the importance of sustained support and often working in partnership with grantees. Alessandra DiGiusto of [Deutsche Bank Americas Foundation](#) explained the importance of keeping the long view and a focus on lessons learned, acknowledging that, at times, a project may not produce the desired results. By working flexibly and in close partnership with Art and Enterprise grantees, such occasions can be kept in perspective and new strategies discussed. “Our board allows us some experimentation and the flexibility to explore new models of cultural engagement,” says DiGiusto. By developing deep knowledge of individual grantees, Deutsche Bank operates with confidence and knowledge of what groups are achieving.

LEVERAGING THE “TOTAL TOOL BOX” TO INCREASE IMPACT

A number of interviewees described efforts to leverage all the assets that a corporation can bring to bear—not just their financial resources—to achieve greater impact in an issue area. Emma Leggat, Head of Corporate Social Responsibility, StubHub, provided insight into how StubHub is using its “total toolbox” to raise awareness and garner more support around music education for disadvantaged youth. Through its signature philanthropy program, [Rising Stars](#), StubHub supports local grassroots nonprofits expanding access and opportunity for at-risk youth through sports and the arts. The program recognizes “outstanding nonprofit organizations that are improving access and opportunity for vulnerable youth and helping to ensure the long-term sustainability of vital arts and recreation programs in some of America’s most needy communities. As a ticket marketplace, StubHub brings together millions of music, sports, and theater fans around a shared love of live entertainment.



A young member of the Roots of Music Marching Band, StubHub's first sponsored group.

Photo credit: StubHub.

StubHub is testing a number of ideas to determine how the company can best leverage this asset for the cause of music education. In partnership with the [Mr. Holland's Opus Foundation](#), StubHub created the [Next Stage Concert series](#), which spotlights emerging artists in exclusive live shows at clubs across the nation. StubHub donates 100 percent of its proceeds on both primary and secondary ticket sales to the Mr. Holland's Opus Foundation, which allocates monies to local public schools for music education. Mr. Holland's Opus Foundation also received a grant of \$250,000 through the StubHub Foundation.



GroupLove's
Next Stage
Concert.

Photo Credit:
Michael Buckner/
Getty Images for
StubHub.



Companies also provided technical assistance to help cultural organizations achieve the greatest impact. Through its Arts & Culture portfolio, Boeing helps grantees by offering training and technical assistance to develop logic models to plan projects. Huong Vu observes that articulation of outcomes is much stronger as a result of grantees' work with a professional evaluator. Aetna deploys a "portfolio of social responsibility" in order to "meet people where they're at and to make change over time," according to Floyd Green, Vice President and head of Community Relations. Green described working in partnership with a local theater company to help creative staff find the connection between a play about Martin Luther King Jr. and King's interest in healthcare disparity. This led to engagement activities around the play that deepened the meaning for audiences and helped raise awareness about the issue. In addition, Aetna advised the theater group on marketing the play and leveraged additional funding from several local companies and participation from other employee resource groups.

CHALLENGES IN ENGAGING ARTS AND CULTURE IN CSR/CCI WORK

Several interviewees cited barriers/challenges in engaging arts and culture more within their companies' CSR/CCI practices. The most common challenge is competing societal priorities. Arts and culture may not be perceived as central or a priority in relation to the company's other giving areas, such as education, community and economic development, environment, etc. As one interviewee put it, "Our Board often asks why we aren't giving more money to education, but they never ask why we aren't giving more to the arts." Another barrier cited by interviewees is that those who are leading arts and culture and social responsibility related efforts within corporations may find themselves with few other colleagues in other corporations with parallel interests. Several interviewees noted that corporations have exited the arts and culture field.

One head of corporate social responsibility indicated that her biggest challenge to engaging more arts and culture is "bandwidth." A commitment to a highly localized approach that goes deep through place-based grantmaking requires significant effort and time to identify where the company can be most transformative and to then work closely with organizations.

Partnerships with artists or cultural organizations may surface challenging dynamics of collaborating across corporate and arts cultures that must be continuously navigated and negotiated. One high tech company contrasted its own culture of precise schedules and budgets with the more protracted and evolutionary creative process of partnering with arts practitioners. They had to learn to speak one another's language and understand where boundaries needed to be respected. Similarly, there can be challenges in navigating dynamics internally across departments. As one corporate officer described, while a CSR or CCI department may be concerned with impact on a social issue or problem, the corporate marketing department may be concerned with reputation and brand loyalty; human resources may focus on internal company goals of inspiring loyalty and attracting talent. These interests may have nothing to do with the art focus of a project, but they can lend complexity to an arts and CSR/CCI project.

