

# Arts and Culture at the Core of Philanthropy

Volume 2





# Arts and Culture at the Core of Philanthropy

Volume 2

PHILEA ARTS AND CULTURE NETWORK

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# FOREWORD



**By Geoff Mulgan, Professor of Collective Intelligence, Social Innovation and Public Policy, University College London**

This is a time of stress. Across Europe millions are struggling with crises both slow and fast. The long economic crisis that began in the late 2000s left many with stagnant incomes and fuelled political instability and populism. Then came the pandemic, the war and the cost-of-living crisis. And alongside all of these, the slow crisis of climate change that manifests each summer in record temperatures and forest fires.

As this survey shows, although the arts can't fix high energy prices or missiles raining down on innocent civilians, they are very much part of these struggles and transitions – helping people to make sense, to respond and to campaign.

Sometimes crisis can be invigorating for the arts. In the film “The Third Man”, the anti-hero Harry Lime, played by Orson Welles, famously remarks, “In Italy for 30 years under the Borgias, they had warfare, terror, murder, bloodshed. They produced Michelangelo, da Vinci, and the Renaissance. In Switzerland, they had brotherly love, 500 years of democracy and peace, and what did they produce? The cuckoo clock.”

This isn't quite true, of course: Many of the world's most admired artists come from enviably stable Germany, and choose to live in equally stable Switzerland. But there is a grain of truth. Crisis quickens the senses and in times of crisis, the ways that art echoes, challenges and opens up becomes even more vital, as does its role in helping societies to think in fresh ways about the future.

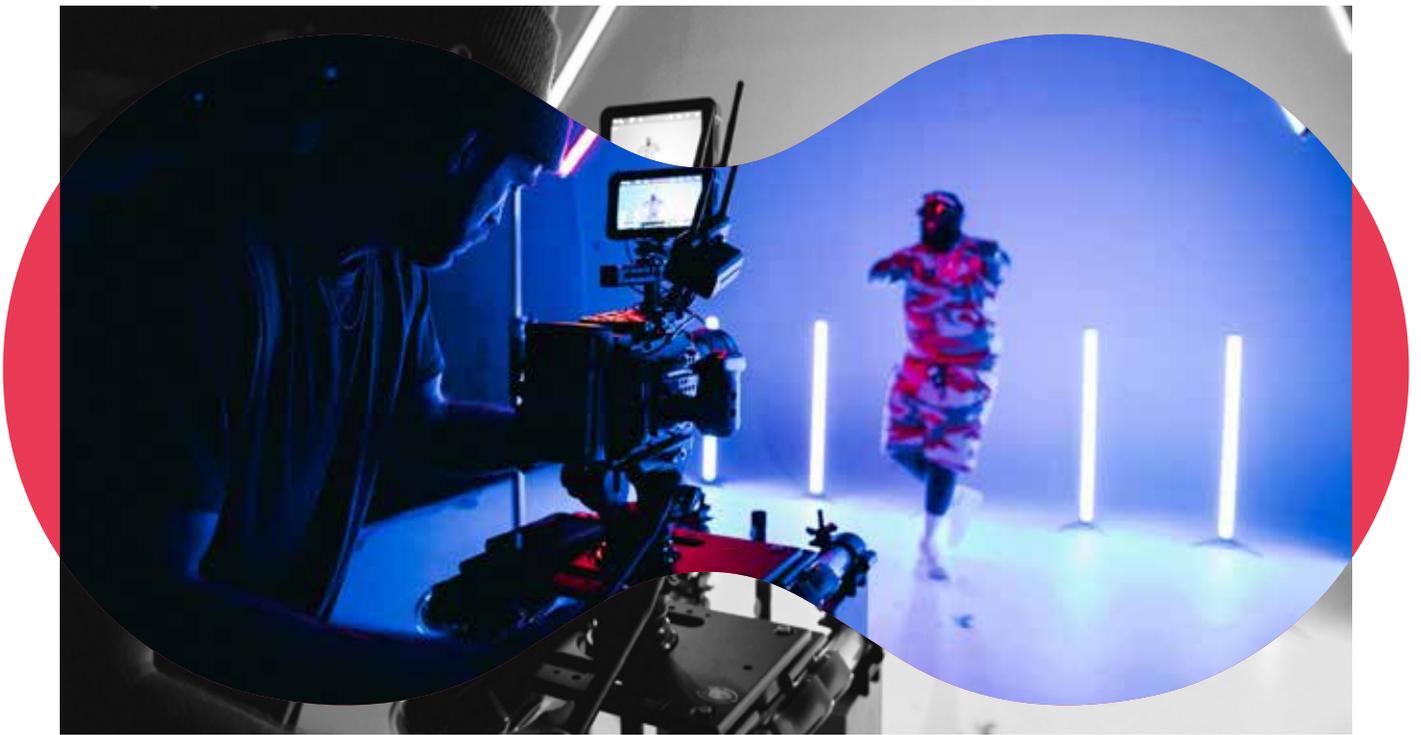
Today we need this kind of imagination more than ever. There are many signs that our horizons have shrunk. Most Europeans expect their children's lives to be worse than their own. We can easily picture ecological disaster or technological futures. But we struggle to picture how our societies might improve a generation or more from now.

