



EFC  
POLICY AND  
PROGRAMMES

## **Arts and culture at the core of philanthropy – Repository of example projects**

*Companion volume to  
the EFC Arts and Culture Thematic Network's mapping:  
Arts and culture at the core of philanthropy*

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## Introduction

The EFC Arts and Culture Thematic Network has made a first attempt to **map out the panorama of institutional philanthropy in Europe in the area of arts and culture**. Responding organisations were asked to provide data on their engagement with the arts and culture field, and example projects to complete the picture. The result, “Arts and culture at the core of philanthropy,” comprises [a main mapping and data analysis publication](#), and this complementary volume, “Repository of example projects”,<sup>1</sup> which **collects the projects provided by the responding organisations**.

The initiatives contained in this companion publication have allowed us to develop the key learnings below, as they exemplify the role that philanthropic organisations play in the field of arts and culture in Europe by providing different types of support, taking action, building collaborations, and conducting research, among other activities.

### Key learnings – Highlights, shared characteristics and common trends

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

<sup>1</sup> Both volumes can be found in the EFC Virtual Library at: <http://efc.issuelab.org>

## Arts and culture funding in a European context

According to the most recent data collected, there are more than 147,000 entities registered as “public-benefit foundations” in Europe. These organisations have a combined annual expenditure of nearly €60 billion and assets of over €500 billion.<sup>2</sup>

A recent study conducted by l’Observatoire de la Fondation de France suggests that, “If we look at the number of foundations working in a particular area (and not on amounts spent), a very large number of foundations in several countries such as Belgium and France focus on arts and culture, where foundations devoted to cultural activities are as numerous as those working on social issues.”<sup>3</sup>

When it comes to corporate philanthropy, “...more and more research is presenting the increasing relevance of culture and arts among companies as a cause area, as well as the positive impact this area has in the well-being of communities. Giving in Numbers data has also revealed that culture and arts grew the most among program areas in terms of cash giving.”<sup>4</sup>

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



## Expenditure of responding organisations



<sup>2</sup> “Number of Registered Public Benefit Foundations in Europe Exceeds 147,000”, (report based on data from DAFNE), Lawrence T. McGill, Foundation Center, 2016.

<sup>3</sup> “An Overview of Philanthropy in Europe”, L’Observatoire de la Fondation de France, Centre d’Etude et de Recherche sur la Philanthropie (CERPhi), 2015.

<sup>4</sup> “Giving in Numbers 2017 Edition”, CECF.

<sup>5</sup> EFC membership includes some large non-European organisations, so direct comparisons should not be made with the data on assets and expenditure of European public-benefit foundations mentioned at the beginning of this section.

## Case studies

### Aydin Dogan Foundation, Aydin Dogan Award

**Keywords:** Award / Multidisciplinary Arts / Public Awareness

**Geographical area:** Turkey

**Duration of the initiative:** Since 1996

**Total budget/resources involved:** Over €180,000 per year

**Grantees and target beneficiaries:** Artists are the official beneficiaries (but the whole public benefits from the project)

**Short description:** A project to support outstanding artists nationally and internationally.

**Origin and aims:** Aydin Doğan Award is an annual award given to senior artists in Turkey. It encourages creatives in cultural, artistic, literary and scientific areas in Turkey, and promotes the arts to the general public. The Aydin Doğan Award aims to contribute to enhancing Turkish people's culture and quality of life, and the award is considered among Turkey's most prestigious awards.

**Approach/type of support:** Advocacy, prize-giving, scholarship and education

**Achievements:** Through the award, the foundation has shown to a great number of people the importance of the arts. The foundation has also managed to make senior artists models to follow for young people by promoting year-long activities.

**Challenges:** One challenge was in supporting and promoting young artists successfully.

**Replicability:** A key ingredient for the replicability of this project lies in the interest of the board of the foundation to carry on supporting the initiative and related year-long activities.

**Website and/or relevant links:** <http://aydindoganvakfi.org.tr/en/aydin-dogan-award-22-pg>

### Big Lottery Fund, Art for Social Change at The Lowry

**Keywords:** Cultural Participation / Multidisciplinary Arts / Social Inclusion

**Geographical area/location:** United Kingdom

**Duration of the initiative:** 4 years (2017-2021)

**Total budget/resources involved:** €532,000 yearly (over 4 years)

**Grantees and target beneficiaries:** 50 young carers, 75 looked-after children and 1,000 young people who are NEET<sup>6</sup> or at-risk of being NEET, 260 practitioners will also benefit from the project activities.

**Short description:** As part of the work of the Lowry Centre Trust, the Art for Social Change programme aims to deliver three separate activities that target three groups of young people who are NEET. All three projects use arts activities to reduce isolation and increase confidence, skills, ambitions and qualifications. In weekly sessions children will choose art forms that most interest them. Parallel to benefitting these children, Art for Social Change will work alongside arts practitioners to strengthen the cultural sector's ability to work with hard-to-reach young people.

**Origin and aims:** The foundation decided to fund this project because it firmly aligns with its strategic vision of putting people in the lead. The Lowry believes the arts have an unparalleled ability to develop empowerment. By exposing disadvantaged young people to creative activities, Art for Social Change aims to increase the current well-being of recipients through shared experiences engaging in arts and peer-to-peer contact. At the same time, this project works to improve the future prospects of recipients, using the arts as a vehicle for developing lifelong skills (i.e. organisation, critical thinking,

<sup>6</sup> Not in Education, Employment or Training



oral communication and team work). This learning isn't forced upon the young people, but brought about by them themselves. Art for Social Change gives recipients the autonomy to choose art forms that interest them - and work towards events such as productions, comedy evenings, films or exhibitions - empowering these young people to take charge of their own development. This project also constitutes a particularly forward-thinking and preventative way of tackling the problem of disadvantage and isolation. Rather than addressing the problems caused by lack of education at a late stage, this project seeks to reach out to young people and ensure they are given opportunities that promote well-being and development early on.

**Approach/type of support:** Foundation operated programme, scholarship, service provision, education/training, etc.

**Achievements:** By injecting funding into this initiative the foundation has facilitated the development of a generation of young people in Salford. At the same time, through this project, and its joint work with young people and arts practitioners, the foundation has contributed to bridging the societal gap between disadvantaged groups and arts and culture. It also hopes that the success of this project will help to promote the understanding of arts and culture as an effective tool for targeting social issues.

**Replicability:** The Lowry centre is very well situated to deliver a project like this, as it has relationships with many arts practitioners, and, as an organisation, is fairly substantial and recognisable in the local community. Centring an initiative like this around an artistic hub would be essential to replicating it, as would a drive to extend exposure to the arts to people from more disadvantaged backgrounds.

**Website and/or relevant links to videos or material:** <https://www.thelowry.com/learning-andengagement/>

## **Bikuben Foundation, A Suitcase of Methods – Seeking the experienced relevance of performing arts**

**Keywords:** Audience Development and Engagement / Performing Arts / Research

**Geographical area:** Denmark

**Duration of the initiative:** 3 years (2014 - 2017)

**Total budget/resources involved:** €403,000

**Grantees and target beneficiaries:** The research project is connected to the Royal Danish Theatre, although the ultimate goal of the initiative is to support the greater Danish theatre field.

**Short description:** A research project with a methodologically experimental focus. It seeks to contribute new methods and tools to uncover, collect, and analyse qualitative data on theatre audience experiences.

**Origin and aims:** New platforms for entertainment and artistic experiences are emerging everywhere, changing the perception of culture, art and our cultural habits. To address these changes, the foundation decided to investigate what the audience consider relevant for them in their everyday lives and in their cultural encounters. A Suitcase for Methods was conceived in this framework with a methodologically experimental focus. It seeks to contribute new methods and tools to uncover, collect, and analyse qualitative data on audience experiences, being open to non-traditional ways of engaging with the audience. The final stage of the project included securing a continuing conversation between Danish theatres.