The 2014 CECP Summit reported that 76 percent of companies are measuring the societal outcomes and/or impacts of their grants and are starting to use those insights to inform their core programs and measure the value of their investments. Despite this trend, understanding how to measure the impact of arts and social responsibility investments has proven a challenge for some corporate funders. A goal of neighborhood revitalization, for example, makes it difficult to isolate a cultural organization's or project's contribution to change. Some interviewed underscored the need to take a long view and to build evaluation capacity, not something that many corporations or grantees are equipped or can justify allocating money to do.

In broader terms, corporate belt tightening over the last five years also presents challenges for engaging arts and culture more in CSI/CCI programs. As corporations continue to undergo deep cost reductions and lay-offs, some corporate leaders question whether arts and culture groups—especially large cultural institutions—represent the greatest need among nonprofits organizations. As one interviewee observed, “It’s an unfair characterization for a wide variety of arts groups but that’s the perception—arts organizations don’t need the money. Corporations no longer see arts and culture organizations as ‘needy.’ Also, there is the perception that large cultural groups appeal to the wealthy—and that’s not where corporations want to be spending money.”



Infographic showing the social impact of Adobe Youth Voices program in 2013.

Source: [Adobe Corporate Responsibility Report, 2013](#).

CONCLUSION

THE IMPORTANCE OF MEASURING IMPACT

Corporations are focused on initiatives with easy-to-measure dollar and social impact value. Arts organizations must begin to quantify the impact they have on the bottom line in order to compete for corporate support.

“A healthy society equals a healthy business.” This point which resonated at the CECP 2014 Summit underscores this corporate leader coalition’s unifying belief that societal improvement is an essential measure of business performance, as set forth by CECP’s founder Paul Newman. *Corporate Social Responsibility & the Arts* illuminates how and why many corporations are re-orienting their philanthropic giving to focus more strategically on community development and social issues that align with CSR/CCI goals. It points to companies across a broad spectrum of industries that are engaging arts and culture in purposeful ways to be a *force for good* in society.

The CECP Summit also underscored that “societal challenges are too big for one sector to address alone,” and that there is no way to get there through aid alone. Entire systems are needed to make positive community and social change. As corporations look for compelling and impactful strategies to do good while doing well, the arts are proving to be a viable sector to contribute in new and time-tested ways as potential partners and investments. There is significant room to grow joint efforts that tap the unique capacities of arts and culture toward CSR and CCI goals and leverage funding and other assets of corporations toward achieving shared goals.

Such growth will require both arts and corporate sectors to learn from their peers as well as from one another about exemplary models and approaches, such as those in this report, that advance healthy society and healthy business. More storytelling to elevate compelling examples of how corporations engage the arts as strategies to enhance their community/ societal impact would help promote understanding and learning among peer corporations inclined to give more to the arts to advance their priority social causes and encourage others to consider engaging the arts in the first place. Likewise, arts leaders need to become more knowledgeable and conversant in the language and important business objectives that can be addressed through the work of arts and cultural organizations and artists. Both will need to work together to define and track outcomes that matter toward the double bottom line of healthy society and business.

SNAPSHOT



What motivates a corporation to engage arts and culture as a strategy to achieve its corporate social responsibility goals? In telling the story of Rising Stars, StubHub's signature philanthropy initiative, Emma Leggat, StubHub's Head of Corporate Social Responsibility, shares insights into how this San Francisco-based technology company came to engage the arts as the cornerstone of its Corporate Social Responsibility program.



▶ Emma Leggat,
Head of Corporate
Social Responsibility,
StubHub.

Founded in 2000, StubHub, an ebay, inc. company, is the world's largest ticket marketplace. Its innovative online platform enables fans to buy and sell tickets to tens of thousands of sports, concert, theater, and other live entertainment events. By 2011, recalls Leggat, the company was on a growth trajectory, with major markets in North America and a growing presence in Europe. StubHub's corporate giving potential reached a scale at which the company felt it was necessary to focus and formalize its philanthropic endeavors which, to that point, supported a handful of organizations each year based on the input of a few employees and external stakeholders. StubHub undertook a purposeful and inspired process to develop a more strategic approach for the company's community impact programs.