*Philanthropy plays an indispensable role in providing freedom to experiment and to surprise. Business and government have to be more linear, more predictable.*

That's why we need the arts, not just to critique and bear witness but also to help us think and see in new ways – to reimagine care, or a transformed relationship with animals, or new ways of doing democracy.

Not that the arts should be banal optimists. In Europe there is good reason for pessimism. Brutal war has returned, jolting us out of complacency. In the past, artists showed that war was far less glorious and glamorous than governments pretended. From Goya's “The Disasters of War” to Picasso's “Guernica”, they bore witness to the horrors. Books like “War and Peace” portrayed the vast forces that shape human history. In the last year, the Oscar-winning “All Quiet on the Western Front” and Sergei Loznitsa's extraordinary films – “The Natural History of Destruction” and “Babyn Yar” – have played a similar role, brilliantly connecting history to today's dilemmas.

But these responses are never neat. And here I think is the essence of a European artistic sensibility. Many of the most striking works around us today show many perspectives, angles and layers. This is as true of Olga Tokarczuk's “Drive Your Plow Over the Bones of the Dead”, with its explorations of class, politics and our relationship with nature. Or Kaija Saariaho's opera “Innocence” about a school shooting (in which few of the protagonists turn out to be very



innocent) or Ruben Östlund's "Triangle of Sadness", in which he moves on from gender and art to class, but always with a twist. And it's there in the work of many artists dealing with the boundaries of art and AI, like Andreas Refsgaard's work using algorithms to assess whether people are trustworthy enough to be allowed to ask questions, or Marshmallow Laser Feast's work helping us to feel what it's like to be a tree.

Much about the war in Ukraine is straightforward – including in the eyes of the thousands of Russian artists, writers and filmmakers who have fled their country since February 2022. But much about the world doesn't fit neatly into the simplicities of black and white, good and evil, us and them. Art at its best saves us from being imprisoned by such simplicities, and this is something Europe has learned painfully over the centuries: the virtues of a pluralistic perspective, and finding the right balance between the view that there is only one truth and the equally misleading view that there are no truths.

The challenge of getting the balance right is visible in the fascinating arguments between an older generation of artists utterly convinced of the artist's sacred right to do or say whatever they want and, on the other side, a younger generation equally convinced that artists are not gods, and that they should be held to account just like anyone else.

Philanthropy plays an indispensable role in providing freedom to experiment and to surprise. Business and government have to be more linear, more predictable. And philanthropy in Europe has a particularly vital role to play when so many other parts of the world are closing in, as the continent becomes a haven of tolerance in a world ever more dominated by authoritarian nationalists who believe that theirs is the only truth. This is a time of stress. But art can help us get through it.

*That's why we need the arts, not just to critique and bear witness but also to help us think and see in new ways – to reimagine care, or a transformed relationship with animals, or new ways of doing democracy.*

# EXECUTIVE SUMMARY

*“Art evokes the mystery without which the world would not exist.”* — **René Magritte**

Considering the significant transformations in our societies since the first edition of this study was published five years ago, this research sheds light on the main characteristics of European philanthropy that supports the field of arts and culture, its recent shifts, and strategies towards the future.