**Approach/type of support:** Mainly financial aid

**Achievements:** The project succeeded in getting access to new information on audiences and building stronger knowledge on audiences within the Royal Danish Theatre. It also brought a better method of research and evaluation to the Royal Danish Theatre. Additionally, it certainly has provided inspiration and created discussion within the field of performing arts on this topic.



**Challenges:** Access to documentation is certainly a necessary tool for this type of research and evaluation, but it was not always easy as certain information is usually only accessible in larger institutions.

Website and/or relevant links: <https://asuitcaseofmethods.com/>

## Compagnia di San Paolo, OPEN

**Keywords:** Audience Development and Engagement / Professional Development

**Geographical area:** North-West Italy

**Duration of the initiative:** 3 years (2015 - 2018)

**Total budget/resources involved:** €2 million

**Grantees and target beneficiaries:** Associations, cultural institutions, citizens, local authorities

**Short description:** OPEN aims to develop cultural demand as an issue of cultural innovation; help cultural operators to become more audience oriented; and contribute to advocacy on audience development.

**Origin and aims:** Since 2015 Compagnia has been working on audience development with a general strategy, called OPEN, recognised as a pilot action in audience engagement in the North-West of Italy. The work done so far identified experimental projects aimed at expanding and diversifying the cultural audience through various forms of active involvement and spread the model with medium/small cultural associations<sup>7</sup> starting from project support. The next step was to work with organised cultural institutions<sup>8</sup>, spreading methods of change with other activities such as: organising an ad hoc work day for the sector, creating a magazine, and making Compagnia a hub of competences in policies, including setting up a working group with a regional cultural stakeholder.

**Approach/type of support:** Call for proposal and grants; providing workshop and training courses for cultural operators; foundation operated programme

**Achievements:** The project has succeeded in spreading a more audience-oriented approach in the local cultural system, and has created a habit of sharing good practices. It has also resulted in a stronger role for Compagnia di San Paolo as a valuable stakeholder on this topic.

**Challenges:** Trying to work at the same time with small associations and big cultural institutions was challenging. There were also some difficulties in recognising audience development as a specific skill, and in involving stakeholders in the project.

Website and/or relevant links: <http://www.compagniadisanpaolo.it/ita/Aree-istituzionali/Innovazione-culturale/Partecipazione-e-Inclusione-Culturale/Open-Magazine>

## European Cultural Foundation, Tandem Cultural Exchange

**Keywords:** Network Building and Collaborations / Professional Development

**Geographical area:** EU 28, MENA region, Turkey, Eastern Europe, Western Balkans

**Duration of the initiative:** From 2011

**Total budget/resources involved:** €1 - 1,4 million per year (ref. 2016, 2017)

**Grantees and target beneficiaries:** Grantees are organisations and individuals from within the geographic focus. Target groups: cultural "change-makers", leaders of independent cultural organisations, CSOs, representatives of public cultural institutions, local cultural and social entrepreneurs.

<sup>7</sup> 31 winners in the Open call in 2015 and 2016, with a spending commitment of over €1 million.

<sup>8</sup> (e.g. Teatro Stabile in Genoa, Fondazione Teatro Ragazzi e Giovani, Teatro Piemonte Europa, Giovine Orchestra Genovese).

**Short description:** The Tandem Cultural Exchange programme was launched in 2011 to enable new cultural collaborations between cultural managers and to develop their first cross-border projects.

**Origin and aims:** The project aims to strengthen civil society in Europe; it contributes to intercultural dialogue and awareness, trust building and individuals' skills to engage in international cultural collaboration projects in arts, culture, community work as well as for broader societal causes. The programme has several "geographic" strands: focusing exchanges between Europe and Ukraine, Turkey, and the MENA region. Tandem is co-developed with MitOst Foundation and delivered together with MitOst and the European Cultural Foundation's local partners<sup>9</sup>.

**Approach/type of support:** Professional development; "match-making", grants/matching funding; network and community development, international mobility, placements.

**Achievements:** Since 2011, Tandem has brought together more than 400 independent cultural organisations and supported the professional development of over 320 cultural managers coming from more than 160 cities and 35 countries in Europe and the MENA region. It has built up "tandem" collaborative projects across borders; developed new international cohorts of cultural managers and operators capable of working internationally, engaging in local communities, and developing, managing and fundraising for their projects; and connected and engaged international communities of practice which transcended easily across sectors and borders. New cultural projects and initiatives were prototyped and tested into practice.

**Challenges:** Key challenges included: the need to accommodate the broader profile of the beneficiaries and the diversity of cultures, individual skills & attitudes in a newly established group; manage expectations of that broader group in a process that should lead to one choice in the common "market place"; and define the communication message in order to reach out better and "recruit" better participants. It has proved to be difficult to evaluate the impact on final beneficiaries (in local communities).

**Replicability:** The Tandem programme framework has proved its replicability since its first years. The different editions use the overall programme framework and methods, and are further adapted and co-developed in collaboration with the local partners, in order to respond to the needs in the different countries and regions. Tandem Moldova & Ukraine (2011-2013) worked as a prototype for the next editions - for the same region, as well as for Tandem Turkey, Tandem Shaml, Tandem EUROpe etc.

**Website and/or relevant links:** <http://www.tandemforculture.org/>

## Fondation Alta Mane Genève, You Create Project

**Keywords:** Research / Multidisciplinary Arts / Social Inclusion

**Geographical area:** Iraq and Egypt

**Duration of the initiative:** 2 years (2017 - 2019)

**Total budget/resources involved:** 458,390 CHF (over 2 years)

**Grantees and target beneficiaries:** Grantee: Fondation Terre des hommes Lausanne. Target beneficiaries: Approximately 1000 children and youth (aged 15-25) from IDPs Camps in Kirkuk Governorate (Iraq); 1000 children and youth from refugee, migrant and vulnerable Egyptian communities; 300 local professionals to act as focal points in the replication of the arts-based methodology.

**Short description:** The project "You Create" intends to design and implement a new methodology based on child and youth-led artistic activities, to support their psychosocial well-being and protection

<sup>9</sup> Anadolu Kultur (Istanbul) for Tandem Turkey and Al Mawred Al Thaqafi – Culture Resource (Beirut) for Tandem Shaml (Arab Mediterranean). Tandem former beneficiaries/participants are also encouraged to become Tandem partner or local implementers. It teams up with European Cultural Capital - Leeuwarden Fryslan 2018 and Rijeka 2020. The programme is built on continued funding partnerships with: Stiftung Mercator; Robert Bosch Stiftung; German Federal Foreign Office; British Council; Fonds voor Cultuurparticipatie; Stichting Doen; Mimeta; Fondazione Cariplo and Stavros Niarchos Foundation.

in migration and adversity settings. In such a situation, art has proved to be an extremely efficient tool for helping children and youth to recover from psychosocial distress caused by rapidly changing environments, to help them to express emotions around stress and trauma experienced and empower their ability to cope and to be resilient.

**Origin and aims:** The foundation decided to back this project because it firmly aligns with its belief that arts have an unparalleled ability to foster youth empowerment and be a vector of social change. In addition, the project responds to the strategic renewal of Alta Mane modalities of interventions intended to back initiatives with “larger bottom-line impact” and aiming to disseminate and replicate best practices.

**Approach/type of support:** Financial support grants; interaction and synergies among partners; promotion of innovative best practices; and awareness raising actions.

**Achievements:** The project is ongoing. So far, Alta Mane support allowed the project to finalise the draft of the youth-led arts-based methodology (The Art Kit) with participatory monitoring and evaluation activities embedded; to enrich the methodology; to finalise a recommendation report with promising practices and tools for the design, implementation, and evaluation of child and youth-led artistic activities; to complete the youth training process in Egypt and Iraq on the developed methodology; and to implement youth-led projects in both countries.

**Challenges:** The biggest challenge is to reach financial sustainability to replicate the high quality of the activities conducted so far and to disseminate the new methodology so as to guarantee the sustainability of the project in the long-term. Also, it is very challenging/difficult to sensitise and convince other donors to take part in and contribute actively to the project.