As the leading secondary ticket marketplace for concert, theater, and sporting events, StubHub recognized that supporting youth in their pursuit of excellence in arts, music, and sports was a natural focus for its corporate philanthropy efforts. In considering how its CSR program would take shape, StubHub posed a set of key questions: Where can

the company have impact in this focus area? How does supporting the arts link to the company's bottom line? In what ways can StubHub leverage its business expertise to achieve the greatest impact? How can the company best leverage this asset for a cause?

Guided by these questions, StubHub undertook a multifaceted research and development process in partnership with a team of philanthropic advisors at the Silicon Valley Community Foundation (SVCF). StubHub considered how to mirror in its CSR program the company's "psychology" and the core values that fuel its business—innovation, a commitment to increasing access to all, and a passion for improving the live event experience.

To determine where the company can have impact, StubHub surveyed the current landscape of arts-based youth development programs. It surfaced compelling trends. While more research than ever before demonstrates how vital the arts are to youth development and future achievement, budget cuts continue to threaten arts education in schools across the country,

“At its core, StubHub is a community connecting millions of fans who share a love of live entertainment. Donating dollars is well and good, but unlocking the power of this vast community to support causes that matter—that is our ultimate goal.”

-Ray Elias, Chief Marketing Officer, StubHub

particularly those in underserved communities. Further, nonprofit arts providers serving disadvantaged youth are challenged to fill this growing void of arts education in schools: they are increasingly overburdened and under-funded due to sharp reductions in government, corporate and foundation funding. These findings, says Leggat, “further spurred our drive to give back” by directing StubHub’s CSR efforts to nonprofit arts groups serving youth in underserved communities. The right to arts education for all is viewed not only as a funding opportunity, but a social responsibility.

Employee input was central to defining the company’s CSR approach. Through a company-wide poll, employees expressed their desire for StubHub’s corporate giving to have transformative impact by “uncovering” little-known, grassroots nonprofit groups, rather than assigning the

company’s philanthropic dollars to established national and/or international charities.

The launch of Rising Stars in 2013 brought to life StubHub’s strategy to advance its CSR goals through the arts. Rising Stars shines a spotlight on “outstanding nonprofit organizations that are improving access and opportunity for vulnerable youth and helping to ensure the long-term sustainability of vital arts and recreation programs in some of America’s most needy communities.”

Leggat points to Rising Star’s inaugural grantee, The Roots of Music, as “emblematic of what our corporate giving program stands for: supporting music education at the grassroots level and donating more than dollars, but also exposure and other intangibles.” This New Orleans-based nonprofit provides at-risk youth, ages 9-14, with free musical education, tutoring,



A young member of the Roots of Music Marching Band, StubHub’s first sponsored group.

Photo credit: StubHub.



mentoring, and a warm meal five days per week. In doing so, Roots of Music unlocks the potential of young New Orleanians as individuals, providing them with an alternative to the streets. The program also preserves and promotes New Orleans' musical heritage and fosters community pride while building a nationally recognized marching band along the way. Through a combined total donation of \$100,000 from StubHub, Inc. and the StubHub Foundation (a corporate-advised fund of SVCF), The Roots of Music is deepening its impact by expanding programming to more at-risk youth in New Orleans. Beyond the dollars it donates, StubHub is lending employee talent. Through pro bono marketing counsel, StubHub is helping The Roots of Music to create a formalized corporate sponsorship program that will build sustainable funding streams to support the organization's work into the future.

As Rising Stars evolves, so too does StubHub's view of how the arts contribute to the company's CSR goals and bottom line. As some corporations reduce their arts giving in order to support social causes aligned with their core business, StubHub believes that the arts, especially music education, represents an area where the need is greatest and

links to the company's bottom line. "StubHub is a company of sports and arts fans, so no one questions the value of the arts," says Leggat, "We're also parents and many of us have witnessed the marginalization of the arts in the schools and society at large." StubHub's support for the arts also achieves business objectives, as the company strives in the coming years to make the StubHub brand ubiquitous in music space. "For StubHub, supporting the arts is a natural choice," says Leggat, "We feel we have a positive role to play in investing in the fans and artists of the future and that's just good business."