Indeed, during the multiple crises that have unfolded in recent years, the arts and culture sector has been among the most damaged financially, and its structural fragilities have significantly deteriorated. At the same time, its essentiality for our existence became even more evident in the course of our world's reframing.

## Key findings

Throughout the report, the three most cited concerns by funders related to the future of the sector were around the financial distress due to recent inflation and the rise in the cost of living; the post-Covid crisis recovery; and the structural weakness of the cultural sector.

To address these challenges, key findings from this study revealed a philanthropic sector that is strongly

committed to resourcing artistic and cultural organisations to strengthen their resilience; has a cross-cutting and intersectional tendency in its work; and is clearly open to collaborative and participatory approaches. Foundations in this study highlight their strong care of and belief in the societal role and transformative power that arts and culture can unleash if rightly recognised and empowered. The following were the key findings of this study:



## European philanthropy is committed to resource and strengthen the resilience of the arts and culture sector strategically

→ On average, the budgets devoted to arts and culture by funders have remained at the same level as before the recent multiple crises.

→ Most funders participating in this study have dedicated staff for this area of work.

→ Almost 90% of responding organisations indicated that their organisations were not planning to decrease the budgets for arts and culture projects in the following year.

→ Funders are listening to their grantees and partners to understand how the cost-of-living crisis is affecting them and to consider solutions.

→ The largest portion of funders provide core support to their grantees and partners. Beyond financial support, they provide other types of assistance: In particular, organisational development is a crucial component of the means provided by foundations in this area.

→ Between 2018-2023, at least 20% of responding organisations have launched new strategies embedding new working models, increased flexibility, new priority areas, diversified philanthropic means, and renewed attention to sustainability. Funders have revised their philanthropic toolbox to be more strategic and to better respond to their partners' needs, and have adapted internal procedures and ways of functioning as a consequence.

## European philanthropic organisations in this area work across sectors and with a diversity of constituents

→ Cross-cutting and cross-sectorial work have been mentioned throughout the results of the survey, including in regards to the triple transition (social, environmental, digital). Half of respondents (51%) indicated having implemented internal changes or launched a new project/programme to address the issue of diversity, equity and inclusion. Almost half (49%) of responding organisations have incorporated specific actions to support the green transition. With the Covid-19 pandemic, foundations have accelerated their digital transformations and tested new formats for arts and culture to reach diversified audiences, in particular looking at aspects of accessibility (economic, sensorial, physical).

→ The ultimate recipients of the work of funders covered in this study vary from the general public to more specialised groups of individuals, with young people and children remaining among the primary constituents of foundations' work in arts and culture.

→ The answers of 38% of the respondents show a sensibility to intersectionality, whereby funders intentionally target specific groups affected by multiple forms of discrimination.

*Foundations in this study highlight their strong care of and belief in the societal role and transformative power that arts and culture can unleash if rightly recognised and empowered.*

## European philanthropy's work in arts and culture is participatory and collaborative

→ More than half of responding organisations (57%) involve either directly, indirectly or both directly and indirectly their primary constituents. This involvement happens in particular at the level of programming and implementation of projects and programmes, and in a minor percentage at the level of the governing structure and decision-making. The most common modality of participation for primary constituents involved in the work of responding organisations in this study is collaboration.

→ Beyond involving their primary constituents, foundations also collaborate with a variety of stakeholders, and in particular with cultural institutions, other foundations and associations.

# INTRODUCTION

## Arts, culture and philanthropy in Europe

This study aims to better understand how a group of foundations has changed in the five years since the first edition of this study was published; and what uncertainties, as well as opportunities, these organisations see ahead.

But first, before diving into the findings, we would like to set the scene by exploring what arts and culture mean to our societies, and what philanthropy's role has been, and should be, in these tumultuous times.

### **Arts and culture at the heart of Europe and at the core of European philanthropy**

#### **Essential to the health of our societies**

The arts and culture sector in Europe is a diverse and vibrant field, encompassing a wide range of creative industries, including performing arts, visual arts, cultural heritage, literature, the humanities, multi-disciplinary arts and more. Besides providing entertainment and enriching people's lives, the sector also plays an important role in shaping the social, economic, and political landscape of Europe.