**Replicability:** Terre des hommes, in collaboration with its academic partner in this project, the International Institute for Child Rights & Development (IICRD), will ensure the dissemination of the methodology through the special section “Empowering Children and Youth through Art” on the online platform *Childhub* to communicate around the project and spread the new methodology and the results obtained among NGOs, peer organisations, public institutions and stakeholders. The replicability of the project will be ensured through the community of practices, global online events and the online training on Participatory Action Research (intended for professionals worldwide to implement the methodology in their respective projects), which will be developed shortly.

**Website and/or relevant links:** <https://tdh.ch> ; <http://www.iicrd.org/>; <https://childhub.org/en/art>

## **Fondation de France, L'action Nouveaux commanditaires (The New Patrons programme)**

**Keywords:** Contemporary Art / Cultural Participation / Multidisciplinary Arts

**Geographical area:** Europe

**Duration of the initiative:** For 25 years

**Total budget/resources involved:** €1.7 million (per year for more than 10 years)

**Grantees and target beneficiaries:** The main beneficiaries are the citizens commissioning the art work, and, indirectly, civil society benefiting from it. Also, contemporary artists from any artistic discipline and nationality.

**Short description:** The *Nouveaux commanditaires* programme allows citizens facing societal or local issues to share their concerns with contemporary artists by commissioning a piece of art.

**Origin and aims:** Twenty years ago, Fondation de France decided to implement the artist François Hers's ambitious plan to put into practice the “Nouveaux commanditaires Protocol” as a new way to democratise the arts. The project follows a precise protocol: Citizens showing interest in having a piece of art for the community are also responsible for commissioning it from the artists. The

encounters between regular citizens and artists are made possible through a mediator<sup>10</sup> whose work is essential as they are key players for the democratisation and cultural development of the territory. The “protocol” also enables politicians and sponsors to become aware of the initiative and contribute to its implementation. As it is an art commission made by the public itself, citizens can give their opinion on the different projects proposed and actively take part in the choice of the artist. To implement such a shift of perspective, Fondation de France decided to take a long-term action, not only in France, but also in other European countries.

**Approach/type of support:** Fondation de France funds the fee for the mediator for each project, the study of the artists, and co-funds the final artwork. It also intervenes in the communication of the projects, organises European mediators seminars, and conducts study trips to visit the projects and to meet the patrons. It helps with the administrative aspects of contracts with artists.

**Achievements:** One of the lessons learned from this initiative is that people far from the art world can be engaged in a collective project through this specific protocol of artistic commission.

**Challenges:** Initially art experts were very suspicious about this protocol as they did not believe that citizens could be artists’ interlocutors. For the foundation, the challenges were to design and promote this activity for more than 20 years and to propose it as a model. Another challenge was to enable the patrons to take action and work together with the accredited mediators on site.

**Replicability:** For a few years the foundation started to replicate this initiative in the scientific world. One of the main differences is the figure of the mediator who is usually a science researcher who responds to citizens’ commissions. A key condition is to have a very precise protocol, to have expert people (mediator, artists) and to be ready to fail. The project in the art field is already replicated in other countries.<sup>11</sup>

**Website and/or relevant links:** [www.nouveauxcommanditaires.eu](http://www.nouveauxcommanditaires.eu)

## **Fondazione Alta Mane Italia, MaTeMu youth aggregation centre**

**Keywords:** Multidisciplinary Arts / Social Inclusion

**Geographical area:** Rome, Italy

**Duration of the initiative:** 6 years (from 2013)

**Total budget/resources involved:** About €70,000 per year

**Grantees and target beneficiaries:** Grantee: the NGO “CIES”. Target beneficiaries: approximately 80 vulnerable youths between the ages of 11 and 25 who frequent the youth aggregation centre MaTeMù.

**Short description:** MaTeMù is a youth centre located in a neighbourhood of Rome where migrants from all over the world get together. It’s a laboratory for ideas and initiatives where young people from various cultures and origins can spend their free time experimenting with their creativity in a place where differences are seen as valuable and stimuli for the exploration of new opportunities. The project offers various artistic workshops (e.g. urban dance, music, voice, Stepping Rap, Poetry Slam & Improv, etc.).

**Origin and aims:** Alta Mane Italia foundation supports projects aimed at improving the living or health conditions of people, particularly children and youth, in situations of extreme social exclusion or psychophysical suffering, by using artistic experience to foster their recovery and inclusion. The MaTeMu project embodies the foundation’s belief that a strong synergy exists between the artistic experience and the social reintegration of young immigrants experiencing severe marginalisation. Through art they find the strength to react to situations of extreme hardship, allowing experiences that

<sup>10</sup> A mediator is an art historian who knows contemporary art and is also capable of speaking with people typically distant from the art world.

<sup>11</sup> Germany, supported by the KulturStiftungdes Bundes.

are difficult to put into words to be expressed and communicated. This can open up a channel of communication and exchange with other people that in some situations is strongly compromised.

**Approach/type of support:** Financial support (grants both for human resources necessary to run the workshops and for the impact evaluation that is currently taking place) and non-financial support (capacity building and exchange of experiences among partner organisations). Also, dissemination through research and awareness raising.

**Achievements:** The goals of the project are to promote the inclusion and social integration of immigrant children and adolescents and the facilitation of intercultural dialogue by means of high-quality music workshops. Indeed, over time, the project has enabled a process of socialisation which has resulted in the creation of a group called “Matemusik Band”, where both immigrant and local youths play together. Through the project, the foundation has noticed an improvement in the inclusion of marginalised young people as well as the gradual ascension of the operators towards real artistic excellence. Moreover, the skills of the operators working with these young people improved, mainly due to the national and international exchanges that Alta Mane Italia foundation has organised for the art educators of its grantees, which have led to high professionalism. Also, thanks to the performances resulting from the project, there is a greater awareness in the Italian public of the role of art for inclusion and integration of young people in situations of social hardship.

**Challenges:** The primary challenge is sustainability, particularly self-sustainability. In order for MaTeMu to be sustainable it should be supported by local institutions, for example as concerns a place to undertake artistic activities. This locale could be recognised as a real cultural centre/seat for artistic residencies and a place for cultural and intercultural dialogue. It also needs resources from funders operating in the very niche sector of “Youngsters, Art and Disadvantage,” as well as from the public, which has been coming in increasing numbers to see the various performances.

**Replicability:** An essential element to replicate the project is involving extremely professional educators as well as artists for working with the vulnerable youth; moreover, it is necessary to be aware that art is a very powerful tool for social inclusion and integration and not just a means of entertaining children and adolescents.

**Website and/or relevant links:** <https://www.cies.it/matem>

## **Fondazione Banca del Monte di Lucca, Restoration of Santa Maria dei Servi**

**Keywords:** Capital Infrastructure / Cultural Heritage / Preservation /

**Geographical area:** Lucca, Italy

**Duration of the initiative:** 9 years (2001 - 2010)

**Total budget/resources involved:** €1.5 million

**Grantees and target beneficiaries:** Cultural and amateur associations that work to promote arts and culture.

**Short description:** Santa Maria dei Servi is an historical church that Fondazione Banca del Monte di Lucca has renovated and brought back to life.

**Origin and aims:** Thanks to the renovation financed by the foundation, the church has been reopened after years of abandonment, risking the loss of a unique church in the city much loved by its citizens. Once reopened it has become a new space for important cultural activities such as concerts, art exhibitions, and performances organised by amateur associations who were suffering from the lack of available spaces in the city.

**Approach/type of support:** The foundation “adopted” the church in agreement with the Curia (official owner) in order to directly follow all the restoration phases that have affected both the building and the art works.



**Achievements:** A portion of the historic centre is now popular again, and it has been saved from the risk of degradation. This helped to maintain the city's artistic and architectural heritage. Associations now have additional spaces available to organise cultural events. Employment rates have increased as the foundation has supported the work of a cooperative employing disadvantaged people.

**Challenges:** Being the first major intervention of this kind for the foundation, they learned a lot about how to manage large and complex projects. They had to work closely and continuously with the relevant authorities and learn the rules, the timing, the procedures and the bureaucracy needed for an artistic restoration. They also had to closely follow the restorers.