Beyond the dollars the company donates, StubHub is testing new ways to leverage its greatest asset—an audience of millions of music, sports, and theater fans—for nonprofits that can benefit from their support. In partnership with the Mr. Holland's Opus Foundation (MHOF), StubHub launched the Next Stage Concert Series in May 2014, a self-produced, self-ticketed series designed to spotlight emerging artists in exclusive live shows at clubs in Los Angeles, Nashville, San Francisco, Chicago, and New York City, all major StubHub markets. In addition to a grant of \$250,000 through the StubHub Foundation, StubHub donated



Emma Leggat, Head of Corporate Social Responsibility, poses with two members of the Roots of Music Marching Band. Photo credit: StubHub.

one hundred percent of its proceeds on both the primary and secondary ticket sales to MHOF, which allocated monies to local public schools for music education.

With the concert series' \$312,000 donation, MHOF purchased musical instruments valued at more than \$580,000, impacting nearly 16,000 U.S. students. The Next Stage Concert series represents one way that StubHub is bringing to bear all of its assets—not just financial resources—to the cause of access to music education. "It's not just about writing checks, it's about lending another even more powerful asset: exposure," says Leggat. "Partnering with emerging artists through the Next Stage Concert series has been a wonderful way of putting a spotlight on the issue of music education and why public support is so vital."



StubHub's Music Education infographic, highlighting how vital arts education is to youth development.

One hundred percent of NextStage Concert proceeds are donated to the Mr. Holland's Opus Foundation in support of it's mission to keep music alive in schools.

Photo credit: StubHub.



STUBHUB PROUDLY SUPPORTS MUSIC IN SCHOOLS

CHECK OUT ALL THE WAYS ACCESS TO MUSIC EDUCATION IS IMPORTANT TO STUDENTS AND HOW THE FUTURE OF MUSIC EDUCATION IMPACTS US ALL

PUTTING MONEY — WHERE OUR MUSIC IS



97%

OF SUPERINTENDENTS SAY MUSIC COURSES BUILD CREATIVITY

95% OF AMERICANS CONSIDER MUSIC PART OF A WELL-ROUNDED EDUCATION

BUT

ONLY 17% OF HIGH SCHOOLS REQUIRE MUSIC COURSES



AND THE ARTS' SHARE OF FEDERAL FUNDING DROPPED

2002



2012



A+ FOR MUSIC EDUCATION

MUSIC INVOLVEMENT = HIGHER MATH SKILLS
FROM MIDDLE TO HIGH SCHOOL BY 12TH GRADE

WHEN MUSIC THRIVES SO DO GRAD RATES



STUDENTS INVOLVED IN THE ARTS ARE

4X MORE LIKELY TO BE HONORED FOR ACADEMICS

3X MORE LIKELY TO BE ELECTED TO CLASS OFFICE

SNAPSHOT



Founded in 1967, Applied Materials is one of the pioneers of the semiconductor equipment industry. A leading equipment supplier to the world's major technology manufacturers, Applied Materials' technologies help make innovations like smartphones, tablets, and LCD TVs more affordable and accessible to consumers and businesses around the world.



Siobhan Kenney
Director, Global
Community Affairs &
Executive Director,
Applied Materials.

Guided by the belief that “healthy vibrant communities fuel innovation,” Applied Materials’ overarching corporate responsibility goal is “to improve the lives of people and communities where the company does business.” To achieve this goal, the Applied Materials Foundation makes investments in four building blocks of a strong community: education, civic development, environment, and the arts.

Although arts and culture represent approximately 10 percent of the Foundation’s overall annual grantmaking allocations, Siobhan Kenney, Director, Global Community Affairs at Applied Materials and Executive Director, Applied Materials Foundation, points out that the company considers arts and culture an important component of its corporate social responsibility program. It values its legacy of philanthropic giving to the arts, which spans more than three decades. As a global company with 81 locations in 18 countries, Applied Materials recognizes that the arts promote positive social outcomes and add vitality and vibrancy to the communities in which employees work and live. In addition to its Santa Clara-based headquarters, Applied Materials

has R&D and manufacturing locations in Sunnyvale, CA; Austin, TX; Kalispell, MT; and Gloucester, MA.