According to a 2021 European Parliament study, "Culture is at the basis of the European Project: It brings our societies together and shapes their common future. Therefore, it carries an important intrinsic value.

It also contributes significantly to the economy, with 4.2% of the EU GDP."<sup>1</sup> As a matter of fact, the economic contribution of cultural and creative industries is greater than that of other sectors such as telecommunications, high tech, pharmaceuticals or the automotive industry.<sup>2</sup> According to the latest data collected by EUROSTAT, in 2021 there were 7.4 million people in cultural employment across the EU, accounting for 3.7% of total employment.<sup>3</sup>

The arts and culture sector in Europe is also a major driver of innovation and creativity, as well as a source of social cohesion. It is an essential vehicle for promoting cultural diversity, preserving cultural heritage, and fostering intercultural dialogue, and it brings innovative solutions in times of crisis.

More generally, it has a positive effect on citizens' health, as demonstrated by research conducted by the WHO Regional Office for Europe: "Arts can affect the social determinants of health, support child development, encourage health-promoting behaviours, help to prevent health issues, and support caregiving."<sup>4</sup>

The report "Culture For Health" re-confirms WHO's findings and states: "Arts and cultural activities are important in promoting the positive mental health and well-being of populations, both individually and at a collective level." The report has shown that "the interdisciplinarity, accessibility and personal approach that arts-based and cultural activities provide can have significant health benefits."<sup>5</sup>

Its beneficial effects became even more palpable during the Covid-19 crisis and global lockdowns where digital arts became a source of respite, self-care, personal development, social connection and imagination that helped societies in every part of the world to survive the isolation during those challenging times. For example, according to a survey commissioned by the Calouste Gulbenkian Foundation and conducted by the Institute of Social Sciences of the University of Lisbon,<sup>6</sup> respondents indicated having intensified their use of the internet in the cultural domain during the Covid-19 crisis, especially in the age segment of 15-24 years: 40% said they started watching more films and series; 21% said they read more books, newspapers and magazines online; and 16% began watching more music shows.

## One of the sectors hit hardest by the pandemic

Yet, the cultural and creative industries were among the most affected financially by the effects of the pandemic: In 2021, a background analysis conducted for the European Parliament CULT Committee stated that “Covid-19 accelerated pre-existing trends, including precariousness and inequity. Facing destitution, many professionals may leave the sector and thousands of institutions may close. With them, accumulated knowledge and skills would be permanently lost, and the cultural and creative ecosystem would be profoundly weakened. A solution to tackle this challenge includes strengthening the status of artists and cultural workers and, with it, the resilience of the sector.”<sup>7</sup>

The concern shared in the report was later reflected in the data collected by EUROSTAT showing that, as a result of the Covid-19 crisis, the total number of people employed in the arts and culture sector in the EU fell significantly from 2019 to 2020, by about 222,000, equivalent to 3% of total employment in the culture sector in Europe.<sup>8</sup> Recent research conducted for the Social Observatory of “la Caixa” Foundation<sup>9</sup> discovered that, in Spain alone, 28% of cultural workers considered abandoning their creative activity during the health crisis, in particular younger respondents aged under 35 years. Another study produced by Kultura Nova Foundation on civil society organisations working in contemporary culture and arts in Croatia<sup>10</sup> found that almost 44% of interviewees felt an existential threat due to the consequences of the crisis caused by the Covid-19 pandemic.

## Philanthropy pushing for more arts and culture in EU policy

The aforementioned analysis prepared for the CULT Committee served as background to a series of policy recommendations to address the poor conditions for workers and the weakened financial health of the sector, in clear contradiction with its contribution to the economy and well-being of societies globally, and as a foundational element of the European project specifically.