**Replicability:** This was the biggest restoration project of the foundation; over the years it has been restoring paintings or sculptures locally, as preserving cultural heritage is one of its priorities.

**Website and/or relevant links:**

<http://www.fondazionebmlucca.it/attivita/propri/p1cultural/chiesadeiservi.html>

## **Fondazione Cariplo, Call for Proposals "Cultural Participation"**

**Keywords:** Audience Development and Engagement / Cultural Participation / Multidisciplinary Arts

**Geographical area:** Italy, Lombardy Region

**Duration of the initiative:** 4 years, 2014 - 2017 (first edition<sup>12</sup>) and 2018

**Total budget/resources involved:** €2 million (in 2018)

**Grantees and target beneficiaries:** Grantees are cultural organisations/institutions. Target beneficiaries are the general public, artists, cultural entrepreneurs/managers, and young people.

**Short description:** The call for proposal "Cultural Participation" was launched to address the issue of audience development and collaboration among cultural organisations.

**Origin and aims:** The call for proposals has the main aim of reaching and attracting new cultural audiences. Cultural organisations were asked to submit project proposals including innovative actions oriented to ensure, on a medium-term basis, a more active participation of audiences in arts and culture creation and production.

**Approach/type of support:** Grants awarded through a call for proposal, and capacity-building initiatives.

**Achievements:** The resources allocated through this call for proposals allowed cultural organisations to develop initiatives with a longer timeframe (medium run). This has also resulted in an enhancement of the cultural offer, improved sustainability of cultural organisations, more collaboration among cultural operators, and increased participation/awareness of citizens of the cultural offer.

**Challenges:** Prior to the first edition of the call for proposals, another call, aimed at fostering audience development, had been launched but with poor results. The challenge was in persuading cultural organisations to open a dialogue with the public. To overcome this, in the current call for proposals organisations are asked to allocate a specific amount of resources to actions aimed at experimenting with innovative ways of engaging the public. From the foundation's side, an area for improvement could be giving more visibility to the most successful initiatives.

**Replicability:** A key element to take into account to replicate the initiative would be to ensure grantees have both sufficient financial resources and the willingness from local cultural organisations to experiment with innovative ways of audience engagement.

**Website:** [http://www.fondazione cariplo.it/static/upload/fc/fc\\_arte\\_partecipazione\\_culturale.pdf](http://www.fondazione cariplo.it/static/upload/fc/fc_arte_partecipazione_culturale.pdf)

<sup>12</sup> 137 projects have been funded (€ 13,300,000) in the first edition 2014-2017

## Fondazione CRT, Officine Grandi Riparazioni

**Keywords:** Capital and Infrastructure / Multidisciplinary Arts

**Geographical area:** Italy, Piemonte Region

**Duration of the initiative:** From September 2017 onwards

**Total budget/resources involved:** €100 million

**Grantees and target beneficiaries:** The general public

**Short description:** An industrial area converted into a place that brings two souls together: artistic research, and technology research. The goal is that the OGR becomes an ecosystem for the development and growth of the cultural, social and economic capital of the territory, with a programme designed to speak to the largest and most heterogeneous pool of people.

**Origin and aims:** OGR aims to be a place where the experimentation of new design can be integrated with activities for the public - a place to stimulate the development and growth of the cultural, social and economic capital of the territory. Specifically, the OGR has the aim of creating activities in the fields of design, cultural production and communication in performing arts, music, literature, contemporary art, and creativity with the further aim of empowerment and social inclusion through cultural activity. It also has the objective of promoting scientific and technological research, to become a point of attraction for national and international interest in the scientific and technological fields.

**Approach/type of support:** The OGR is an instrumental body of Fondazione CRT and was supported financially with a grant and non-financially through support from the offices of Fondazione CRT.

**Achievements:** Fondazione CRT purchased the area and completely redeveloped it: This is the foundation's largest direct investment in a single project. In 2017, the former space<sup>13</sup> was reborn as a space for ideas, creativity and innovation<sup>14</sup>. The result is an ecosystem for the development and growth of the cultural, social and economic capital of the territory connecting talents, best practices and international excellence.

**Challenges:** The creation of an interdisciplinary space is full of challenges, especially with the need to find ways for the activities and disciplines to nest together.

**Replicability:** As a unique interdisciplinary project in Europe, a similar collaborative approach would be necessary for its replicability. Alongside this, a suitable location would be needed as well as the availability of other local actors to take part in and contribute actively in the project.

**Website and/or relevant links:** <http://www.oqrtorino.it/>

## Fondazione Monte dei Paschi di Siena, Fondazione Accademia Musicale Chigiana

**Keywords:** Music / Performing Arts / Professional Development

**Geographical area:** Siena, Italy with worldwide activities

**Duration of the initiative:** From 2004 to (at least) 2019

**Total budget/resources involved:** €950,000 (ref. 2016)

**Grantees and target beneficiaries:** Young music students, local communities, local development actors, teachers and musicians

**Short description:** Fondazione Accademia Musicale Chigiana is a historical academy which operates in the music sector providing high level training courses and organising concerts and festivals.

<sup>13</sup> An industrial site dedicated to repairing trains.

<sup>14</sup> Two weeks of free events were organised for its opening, where world-renowned artists were invited Including William Kentridge, Arturo Herrera, The Chemical Brothers, and Giorgio Moroder.



**Origin and aims:** Historically the initiative is linked to Siena, its bank and the figure of the patron Conte Chigi Saracini. Since 2004 Fondazione Monte dei Paschi di Siena has decided to develop a specific project of its own focused on the Accademia Musicale Chigiana in order to support the excellence of its activities, to invest in youth music training and promote music within the community.

**Approach/type of support:** The foundation has provided financial support and non-financial support with activities in the following areas: governance and corporate affairs, project management, communication, strategic advisory, and capacity building.

**Achievements:** The foundation is currently working to reach sustainability of the initiative. For this reason, they have expanded Chigiana's activities worldwide, keeping the budget at the expected levels and involving new organisations.

**Challenges:** The main challenge for the project is to reach financial sustainability keeping the high quality of the activities. The topic of sustainability of cultural entities is crucial as a general challenge.

**Replicability:** The peculiarity of the Chigiana project does not allow for replicating the project in other contexts. Furthermore, attention to the progressive sustainability of the project is a key element of the initiative.

**Website and/or relevant links:** <http://www.chigiana.it/>

## **Fundação Calouste Gulbenkian, TANDEM - Tools and new approaches for people with disabilities exploring museums**

**Keywords:** Cultural Participation / Museums / Professional Development

**Geographical area:** Belgium, Spain, Norway, Italy, Estonia, Portugal, Germany<sup>15</sup>

**Duration of the initiative:** 36 months up to 31-08-2019

**Total budget/resources involved:** €208,000

**Approach:** Cooperation between different actors through a European project (Erasmus+) for innovation and exchange of good practices. Calouste Gulbenkian Foundation is responsible for the project's evaluation.

**Grantees and target beneficiaries:** Cultural organisations and their staff, general public of the organisations involved in the project.

**Short description:** The project aims to improve the competences of museum staff to develop and run inclusive and innovative educational programmes for people with and without disabilities.

**Origin and aims:** The project aims at empowering museums' staff by sharing expertise on methods, tools and approaches for the specific sub-target group of people with disabilities, obtaining key competencies in understanding the problems of inclusivity in education and creatively dealing with diverse groups. It also aimed to better understand specific needs of each group of learners and to share good practices, and to innovate museum services and accessibility in order to make museums more enjoyable for people with and without disabilities. It was meant to stimulate more people with disabilities to participate in the development of programmes, to gain experience through an international project and to improve their social, civic and intercultural competences.