Kenney notes that the company values the arts “as a platform for bringing diverse people together to transcend boundaries.” By way of example, Kenney cited the Foundation’s support of the Institute of Contemporary Art (ICA) in San Jose and 2014 exhibit, *Wendy Maruyama: Executive Order 9066: The Tag Project*, a multi-venue exhibition in which the artist explored the complex story of the Japanese-American internment. Each interned citizen wore a paper identification tag which inspired Maruyama to embark on the project. Enlisting help from hundreds of volunteers across the country, Maruyama recreated each tag—120,000 of them—to represent every person who was sent to one of 10 internment camps. Using the tags, the artist constructed 10 large-scale sculptures that pay homage to each of the camps.

In conjunction with the *Tag Project*, the ICA presented *Social Justice: Progress or Regress in America?*, a panel discussion that explored the emotional and societal impact of the WWII Japanese-American internment and the ways

“In a region as diverse as Silicon Valley, the arts can bring people together in shared experiences that transcend boundaries and foster understanding. Through the arts, we gain exposure to the traditions of various cultures and learn of issues important to people in communities around the world.”

—Siobhan Kenney, Director, Global Community Affairs, Applied Materials and Executive Director, Applied Materials Foundation

American society has progressed and/or regressed in terms of social and racial justice in communities. Says Kenney, “It [*The Tag Project*] perfectly illustrates how the arts can bring people together and spark conversation...the arts can be a transformative vehicle.” Kenney also adds that Applied Materials’ support for *The Tag Project* provided an opportunity to invite company employees to the exhibit to encourage understanding and dialogue about issues raised by the artist.

While Applied Materials’ employees and markets span the globe, Kenney notes that the Foundation takes a “place-based” approach to its community investments. She cites Applied Materials’ support of the Excellence in the Arts Grants program, administered by SV Creates, as an example of the company’s “place-based” approach to giving in the arts. The Foundation’s partnership with SV Creates, a regional nonprofit arts organization (formed through the 2013 merger of Arts Council Silicon Valley and 1st ACT Silicon Valley, an initiative of the Knight Foundation), has enabled

the company to have greater local impact with its corporate giving dollars.

The Applied Materials Excellence in the Arts grants program provides support to Santa Clara County-based organizations in two focus areas: Technical Assistance awards of up to \$2,500 for activities that support administrative development or organizational infrastructure, and Project Support grants of up to \$5,000 for exceptional artistic development or programming enhancement opportunities. Says Kenney, the program “promotes and uplifts” small to mid-sized arts groups, enabling them to “stretch” artistically, as well as enhance their organizational capacity.

Relying on SV Creates’ on-the-ground expertise enables the Foundation to support young and emerging organizations and culturally based groups relevant to the community. As Kenney notes, “Five thousand dollars can have spectacular results. We’ve helped local arts groups underwrite commissions, celebrate anniversaries, and present master classes in the community.”



Wendy Maruyama stands amongst the tag-sculptures at the San Jose Institute of Contemporary Art.

Photo credit: Sam Hodgson.

SNAPSHOT

Time Warner



As a media and entertainment company whose stated mission is “to tell the world’s stories to a global audience,” Time Warner Inc.’s support for arts and culture is central to its business and a key dimension of its corporate social responsibility endeavors.



Lisa Garcia Quiroz, Senior Vice President, Cultural Investments, and Chief Diversity Officer, Time Warner Inc. and President, Time Warner Foundation.
Photo credit: Joseph Moran.

It is also a visible demonstration of Time Warner’s commitment to cultivating diversity in its content and workforce as both a social good and business imperative in an increasingly multicultural and global marketplace.

With major operations in television and film, Time Warner Inc. creates and distributes content that informs, entertains, and inspires people of all ages around the world. The Time Warner Foundation is a private, nonprofit foundation that is wholly supported by Time Warner Inc. and its subsidiary companies Home Box Office, Inc., Turner Broadcasting System, Inc., and Warner Bros. Entertainment Inc. Its mission is to seek innovative and powerful ways to discover, nurture, and celebrate the next generation of storytellers.