As Gijs de Vries, Visiting Senior Fellow at the European Institute of the London School of Economics and Political Science and former member of the European Cultural Foundation, puts it: “There are three main reasons why culture matters to Europe and why it should figure more prominently in EU policy. Culture matters intrinsically; it is central to a life worth living. Culture also matters as a central component of our societies and economies. Finally, culture matters existentially, as a principal but vulnerable dimension of our common identity as Europeans.”<sup>11</sup>

It is for these same reasons that in 2020 the European Cultural Foundation, together with Culture Action Europe and Europa Nostra, proposed the transversal framework “Cultural Deal for Europe”<sup>12</sup> to demonstrate the EU’s political commitment to place culture at the heart of the European project. European cultural organisations called on the EU to commit to a strategy to revitalise and reimagine Europe through culture. They proposed to devote at least 2% of the European Recovery and Resilience Funds to culture; to include culture in Europe’s implementation of the 2030 Sustainable Development Agenda; and to make sure that funding for culture is mainstreamed into all European programmes and actions.

They also brought out institutional philanthropy as a formative part of the Cultural Deal for Europe and recommended to find innovative ways of working together with the European philanthropic ecosystem to address emergencies faced by the cultural sector.

Indeed, as evidenced by this initiative, European philanthropy not only plays a crucial role in advocating for a stronger recognition of the value of arts and culture and for better conditions for artists and cultural workers, but it also deploys a multitude of other significant means – both financial and non-financial – to strengthen the sector. In fact, the field of arts and culture remains among the top funded areas by philanthropic organisations in the world<sup>13</sup> and in Europe.

To put the full European foundation sector into perspective, [Philea publishes regularly updated figures on the sector, including number of foundations, assets and expenditures.](#)

## Country portraits: A flavour of philanthropic funding for arts and culture

### Denmark

A study conducted by the Knowledge Centre for Danish Foundations analysed grants allocated to culture in 2020 by Danish foundations. The research shed light on, among other things, the size of their grants (grants and payments in million DKK and number of grants). As was the case for other countries in Europe and worldwide, 2020 was a difficult year for Danish cultural life. Despite the challenges, Danish foundations allocated DKK 2.5 billion (~ €325 million) for cultural purposes in 2020. The cultural sector thus continued to be one of the areas to which Danish foundations allocated the most resources. The funds for culture accounted for 13% of the foundations' total grants of DKK 19.6 billion in 2020 (~ €2.55 billion). While the foundations overall allocated less funding to culture in 2020 than in 2019, the large and very large foundations (measured by grant level) increased their funding for cultural purposes in 2020.

Around 61% of the funds for culture went to cultural heritage in 2020. Looking more broadly at who received the foundations' cultural grants in 2020, public institutions (such as museums) and civil society were the largest beneficiary groups.

[Analysis of cultural grants in 2020 in Denmark](#)

### Finland

In 2020, the members of the Association of Finnish Foundations and Funds granted €79 million to the field of arts and culture. According to the association, the share of private foundations supporting arts and culture has grown significantly in just over a decade. Among the different sub-fields, performing arts received the largest portion of support (€18 million), followed by music (€17 million), visual arts (€16 million) and literature (€11 million). In addition, foundations build up art

collections, maintain residencies in the creative industries and carry out their own art projects. It's interesting to note that they also have supported sectors receiving low public support, such as children's culture, circus, dance and photography.

[Foundation support in figures 2021 - Foundations and funds](#)

### Ireland

In 2023, Philanthropy Ireland reviewed approximately 50 initiatives supported in the Republic of Ireland and Northern Ireland that received total grant support of at least €2 million since 2018. The mapping exercise found that initiatives promoting arts and culture made up 4% of the total initiatives in the analysis. A significant number of projects supported in this context were nation-wide initiatives.

[Arts and culture review, Philanthropy Ireland](#)

### Italy

As reported in ACRI's 2021 report, the volume of grantmaking by Italian banking foundations in the arts and culture sector totalled €245.5 million in 2021, constituting almost 27% of their total grantmaking. To fully support the recovery and development of local communities during and after the Covid-19 emergency, Italian banking foundations played a catalytic role by stimulating synergies among multiple local public and private entities to help support the resilience and capabilities of local actors. They identified and supported projects in which new models of cultural participation were at the centre, enhancing the contribution of arts and culture initiatives to the well-being of people and the development of communities. Foundations' support to the arts and culture sector was mainly substantiated by fostering access

to cultural places and activities for all citizens, with particular attention to disadvantaged groups, and by supporting cultural innovation and the enhancement of tangible and intangible cultural assets in order to create a new model of economic and social development through integrated planning.