**Achievements:** The project is ongoing. The expectation is that through the project, the museums become open, inclusive and innovative educational organisations. Their staff will have an increased knowledge and expertise about adult learning methodologies. The participants will increase their self-esteem and their ability to express feelings and creativity as they actively contribute to the

<sup>15</sup> The European partnerships built to implement the project included: Calouste Gulbenkian Foundation, Mu.ZEE (mu-zee-um Oostende), Fundación Siglo para el Turismo y las Artes en Castilla y León; Museene i Sør-Trøndelag AS; Istituto per i Beni Artistici Culturali e Naturali della Regione Emilia Romagna; Eesti Meremuuseum; Stiftung Berliner Mauer - Gedenkstätte Berliner Mauer und Erinnerungsstätte Notaufnahmelager Marienfelde.

development of the programmes. The wider public will be more interested in visiting the museums and using the educational services.

**Challenges:** The biggest challenge is to work together with a large number of different organisations from different countries and to agree on the same objective.

**Replicability:** The results of TANDEM project will be shared with stakeholders and experts from the fields of museum education and inclusive education, and other specialists in the field.

**Website and/or relevant links:** [https://www.facebook.com/groups/KA2TANDEM/?ref=br\\_rs](https://www.facebook.com/groups/KA2TANDEM/?ref=br_rs)

## **Fundação Oriente, Museu do Oriente**

**Keywords:** Capital and Infrastructure / Cultural Heritage / Museum

**Geographical area:** Lisbon, Portugal

**Duration of the initiative:** From 2008 onwards

**Total budget/resources involved:** €2.8 million (for 2017)

**Grantees and target beneficiaries:** All kinds of public/audiences, artists, intellectuals, researchers.

**Short description:** Museu do Oriente is a Portuguese museum of Asian Art and Portuguese Presence in Asia.

**Origin and aims:** The foundation decided to create Museu do Oriente since its mission is to promote cultural interchange between Portugal and Asia and because for many years, it has gathered a significant collection of classical and traditional arts objects. Through this museum, the foundation seeks to achieve a shared knowledge of Asian and Portuguese arts and culture.

**Approach/type of support:** The foundation started operating the museum after buying an old empty building once used as a warehouse for fish: The building was completely renovated with a modern architectural project and the facilities of a modern cultural centre were installed.

**Achievements:** The museum is a permanent space dedicated to cultural interchange and is a cultural centre that runs a huge programme of activities, such as exhibitions (permanent, medium term and temporary), educational services, a documentation centre, conferences, courses and workshops, and performing arts events. It is one of the most well-known cultural institutions in Portugal, with many thousands of visitors a year, and has a good reputation abroad due to its frequent cooperation with museums from all over the world.

**Challenges:** The main challenge was starting with limited experience for our cultural programmes. The foundation finally managed to establish a secure and interested audience for its cultural programmes. It also managed to attract all kinds of experts in the different fields of Asian Culture and Traditions to cooperate in its programmes. Through doing this and based on their past experience as a grant-giving foundation they have learned and engaged with philanthropy.

**Replicability:** Implementing a similar project requires years of preparation, adequate funding and good governance.

**Website and/or relevant links:** [www.museudooriente.pt](http://www.museudooriente.pt)

## **Fundación Princesa de Asturias, Toma la Palabra ("Taking the Floor")**

**Keywords:** Audience Engagement and Development / Multidisciplinary Arts

**Geographical area:** Principality of Asturias, Spain

**Duration of the initiative:** Since 2015

**Grantees and target beneficiaries:** Schools and students (in the Principality of Asturias)

**Short description:** Cultural programme for schools.

**Origin and aims:** Since 2015 the Princess of Asturias Foundation (FPA) has reviewed its approach to schools and students. "Taking the Floor" is a cultural programme for schools aimed at bringing to the classrooms the backgrounds of the laureates of each edition of the Princess of Asturias Awards, in several categories. As a grand finale, the programme aims to reunite the awardees with the students that have been engaging with the laureate's work in the weeks before their arrival in Asturias.

**Approach/type of support:** Foundation operated programme

**Achievements:** Through this project, the foundation has succeeded in getting new generations to connect with what is happening in the world and their own surroundings. The foundation has provided numerous students with the opportunity to meet its Awards' laureates: These are typically artists, intellectuals, and individuals who are changing the world where we live in and whose work improves people's lives. This opportunity should be instructive for the students and inspiring for their future personal and professional choices.

**Challenges:** The main challenges popped up in the phase of designing the initiative: defining the target audience, what to do, trying to be innovative, etc. Although every year brings new challenges, the foundation tries to be open and flexible and adjust to possible issues as they arise.

**Replicability:** According to the foundation, one of the most important key conditions is identifying a group of those interested in the laureate's work. This would allow the replication of the initiative at all levels and create all kinds of encounters between the laureates and a general audience that can be familiar (or not) with their work: students, scientists, faculty professors, artists, and sportsmen, among others.

**Website and/or relevant links:** [https://www.youtube.com/watch?v=K7yD567\\_fhs](https://www.youtube.com/watch?v=K7yD567_fhs);  
<http://www.fpa.es/recursos/doc/semana-de-los-premios/2017/programa-cultural-toma-la-palabra-2017.pdf>

## **Kultura Nova Foundation, Approaches to Participatory Governance of Cultural Institutions**

**Keywords:** Cultural Participation / Multidisciplinary Arts / Public Awareness / Research

**Geographical area:** Croatia and Europe

**Duration of the initiative:** 2 years (March 2016 - March 2018)

**Total budget/resources involved:** Approx. €150,000

**Grantees and target beneficiaries:** National and local policy representatives and decision makers; representatives of civil society organisations from the field of contemporary arts and culture; creative industries; cultural entrepreneurs; participants from the local community; international experts in cultural policy and city development; and representatives of European examples of participatory governance models.

**Short description:** The project focuses on the existing and emerging models of innovative cultural institutions which are arising from sharing creative spaces based on the principles of participatory governance.

**Origin and aims:** The foundation's initiative presented examples of public spaces in Europe (and elsewhere) that work as shared cultural resources and common goods, based on horizontal structure, peer-to-peer relationships and shared responsibilities of various stakeholders. These examples address the importance of participatory governance of shared creative spaces as well as their relevance in increasing social inclusion and cultural democracy on local levels. Though inventive in the local context, they have not been fully affirmed, developed and promoted by current policies and theories. This shows a need for applied research in exploring participatory governance practices that can be used as an inspiration and foundation for future sustainability of culture. According to the foundation, in order to understand the meaning and role of participatory governance in culture it is

important to explore the changes in the socio-political context and cultural and social role of innovative institutions, as well as active involvement of relevant stakeholders in planning, decision-making, implementation, monitoring and evaluation of policies and programming of innovative institutions.

**Approach/type of support:** Research of participatory governance models and institutional frameworks; knowledge sharing and capacity building; series of coaching sessions for policy and decision makers; capacity building workshops for local communities; intensive knowledge sharing for civil and creative sectors; producing and publishing Policy Notes on Participatory Governance in Culture (Trends and Practices in Croatia); international and interdisciplinary conference "Participatory Governance in Culture: Exploring Practices, Theories and Policies. Do It Together".

**Achievements:** Through the project the foundation succeeded in analysing and providing knowledge on examples of participatory governance in culture. It has critically juxtaposed the emerging initiatives of participatory governance in culture with the dominant meanings and roles of cultural governance. It has contributed to the promotion of holistic cultural democracy and cultural diversity, in the sense of increasing social inclusion of local communities, fostering democratic participation and promoting the participatory governance principle as a sustainable model.

**Challenges:** The biggest challenge was to create links with the representatives of local and regional authorities as well as local communities, and to build trust between all involved stakeholders.

**Replicability:** Key elements for replication projects are having a coordinator of all activities and sufficient funds.

Website and/or relevant links: <http://participatory-governance-in-culture.net/>  
<http://conference.participatory-governance-in-culture.net/>

## "la Caixa" Banking Foundation, Participatory Concerts

**Keywords:** Audience Engagement and Development / Performing Arts

**Geographical area:** All over Spain

**Duration of the initiative:** Since 1995

**Total budget/resources involved:** €1.2 million per year

**Grantees and target beneficiaries:** Local choirs, individual members of choirs, orchestras, choral trainers, and new audiences.