Dan Osheyack, Vice President, Cultural Investments, Time Warner Inc., points to the company’s funding of the Time Warner Foundation as emblematic of how the company’s support of the arts is aligned with its CSR goals and business objectives. The Time Warner Foundation’s signature initiative, New Works/New Voices, supports ‘best in class’ nonprofit organizations that are “championing

the work of new and underrepresented storytellers in film, theater, and television.” Initiative grantees include Tribeca Film Institute, Sundance Institute, Independent Filmmakers Project, Public Theater, Film Independent, Ghetto Film School, Ma-Yi Theater Company, and the Goodman Theatre. Their common tie is a commitment to the discovery and development of diverse writers for stage and screen to make sure their voices and stories are heard. Osheyack also points out that four of the last six Pulitzer Prize winners for drama are alumni of Time Warner Foundation-supported programs.

While the Foundation focuses on nurturing next generation storytellers, Time Warner Inc.’s cultural investments department in New York City targets support to community and civic groups that help remove barriers to arts and culture access. For example, Time Warner Inc. was lead sponsor of the Signature Theater’s groundbreaking ticket initiative, which enabled the theater to offer every seat for every performance for \$15. The results of this partnership: 37 percent of the audience were from underrepresented backgrounds, 50 percent were new buyers. In addition, Time Warner is

“As a global company, Time Warner is committed to lighting up the world with the best storytelling. And that commitment is the inspiration for the mission of the Time Warner Foundation—to discover, nurture and celebrate the next generation of storytellers. Through innovative partnerships with leading arts organizations we invest in programs that help develop promising talent from all backgrounds.”

-Lisa Garcia Quiroz, Senior Vice President, Cultural Investments, and Chief Diversity Officer, Time Warner Inc. and President, Time Warner Foundation.

supporting nonprofit programs that bring the performing arts to diverse audiences throughout the five boroughs. These include community cornerstones such as Harlem Stage, Pregones Theater, The Apollo Theater Foundation, and the Brooklyn Academy of Music.

Ms. Garcia Quiroz pointed to Time Warner’s recent series of Multicultural Summits to demonstrate how the arts provide a powerful platform for catalyzing company-wide dialogue about diversity and inclusion as strategy for business growth and core value in the workplace. These annual gatherings of creative executives from across the company are organized by the Time Warner cultural investments department and are designed to raise awareness about demographic trends and explore the

challenges and rewards of cultivating diverse voices and engaging new audiences. The Summits typically featured opportunities to hear perspectives on these issues directly from demographic experts, artists, and the leadership of nonprofit organizations including groups supported by the Foundation’s New Works/New Voices Initiative.



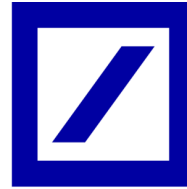
Participants in the Ma-Yi Writer’s Lab, part of the New York-based Ma-Yi Theater Company.

Photo credit: [Ma-Yi Theater Company](#).

SNAPSHOT

Deutsche Bank

AMERICAS FOUNDATION



➔ Alessandra DiGiusto,
Chief Administrative
Officer, Deutsche Bank
Americas Foundation.

Understanding the important role artists can play in fostering community revitalization, Deutsche Bank is deliberate in nurturing relationships where local communities and artists can join together to effect positive social and economic change. The creative sector as a generator of business enterprises and employment opportunities has led to many innovative partnerships and the creation of new cultural destinations in once neglected neighborhoods. Respect for the artist's unique role in society and as important catalysts for change is integral to Deutsche Bank's commitment to helping create stronger communities and enlightened citizens.¹

Deutsche Bank is a leading client-centric global universal bank serving 28 million clients worldwide, with a strong position in Europe and a significant presence in the Americas and Asia Pacific.

With a long-standing tradition of supporting the communities where it conducts business, Deutsche Bank deploys its philanthropic resources through a network of regional foundations and locally defined strategies with a consistent focus on social investments, education, and the arts.

Deutsche Bank Americas Foundation's stated corporate citizenship goal is "to build social capital through investments in community development, education, and the arts." It launched the Arts & Enterprise program in 2002 to integrate arts, culture, and the creative sector as a driver of local neighborhood economic development. The Foundation's place-based approach supports mid-sized New York City cultural institutions that are

sometimes "left behind" by other funders and yet are critical in the revitalization of transitional neighborhoods. Its focus on local neighborhoods and communities has been the thread that connects each subsequent round of funding provided by the program. Sustained investment in these cultural institutions is a hallmark of Deutsche Bank's long-term approach, born out of the recognition that it takes time for neighborhoods to translate the potential of their cultural assets into tangible benefits like increased revenues for local businesses, improved education, and social cohesion.