According to ACRI's data, between 2012 and 2021, the average annual disbursement for arts and culture by Italian banking foundations was approximately €258.7 million. This represented on average 27% of total annual expenditure, which amounted to more than €2 billion.

[ACRI annual report 2021](#)

### Spain

According to the latest data collected by the Spanish Association of Foundations, culture is among the top 5 areas of focus for foundations in Spain. In particular, for Spanish foundations of banking origin, arts and culture accounts for 22% of their total spending.

[Spanish Association of Foundations data on culture focus of foundations](#)

## The arts and philanthropy: A perspective from the Global South



By Mike Van Graan, playwright, and Coordinator,  
Sustaining Theatre and Dance (STAND) Foundation

The two key fault lines in the world today are inequality and culture: inequality with regard to who has economic, political, military and cultural power; and culture meaning the different value systems, world views, beliefs and ways in which individuals and communities make meaning and identity for themselves and in relation to others.

The arts are located within struggles both around inequality and for cultural hegemony, and thus may be both conveyors and reinforcers of dominant values and worldviews, or serve as vehicles to interrogate, challenge and offer alternatives to these.

The arts are thus not politically neutral nor are they simply an expression of the human rights to freedom of creative expression and participation in the cultural life of the community as per Article 27 of the Universal Declaration of Human Rights. Support for the arts is a fundamentally political act, in much the same way as philanthropy is not politically neutral, nor imbued with intrinsic good.

What are the values underpinning philanthropy? Whose interests does philanthropy serve? What are the hoops through which beneficiaries must jump in order to enjoy

the philanthropic largesse? Who determines philanthropic policies? How engaged are potential beneficiaries in the shaping of philanthropic policies and practices that may ultimately affect their impact and sustainability?

*Support for the arts is a fundamentally political act, in much the same way as philanthropy is not politically neutral, nor imbued with intrinsic good.*

Within the context of global inequalities, their weak economies, poor creative industry markets and limited public funding, Global South arts organisations and practitioners are often dependent upon funding and support from partners in the Global North. Embedded in such “partnerships” are unequal power relations that may manifest themselves in aesthetic choices that are made; in the selection of themes for the work; in where the work may be distributed; in whose language the work is made; and in who takes

– and is given – responsibility for the management of and reporting on funding for the work.

These power dynamics are reflected even within Global North contexts where the precarious, gig nature of the arts economy and the structural marginalisation of practitioners as independent contractors place them in vulnerable and weak positions in which their interests may be shaped largely by those upon whom they are dependent for their very survival, let alone their medium- to long-term sustainability. This often places arts practitioners and leaders of arts organisations in a defensive position, creating a victim mentality, pushing them into a silo, a “laager” where they believe the world is against them, that no one understands them, with history acting on them, rather than their being active agents in history.

It is against this background that the arts sector often accepts responsibility for pursuing and achieving ends foisted upon them by philanthropists in order to access the funding they need to survive, thereby agreeing to ambitious social justice, social cohesion, climate change mitigation and other – changing – goalposts that far more resourced and focused sectors are unable to achieve.

It is not that the arts should not be appropriated for human, social and economic development ends, but rather how the pursuit of such ends should be done based on partnerships of mutual understanding (between the arts sector and philanthropists) and an honest appraisal of possibilities, limitations and realisable goals given the nature of artistic practice and its location within a particular society.





The sustainability and impact of artistic practice are not only questions of particular projects or organisations, but more often than not, have to do with broader issues of policy, political conditions (e.g. repression), security concerns (that impact on the travel and thus the exercise of freedom of expression) and the like. While many philanthropists may seek to be associated with artistic practice that has high and positive visibility for their own images and for their respective funders, it may very well be support for the “unsexy” work of policy development, network building, research and advocacy to change the macro-conditions for the arts, that is most necessary in particular conditions or at particular times to secure the sustainability of the arts.

The vision and mission of philanthropic foundations may be constant, but their priorities and strategies often shift as changes occur in political, economic and security conditions.