**Short description:** The project aims to give the opportunity for amateur choral singers to perform classical highlights<sup>16</sup> at a professional level with leading orchestras, conductors and soloists.

**Origin and aims:** Initially the idea was to import *The Messiah*, performed yearly at the London Royal Albert Hall, as a tradition to be implemented in Spain. The first step was to produce a high level choral concert by inviting highly recognised professional musicians to join the amateur voices and to offer the participants the space for rehearsals (almost 60 hours) prior to the concert. The objective was to share the joy of music by giving people the once-in-a-lifetime opportunity to participate in a project at a professional level. Since the first edition, the result has always been outstanding both for the singers and for the audience.

**Approach/type of support:** Foundation operated programme.

**Achievements:** The project succeeded in promoting local choral harmony, and enhancing music and amateur practice. Additionally, it raised the musical ability level of choral singers in the local communities as they had the chance to perform in a professional concert hall.

**Challenges:** Some of the challenges faced were the mixing of local choirs in the same production; to standardise the project in order to make it scalable; and to balance the number of male and female

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<sup>16</sup> Such as *The Messiah*

voices. It was also challenging to deal with individual requests, and it was difficult for the participants to sing in a foreign language (in English).

**Replicability:** The project is quite expensive if done at an artistic excellence level. It is essential for its success that this is understood by the professional staff of the musical institutions and the media (especially critics).

**Website:** <https://obrasociallacaixa.org/es/cultura/musica/conciertos-participativos>

## **Paul Hamlyn Foundation, Our Museum: Communities and Museums as Active Partners**

**Keywords:** Cultural Participation / Museums / Network Building and Collaborations

**Geographical area:** UK

**Duration of the initiative:** 10 years (2008 - 2018)

**Total budget/resources involved:** €2.4 million

**Grantees and target beneficiaries:** 9 museums across the UK and their visitors and staff

**Short description:** Our Museums is a project for museums and galleries working in active partnership with their communities. It intends to: support and develop museums and galleries to place community needs, values, aspirations and active collaboration at the core of their work; involve communities and individuals in core decision-making processes and to implement the decisions taken; ensure that museums and galleries play an effective role in developing community skills through volunteering, training, apprenticeships etc.; and share exemplary new models with the broader museum sector.

**Origin and aims:** The initiative is the culmination of a consultation process started in 2008 with market research company LUCID and a research phase led by Dr Bernadette Lynch. Her report <sup>17</sup> concluded that the funding invested in recent years in public engagement and participation in the UK's museums and galleries has not succeeded in shifting the work from the margins to the core of many of these organisations. The foundation believes that there is now an opportunity to bring this type of work into the mainstream and focus strongly on longer-term impact and solutions, rather than continue to relegate participation to the margins. Our Museum offers support for organisations to manage significant structural change, rather than short-term project funding, so that participatory work becomes core, embedded, sustainable and less at risk of being marginalised when specific funding streams run out. Our Museum is a collaborative and reflective learning process through which institutions and communities share their experiences and learn from each other as critical friends.

**Approach/type of support:** Grant funding, evaluation, advocacy, training/development support and resources, sharing events and platforms.

**Achievements:** So far, a change has been noticed in the practice of the museums that took part. The programme has embedded the learning more widely in the sector via a training programme for mid-tier museum professionals run in partnership with the Museums Association. There has also been some influence on the policy agenda. Reports and evaluation have been produced and are widely available and quoted in reviews and discussions.

**Challenges:** The structure for the initiative proved to be very complex. The initiative was launched as recession hit the UK, which made the operating environment difficult for some. Two museums did not complete the programme.

**Replicability:** There has to be a will with governance as well as senior management to allow for organisational change as this approach is not about delivering an education/outreach project - It is about embedding a different way of doing things.

**Website:** <http://ourmuseum.org.uk>

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<sup>17</sup> The report is summarised in Paul Hamlyn's publication "Whose cake is it anyway?"



## Sabancı Foundation, Short Film Competition

**Keywords:** Professional Development / Public Awareness / Visual Arts

**Geographical area:** Turkey

**Duration of the initiative:** June - January

**Total budget/resources involved:** €485,000

**Grantees and target beneficiaries:** General public and artists, including filmmakers at the early stage of their careers.

**Short description:** Sabancı Foundation organises the Short Film Competition in order to support addressing social issues through art.

**Origin and aims:** Supporting a great number of projects with the understanding that social development is possible through unleashing individuals' potential and sharing inspiring stories with society, Sabancı Foundation organises the Short Film Competition in order to support addressing social issues through filmmaking. The aim of the Sabancı Foundation Short Film Competition is raising awareness about social issues by making use of the creative perspective of the cinema and its power of influence.

**Approach/type of support:** Financial as well as non-financial support is provided by the organisation. Prize/awards as well as trainings are provided to filmmakers for their professional development.

**Achievements:** During the first two years, 600 applications were received, 30 filmmakers were shortlisted and workshops were carried out for their professional development. The winning movies reached an audience of 100,000 people.

**Challenges:** The festival was created in 2016, and the operational process during the establishment, as well as finding appropriate jury members and opinion leaders to involve was challenging. However collaborating with a company that works in the sector and was able to support the foundation helped in this phase. Another difficulty was selecting films among the many qualified applications received. While reorganising the Short Film Competition, the foundation plans to make some operational improvements in order to tackle these challenges.

**Replicability:** Human resources, sufficient funding and growing interest from filmmakers are the key elements for the replicability of this project. Its continuity is very important, as by addressing social issues through cinema the project raises awareness in the society, while also supporting the professional development of filmmakers.

**Website and/or relevant links:** <http://www.kisafilmuzunetki.org/en/content/11/home-page>

## The Vehbi Koç Foundation, Istanbul Biennial

**Keywords:** Network Building and Collaboration / Visual Arts

**Geographical area:** Istanbul based but includes international artists and organisations

**Duration of the initiative:** 2006 - 2026 (foreseen), biennial

**Total budget/resources involved:** €5 million for 20 years

**Grantees and target beneficiaries:** Artists, art institutions and art professionals, students, universities, teachers, general audience

**Short description:** The Istanbul Foundation for Culture and Arts (İKSİV) has been organising the Istanbul Biennial since 1987. The biennial aims to create a meeting point in Istanbul in the field of visual arts between artists from diverse cultures and the audience. The fourteen biennials İKSİV has organised up to now have enabled the formation of an international cultural network between local and international art circles, artists, curators and art critics by bringing together new trends in contemporary art every two years.

**Origin and aims:** Istanbul Biennial plays an important role in the promotion of contemporary artists not only from Turkey but from a number of different countries in the international arena. It gives the opportunity to follow developments and discussions in the art world; and it offers a complementary educational programme for students and viewers of art through the exhibitions, as well as through the panel discussions that are simultaneously translated. Conferences and workshops are also organised within the scope of the exhibitions. The foundation is committed to supporting this initiative for the long term and ensuring that it is accessible for all for free.

**Approach/type of support:** Grants, education/training, advocacy

**Achievements:** Each year the Biennial attracts an exponentially larger number of audiences from various communities, both national and international. It has turned Istanbul into a centre for contemporary art and has attracted international media attention. It has enriched the artistic and cultural flora of the country. Thanks to Biennial, all other cultural institution in the city benefit from the atmosphere: Indeed, the events provide financial and cultural gains to all.

**Challenges:** The programme that the foundation developed for public school teachers did not work out very well. The teachers participated in the two-day workshops, but due to lack of commitment, most of them did not complete the second part, which was bringing their classes to the biennials. This is something that the foundation intends to tackle more to make younger generations attend the Biennial.

**Replicability:** Key elements for its replicability are human resources, professionals from the arts and culture field, and sufficient funding.

**Website and/or relevant links:** <http://biennial.iksv.org/en>

## Wellcome Trust, Wellcome Collection

**Keywords:** Capital and Infrastructure / Museum / Public Awareness / Visual Arts

**Geographical area:** London/online

**Duration of the initiative:** 2007 onwards

**Total budget/resources involved:** €17 million/year<sup>18</sup>

**Short description:** Wellcome Collection is a venue dedicated to challenging the way we feel about health and medicine.