In the Arts & Enterprise program's most recent iteration, Deutsche Bank has provided grants to 14 cultural institutions across the five boroughs—Queens Museum of Art, Weeksville Heritage Center, Bronx River Arts Center, Museum for African Art, and Museum of Chinese in America, among them—to pursue technology-led strategies to increase

¹ Deutsche Bank Art/THE AMERICAS, https://www.db.com/usa/docs/db_art_americas.pdf

engagement and deepen community roots. “As the digital world continues to influence every facet of society, we seek to strengthen the position of cultural institutions as community hubs and ensure that under-resourced communities are keeping pace with these profound technological advances,” said Alessandra DiGiusto, chief administrative officer of the Foundation.

Technology initiatives supported through Arts & Enterprise program include: the Bronx River Arts Center’s Virtual/Monumental, a project that invites local people with the aid of mobile devices to turn their personal histories into local monuments, walking tours, and graphic novels; and the development of new apps by the Weeksville Heritage Center that will offer augmented reality views and contextualize the history of this pre-Civil War independent African-American community.

The current Arts & Enterprise RFP is supporting cultural organizations’ integration of the Common Core Learning Standards in their arts education programs for under-resourced youth. This round of funding reinforces cultural institutions’ capacity to reduce achievement gaps by creating dynamic, rich,

and supportive learning environments for young people across New York City.

With regard to how the arts contribute to Deutsche Bank’s corporate responsibility goals and bottom line, DiGiusto points out that the company is “not looking at return on investment but rather return on opportunity. Our goal is to seed greater equity and inclusivity throughout New York City.” She adds that measuring the overall impact of the Foundation’s Arts & Enterprise investments is challenging because their impact, by design, is cumulative and wide-ranging.

Working flexibly and in close partnership with grantees is central to Deutsche Bank’s place-based approach. “Our board allows us some experimentation and the flexibility to explore new models of cultural engagement,” says DiGiusto. “By developing deep knowledge of individual grantees, we operate with confidence and knowledge of what groups are achieving and how we can help them grow.”



Coming Soon by Stephanie Rothenberg, part of the Bronx River Arts Center’s Virtual/Monumental project.

The project explores the shifting landscape of the West Farms neighborhood through a series of virtual landmarks to create a local narrative on current and future development.

Photo credit: [Bronx River Arts Center](#).



Animating Democracy Resources

Trend or Tipping Point: Arts & Social Change Grantmaking - 2010 Report

A first-time portrait of arts funders, social change funders, and others supporting civic engagement and social change through arts and cultural strategies.

Directory of Funders

Companion to *Trend or Tipping Point*, this directory profiles more than 150 grantmakers who support arts strategies to make community, social, and civic change.

Funder Resources on Evaluation and Impact

This curation offers insight into funders' perspectives on evaluation and impact. These pieces highlight philosophies and approaches to evaluation and work to advance meaningful measurement and communication strategies.

Arts for Change Funder Portraits

A series of brief papers and podcast interviews featuring funders who are supporting arts and culture as a creative strategy to achieve community building and development goals, civic engagement, or social justice goals.

Americans for the Arts Resources

The 2013 BCA National Survey for Business Support for the Arts

The BCA National Survey tracks trends and levels of business contributions to the arts in the United States, providing arts organizations and businesses with the foundation of information they need to begin or enhance mutually beneficial partnerships.

The pARTnership Movement

An initiative from Americans for the Arts to reach business leaders with the message that partnering with the arts can build their competitive advantage. Includes [Success Stories](#) from arts & business partnerships, as well as [Toolkits](#) that provide information on how to best foster partnerships with businesses at your arts organization.

The Private Sector Network Tools and Resources

A comprehensive collection of reports, toolkits, and literature from The Private Sector Network, as well as the pARTnership Movement, on arts & business partnerships, and business support of the arts.