This need – and even obligation – to stay relevant to history as it unfolds and even to contribute to its unfolding is understandable. Yet, against the background of “decolonisation” that has shaped much of the philanthropic discourse in the Global South recently, the question is HOW such shifts in priorities and strategies take place: Is it through internal workshops that lead to policy shifts, or is it done in consultation with actors in civil society, and in the arts sector, who ultimately must give concrete expression to these policy shifts? To what extent are beneficiaries and social actors empowered to impact on philanthropic policy, priorities and strategies?

The arts sector is not a homogeneous sector, and it is rarely united in its vision about the role of the arts within society. That is because the arts and their practitioners are themselves shaped by history, by material conditions, by education and training, by social aspiration and by the need to survive and sustain themselves.

It is in the recognition of the power and possibilities of philanthropy, the vulnerabilities and yet the potential of the arts, and a common commitment to humanity and wholeness in a broken world, that perhaps a mutually respectful and complementary vision and mutually supportive practice may emerge, with nuance and complexity, rather than a one-size-fits-all approach.

Our world certainly needs it right now.

## Supporting experimentation and mobilising institutions



By Valerie Pihet,  
independent researcher

In a time of shrinking pools of funding, the cultural and artistic world is facing a kind of standardisation as it chases after institutional support. In the face of this, philanthropic foundations must continue to support experimental projects that take risks, but also use their position and power to enhance the work of these projects by accompanying them, in the sense of making these projects matter to political authorities and prescribing institutions.

There are many artistic and cultural projects that go off the beaten track and experiment with other ways of doing things, and with articulations with other fields of knowledge, both scientific and secular. However, clearly they remain too much on the periphery of institutional activities, which explains why these projects are mainly carried out by associations and supported by philanthropic foundations.

For these projects to have an impact, they must encompass other institutional forms, go beyond the strict framework of their action and mobilise all the ecosystems concerned. But this is challenging: The art world is not always able to recognise and think about creations that have been produced outside its strict perimeter; the research world is not yet ready, in all cases, to integrate approaches that question its system of truth; and citizens, for their part, are sometimes suspicious of what is presented to them as “participation”, even though it is legitimate and necessary. Bridging these ecosystems is a role philanthropy can play.

Ensuring that the learnings from a project can be understood and shared with the respective communities of actors involved is a first step, which implies evaluation work,

but this cannot be reduced to justifying activities by listing them or proving the proper use of a budget. To quote the American philosopher John Dewey, evaluation requires a collective effort that includes a whole chain of actions: identifying the values and learning enabled by a project (valuing); judging the importance for each of the stake-

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holders and finding ways to enhance them (valorising); and, finally, monitoring the effects on the various publics concerned (evaluating). Dissemination and communication help to arouse the curiosity of larger communities, and therefore, in the long run, to mobilise these communities, but the effects are not immediately observable.

However, there are no conventions, and even less relevant evaluation mechanisms, when it comes to monitoring the effects of projects that involve heterogeneous actors. Project leaders are used to writing activity reports for the institutions to which they report, but are

ill-equipped to evaluate a project that involves other structures whose effects they cannot control. These difficulties reveal the importance of thinking about experimentation at a time of generalised evaluation. It is, in fact, very difficult to describe and explain an experiment even before its conditions of experimentation have been tested and proven: How to name methods that are in the process of being invented? How to experiment and at the same time respond to the constraints imposed by the disciplinary and professional fields involved? How to qualify the effects that we have only just begun to observe? To evaluate is above all to give value to what is important.

Finally, we must all get away from the danger of linearity in our ways of thinking and working: There are no ends in themselves, but ends in sight; no expected impacts, but impacts to be created; no methodologies to be followed, but narratives of paths taken to be created.

*This is an excerpt of a longer piece, which can be found online at [philea.eu](http://philea.eu)*

# ABOUT THE MAPPING AND THE PHILEA ARTS AND CULTURE NETWORK

## Philanthropy investing in arts and culture for public good



**By Dea Vidović**

Director, Kultura Nova Foundation; and Chair of Philea's Arts and Culture Network

Philea's Arts and Culture Network (ACN) was established in 2017 (within the former European Foundation Centre) by ten philanthropic organisations from six European countries.<sup>14</sup> One of the initial actions was releasing the first edition of the "Arts and Culture at the Core of Philanthropy" mapping in 2019. Since then, additional foundations<sup>15</sup> have joined the Steering Committee, and the network has been engaged in numerous activities that underscore the critical need for collaboration among arts and culture foundations.