**Origin and aims:** Inspired by the collections assembled by Henry Wellcome, the Wellcome Trust encourages new ways of thinking about health by connecting science, medicine, life and art. Wellcome Collection is a free museum and library exploring health and humanity. Its goals are: seeking out and preserving different perspectives through its collections and research; creating opportunities for people to think deeply about the connections between science, medicine, life and art; and making thought-provoking content that encourages everyone to reflect on what it means to be healthy and human.

**Approach/type of support:** Foundation operated programme

**Achievements:** Today, Wellcome Collection is a firmly established venue and brand on the competitive London cultural scene, with a loyal core audience (25% of visitors stating they visited five times or more), young by the standards of most venues in its peer group. Much of what has come out of Wellcome Collection, and its ways of working, is acknowledged among professional peers as having pushed the boundaries of established practice in ways which have been forward looking and have found followers among the larger, established institutions within its peer group (as well as newcomers on the London cultural scene). This has also made Wellcome Collection a highly desirable place to work, drawing consistently large numbers of highly qualified candidates to apply for job openings.

<sup>18</sup> 41.488.000 euros original capital budget 2007, followed by 21.355.000 euros refurbishment budget 2015



**Challenges:** The need for ongoing growth of audiences has generated a level of activity which now places significant focus and pressure on delivery. There is a need to reflect on scale of activity, growth (and its desirability) in relation to the level of resources required to support this; and to achieve a sound balance between delivering on the one hand, and research & development on the other. This is key for Wellcome Collection to continue to pursue an agenda of experimentation and innovation going forward.

**Replicability:** There would need to be significant investment to replicate Wellcome Collection outside London.

**Website and/or relevant links:** <https://wellcomecollection.org/>

## Additional projects

### Cultiva, Children in the City: A magazine for children about art, culture and sport

**Keywords:** Cultural Participation / Multidisciplinary Arts

**Where:** Norway, Kristiansand

**When:** From 2001

**How:** Financial support (Start up support and a smaller amount for operating costs)

**Total budget/resources involved:** €32,000 (the rest is financed by advertising)

**What:** Children in the City is a free cultural magazine in Kristiansand municipality. Parents (and grandparents) can find inspiration to embark on new experiences with their children. The aim of the initiative is to increase the demand for art and culture among children and parents. Children in the City magazines are distributed to the children's families in Kristiansand via all kindergartens and schools. The idea of Children in the City started from a need expressed by parents to have a tool helping them to plan cultural activities together with their children. Before the launch of the magazine this information was only available in the daily press on the same day or even the day after the activities had taken place. The idea behind the new magazine was therefore to provide a new way to read about exciting cultural activity opportunities in advance and be able to plan accordingly.

Read more at: <http://www.barnibyen.no/kristiansand/>

### The Finnish Cultural Foundation, ART TESTERS

**Keywords:** Audience Engagement and Development / Cultural Participation

**Where:** Finland

**When:** An initiative extending three school years (2016 - 2020)

**How:** Financial support for school pupils' art visits and the development of a proprietary online feedback tool for smartphones.

**Total budget/resources involved:** Around €24 million of which around €1.2 million will be covered by the Swedish Cultural Foundation in Finland.

**What:** Art Testers initiative will take three classes of all Finnish eighth-graders to two pre-arranged art visits. One will take place in their own province and the other in the Helsinki region. The foundations will pay for the travel and tickets. Including the teachers, the campaign will reach almost 200,000 individuals. In addition to the visits, the participants will be provided with a playful online evaluating tool which they can use to give instant feedback about the experience.

The aim of the initiative is to provide young people with an opportunity to experience art, and more specifically, art to which many would not otherwise have access to. In addition, the feedback tool gives the general public as well as the art institutions a real time view of the tastes of the future audiences.

The Art Testers initiative is bilingual and offered in both the official languages, Finnish and Swedish. It is implemented in cooperation with the Association of Finnish Children's Cultural Centres.

Read more: <https://taidetestaajat.fi/?artType=overall>

## The Finnish Cultural Foundation, Art2

Keywords: Audience Engagement and Development / Multidisciplinary Arts

Where: Finland

When: Every 2 years

How: Financial Support around €600,000 - €700,000 per application period

What: The purpose of the Art2 grant of the Finnish Cultural Foundation is to help bring high-quality art productions to a wider audience. This grant is targeted for art institutions and other registered associations and is meant to help find ways for artistically first-rate productions to reach larger audiences - or to find ways by which the artistic quality of these productions may be improved.

Read more: <http://www.skr.fi/en/grants>

## Fondation BNP Paribas, Dream Up

Keywords: Social Inclusion / Talent Development

Where: Europe, America, Asia, Africa

When: 2015 - 2018

How: Financial support of €600,000 per year

What: Following the success of the pilot phase "Smart Start", the BNP Paribas Foundation decided to make this educational programme the flagship of its international Social Inclusion policy, extending it to 26 countries all over the world under the name "Dream Up". This arts-based education programme aims to enable more than 30,000 youngsters all over the world to receive training and practice over three school years in disciplines such as music, dance, theatre, circus arts, the plastic arts, photography and video-making. The main objectives of the programme are: to promote equality of opportunity; to offer young people the chance to learn – or further develop their skills in – an artistic discipline; and also to encourage BNP Paribas staff to get involved in the projects on a volunteer basis. To be eligible for a Dream Up grant, a project must be designed to benefit children or teenagers, 5 to 18 years old, who come from an underprivileged background, live with a specific handicap or are failing in their schooling, and must be running in a town or neighbourhood close to a BNP Paribas Group establishment so as to give local staff the opportunity to get involved in the project activities.

Read more at: <http://www.bnpparibas.com/en/news/press-release/bnp-paribas-launches-dream-international-education-programme-designed-enable-3000>

Video: <https://www.youtube.com/watch?v=rdFJ7Mwo69I>

## Fondation Chanel, Museum Week

Keywords: Cultural Participation / Public Awareness

Where: International

When: Since 2017

How: Strategic and financial support for project development

What: Museum Week is an international online event celebrating and showcasing 5000 cultural institutions' initiatives over 7 days, with 7 themes and 7 hashtags in 120 countries. It provides an opportunity for art galleries, libraries, archival institutions and science centres worldwide to share and discuss their passions with the public on social networks, using hashtags dedicated to the event. In its previous edition, the initiative generated significant awareness regarding the issue of women in the arts through a worldwide digital campaign. Indeed, the idea behind the project was to have the

general public and participants (museums, cultural institutions) thinking about the role of women in the arts.

Read more at: <http://museum-week.org/>

## **Fondazione Cassa di Risparmio di Alessandria, Structural recovery of Teatro Marengo**

Keywords: Capital and Infrastructure / Cultural Heritage / Preservation

Where: Italy, Novi Ligure

When: Since 2004 for 15 years

How: Financial support of €2.5 million

**What:** In 2004, together with the Municipality of Novi Ligure, Fondazione Cassa di Risparmio di Alessandria created the "Romualdo Marengo" Theater Foundation to implement and manage the structural and operational recovery of the historic theatre. Through this project, the foundation aims to give back the historic and artistic value of the nineteenth-century Theatre to its community. Once renovated, the theatre will be used for larger artistic events such as theatrical performances, operas, and concerts, but also for more regular events such as screenings, meetings, dance and acting classes, cultural initiatives, and exhibitions. Indeed, the theatre's connection with its community is found in its roots, as the idea was born in 1836 by a group of citizens on a project by the architect Giuseppe Becchi. Inaugurated in 1839, it was then ceded to the Municipality of Novi in 1866 and continued its activity until 1947 when a fire destroyed the stage facilities.