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INTERVIEWS

Melonie Colaianne

President
MASCO Corporation Foundation
Taylor, MI

Alessandra DiGiusto

Chief Administrative Officer
Deutsche Bank Americas Foundation
New York, NY

Floyd W. Green III

Vice President and Head of Community
Relations & Urban Marketing
Aetna
Hartford, CT

Lisa Garcia Quiroz

Senior Vice President, Cultural Investments
& Chief Diversity Officer, Time Warner Inc.
President, Time Warner Foundation
New York, NY

Wendy Hawkins

Executive Director at Intel Foundation
and Director of Philanthropy Intel
Corporation
Portland, OR

Siobhan Kenney

Director, Global Community Affairs
Applied Materials
and Executive Director Applied Materials
Foundation
Santa Clara, CA

Emma Leggat

Head of Corporate Social Responsibility
StubHub
San Francisco, CA

Timothy J. McClimon

President, American Express Foundation
and Vice President for Corporate Social
Responsibility
American Express Company
New York, NY

Michael Newman

Vice President
Travelers Foundation
Minneapolis, MN

Daniel Osheyack

Vice President, Cultural Investments
Time Warner Inc., & Vice President,
Time Warner Foundation
New York, NY

Cheryl Phillips

Vice President
MASCO Corporation Foundation
Taylor, MI

Miguel Salinas

Senior Program Manager, Global Giving
and Program Director
Adobe Foundation
San Jose, CA

Laura Samson

Community Investor
Global Corporate Citizenship
Boeing Company
Chicago, IL

Tara Spain

Director, Community Relations and
Vice President, Travelers Foundation
Hartford, CT

Andrea Taylor

Director, Citizenship & Public Affairs,
North America
Microsoft Corporation
Seattle, WA

Richard K. Tharp, PhD

Director, Educational Theatre
Programs, Workforce Development and
Research
Kaiser Foundation Health Plan of the
Mid-Atlantic States
Rockville, MD

Huong Vu

Community Investor - Arts, Culture,
and Civic Grants
Boeing Company
Seattle, WA

ABOUT LYNN STERN

Lynn Stern has dedicated her career to strengthening the role of arts and culture for social change. Both as a consultant and as an in-house resource, Lynn provides expertise to foundations and nonprofit arts and culture organizations in grantmaking, program development, fundraising, and evaluation. Clients have included: Ford Foundation, Surdna Foundation, Creative Capital Foundation, Trust for Mutual Understanding, Media Impact Funders (formerly Grantmakers in Film and Electronic Media) and the Brooklyn Academy of Music. Most recently, Lynn was senior program officer at the Surdna Foundation, where she managed its \$8.25 million culture portfolio with national grantmaking in arts-based economic development, arts and social change, community-engaged design, and teens' artistic and cultural advancement.

Lynn is frequently asked to write and speak on trends and current issues in the arts and culture field. Her publications have included reports and case studies for Americans for the Arts' Animating Democracy program and The Business of the Arts monograph series published by the Nonprofit Finance Fund.

ABOUT ANIMATING DEMOCRACY

Launched in 1999, Animating Democracy is a core program of Americans for the Arts. Animating Democracy works to inspire, inform, promote, and connect arts as a contributor to community, civic, and social change. Over the last decade, Animating Democracy has supported, through regranting, a wide range of arts organizations doing compelling civic engagement work, implemented national research, and developed field resources and publications. Animating Democracy is frequently called upon to serve as program adviser, researcher, and funding/research partner. In all of our work, Animating Democracy brings to bear Americans for the Arts' unique strengths in research, policy, professional development, visibility, and advocacy.

Visit animatingdemocracy.org for more information.

ABOUT THE PRIVATE SECTOR NETWORK

As the strongest national private sector arts advocacy organization in the country, Americans for the Arts places an emphasis on building partnerships between the arts and business sectors through the [pARTnership Movement](#) initiative and such programs as [Business Volunteers for the Arts®](#); the [Business Committee for the Arts National Survey of Business Support for the Arts](#); and [the BCA 10 Awards](#). Americans for the Arts works with a network of Business Committees for the Arts, Arts & Business Councils, United Arts Funds, and other local arts agencies across the country to advance this work on the local level. Our private sector work is assisted by the support of the Business Committee for the Arts Executive Board, a group of key business leaders that provide insight and support for these programs.

[Learn more.](#)

Americans for the Arts serves, advances, and leads the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Founded in 1960, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts and arts education.



1000 Vermont Avenue NW
6th Floor
Washington, DC 20005
T 202.371.2830
F 202.371.0424

One East 53rd St.
2nd Floor
New York, NY 10022
T 212.223.2787
F 212.980.4857

www.AmericansForTheArts.org