Read more at: <http://www.fondazioneteatromarengo.it/>

## **Fondazione Cassa di Risparmio di Cuneo, Call for proposal - Open Museum**

Keywords: Audience Engagement and Development / Museums / Professional Development

Where: Italy, Province of Cuneo

When: 3 years (2015 - 2018)

How: Financial support of €150,000 per year plus education/training

**What:** Through the Open Museum call for proposal (Bando Musei Aperti), the foundation gives its support to projects aiming to expand the audience of local museums and other artistic initiatives. The support given is also for the improvement of cultural institutions' communication systems. The foundation launched the call for proposal after completing research conducted in partnership with Centro Studi Ebla-Santagata to study the current situation of local museums in the area. The main objective of this work was to understand how the foundation could help museums to develop new strategies and tools to engage new audiences.

Read more at: <http://www.fondazioneccrc.it/index.php/arte-attivita-e-beni-culturali/bando-musei-aperti>

## **Fundación Maria Cristina Masaveu Peterson, Miraradas de Asturias**

Keywords: Capital and Infrastructure / Visual Arts

Where: Spain, Portugal, New York

When: Annual exhibition, ongoing since 2013

**How:** Financial support, advocacy, production (photo and exhibition) €1.5 million

**What:** “Mirada de Asturias” (Glances of Asturias) is a photo exhibition supported and implemented by the María Cristina Masaveu Peterson Foundation. With total respect for the creative freedom of the photographer, the foundation has supported this long-term initiative that promotes, through patronage, the creation of a fund of unpublished work. This work is inspired by Asturias and its people, and is captured through the lenses of prestigious photographers.

Read more at: <http://www.fundacioncristinamasaveu.com/portfolio/proyecto-tipo-con-miradas-de-asturias/>

## **King Baudouin Foundation, Irène Heidebroek Fund**

**Keywords:** Cultural Heritage / Cultural Participation

**Where:** Belgium

**When:** Annual call for project

**How:** Financial support of €15,000 per year

**What:** The annual call for projects aims to raise the interest in Belgian history and culture among young people aged 12 to 18 years by encouraging them to visit museums and other cultural venues. This call is part of the broader activities of the foundation: Indeed, the King Baudouin Foundation puts great effort into conserving and protecting Belgium’s heritage. Through its Heritage Fund, the foundation acquires masterpieces and testimonies, promotes them and makes them accessible to the general public. A number of individual funds, set up by patrons, are also active in the heritage field and these help them to achieve their objectives.

Read more at: <https://www.patrimoine-frb.be/>

## **Kone Foundation, Saari Residence for artists and researchers**

**Keywords:** Multidisciplinary Arts / Professional Development

**Where:** Finland, Southwestern Finland

**When:** Ongoing since 2008

**How:** Financial support of €230,000 per year in grants and about €1 million for maintenance of the residency.

**What:** The Saari Residence, maintained by Kone Foundation, is a residence located in Mynämäki, Southwest Finland, for artists of all disciplines and nationalities. The Saari Residence offers artists and researchers an excellent opportunity to focus undisturbed on creative work in the scenic surroundings of a rural manor house. It also provides opportunities for interaction with other residents, and the possibility for multidisciplinary work.

Read more at: <https://koneensaatio.fi/en/saari-residence/presentation/>

## **Körber Foundation, The Art of Music Education**

**Keywords:** Performing Arts / Professional Development

**Where:** Germany, Hamburg

**When:** Every 2 years since 2008

**How:** Financial support, advocacy, planning and design of the conferences, cooperation with Elbphilharmonie Hamburg.

**What:** The Art of Music Education is a series of international symposia on the future of concert halls. In cooperation with the Hamburg Elbphilharmonie and accompanied by the European Concert Hall Organization, the conferences in the KörberForum have established themselves as a central discussion forum on education issues in the European music industry, and they act to trigger debates on the role of concert institutions in our society. The event works as a platform for international exchange of experiences in this area, and aims to strengthen the role of music education in concert institutions.

Read more: [www.music-education.hamburg](http://www.music-education.hamburg)

## **Lutfia Rabbani Foundation, Musicians without Borders**

**Keywords:** Performing Arts / Professional Development

**Where:** The Netherlands

**When:** Since 2015

**How:** Scholarships for participating in training and exchange

**What:** The foundation decided to support Musicians without Borders because of its belief that music can create connections between people. In order to use music as a tool for peacebuilding and reconciliation in war-torn regions, Musicians without Borders provides a training programme for highly skilled musicians. These musicians then in turn organise and deliver community music workshops and activities for children and adults in their own and other communities. Given its focus in the Arab World, the foundation gave support to Musicians without Borders specifically for the training of Palestinian musician Halimeh Alsarabteh.

Read more at: <https://rabbanifoundation.org/using-music-as-a-peacebuilding-tool/>

Videos: <https://www.youtube.com/watch?v=nLgLAyMXpzi>;  
<https://www.youtube.com/watch?v=4fooVnIWxC8>

## **Nordea-Fonden, Sangglad (The singing kindergarten)**

**Keywords:** Cultural Participation / Performing Arts

**Where:** Denmark

**When:** 3 years with possible extension

**How:** Financial support (grant) of €5 million, communications support, network facilitation

**What:** A nationwide initiative to develop kindergartens who use singing and rhythm activities as a fundamental tool in their pedagogic efforts. The initiative was launched in order to implement one of the main strategic efforts of the foundation: Creative Childhood. Through this project, the foundation intends to test the concept of “singing kindergarten” and measure its impact.

Read more at: [www.sangenshus.dk](http://www.sangenshus.dk)

## **Nordea-Fonden, Aros Public**

**Keywords:** Cultural Participation / Visual Arts

**Where:** Denmark, Aarhus

**When:** 2015 - 2018

**How:** Financial support of €3,600,000 but also general counselling regarding project development and final application.

**What:** Aros Public is a space of 1,900 square metres for public engagement in the visual arts (digital stations, workshops, laboratories, atelier, salon, studios, etc.). The foundation wanted to help Aros engage a broader segment of the population than “the usual suspects” in the world of art and visual creativity, transmitting knowledge about art in new ways and exploring new ways of being an art museum in the 21st century.

Read more at: <https://www.aros.dk/aros-public/>

## **Sparebankstiftelsen DNB, På tå hev (One toe lift)**

**Keywords:** Audience Engagement and Development / Performing Arts / Talent Development

**Where:** Norway, Oslo

**When:** 2014 - 2019

**How:** Financial support (grant)

**Total budget/resources involved:** €667,000

**What:** “På tå hev” (One toe lift) is a project supported by Sparebankstiftelsen DNB for high schools in dancing. Step one of the project promotes dance art to a broad student group through 33 workshops with dance technique and the introduction of excerpts from the national ballet's repertoire. The purpose is to engage and develop young people's interest and understanding of contemporary dance. A second step is dedicated to further develop the creative and technical artistic skills of young people with a high level of dedication and exceptional talent in dance.

Read more: <https://operaen.no/Forestillinger/Arkiv/pa-ta-hev3/>;  
<https://www.sparebankstiftelsen.no/no/pa-ta-hev>

## **Vladimir Potanin Foundation, The Audience of Contemporary Art in Russia**

**Keywords:** Audience Engagement and Development / Contemporary Art / Public Awareness

**Where:** Russia (In the large cities of the Russian Federation)

**When:** 2017 - 2018

**How:** Financial support (grant)

**What:** The project team, which includes specialists in sociology, psychology, political science and cultural studies, had the goal of studying and drawing up portraits of regular and occasional visitors of contemporary art projects in Russia, as well as potential audience members. The aim of the project is to lead to a better understanding of contemporary art audiences in the large cities of the Russian Federation. It also intends to help cultural institutions to work more effectively with audiences and involve them in their activities.

Read more: <http://artauditoria.ru/>



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## About the EFC

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

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

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

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- **Enhance collaboration** by connecting people for inspiration and joint action
- **Advocate** for favourable policy and regulatory environments for philanthropy
- **Build a solid evidence base** through knowledge and intelligence
- **Raise the visibility** of philanthropy's value and impact

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

[www.efc.be](http://www.efc.be)

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

[www.efc.be/thematic\\_network/arts-and-culture](http://www.efc.be/thematic_network/arts-and-culture)

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

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