In a rapidly changing world where arts and culture face unprecedented challenges, collaboration has become imperative for foundations seeking to create a meaningful and sustainable contribution to cultural development and society. ACN recognised that by working collectively, foundations could leverage their unique strengths, share insights, and pool resources to tackle complex issues that no single philanthropic institution can address alone. In light of the multiple crises that have impacted the world in the last few years, ACN is launching this new mapping edition, aiming to examine the effects

of the crisis on philanthropic institutions; identify negative impacts that may have been encountered in their grantmaking and non-monetary support; and highlight positive changes that drive flexible funding solutions forward.

The mapping initiative, encompassing a survey and comprehensive desk research, was conducted by Lucia Patuzzi, Philea's Senior Knowledge Development Manager, whose invaluable contribution was also instrumental in the first edition. The survey covered similar areas and questions as the first edition, aiming to gain comparative

insights between the two periods (2018/2019 and 2022/2023). However, it also included new and specific questions to explore current issues and challenges in culture and philanthropy.

This report presents the mapping initiative's findings, including quantitative data, some of which is comparable to the first edition. It also highlights numerous case studies and best practices that offer valuable insights into the diverse work of foundations in the arts and culture sector. These practices exemplify philanthropy's efforts in cross-cutting and cross-sectorial approaches



to address challenges faced by arts and culture and advocate for inclusivity, diversity, mindfulness, and sustainability in shaping a more equitable and sustainable future. This edition of the report is a valuable resource for further in-depth exploration of various philanthropy and cultural projects. Additionally, it provides insightful observations on the status of the arts among European foundations that invest in arts and culture, shedding light on the diversity of their practices. This diversity is evident in variations in size, investment funds, and operational contexts, which are influenced by different levels of philanthropic and public investments in the arts and culture sector.

This report highlights various questions, but two notable positive changes in philanthropy stand out. First, it reveals a significant shift in philanthropic institutions towards more collaborative approaches in cooperation with the cultural sector and local communities. Unlike earlier practices that only involved foundations' beneficiaries in the consultation phase, new ways of

working emphasise establishing collaborative processes with multiple levels of participation, recognising the importance of engaging stakeholders and communities in decision-making processes in arts and culture.

Additionally, the report underscores that one-fifth of the surveyed foundations now provide flexible funding, which is particularly crucial in the post-pandemic era with the cultural sector's increased precariousness. The foundations recognised the unstable working conditions as a critical challenge for the future sustainability of arts and culture. Flexible funding can help address this challenge by providing artists and cultural organisations with non-earmarked resources to navigate uncertain times and ensure their sustainability. After all, the fact that artists take significant risks in their innovative, creative, and research-driven artistic works requires changes in funding practices and a recalibration of funders' expectations. Recognising and supporting this risk-taking is crucial for breaking the cycle of scarcity that

many non-profits face and fostering a vibrant and dynamic arts and culture ecosystem.

The practices presented in this report can inspire other foundations, motivating them to adapt their funding programmes to better align with the needs of the cultural sector, the artistic world, and society. Finally, this mapping shows that foundations play an undeniable and vital role in supporting art and culture. Their flexibility in financing and provision of non-monetary support is pivotal for the sustainable operation of cultural institutions, art collectives and artists, expanding their impact on society. Therefore, under such conditions, art can harness innovations to address societal problems, amplify the voices of marginalised communities, and envision a more equitable world for all. Art is a public good that deserves to be preserved and invested in, and foundations make an immeasurable contribution towards this goal, as revealed by the precise and informative new edition of this mapping.

# RESPONDING ORGANISATIONS

## Vital statistics

This second edition of the survey on arts and culture funding in Europe saw the contribution of 64 responding organisations from 17 different countries.

**Figure 1**

Country of origin

**Number of organisations**

	Italy	<b>11</b>
	Switzerland	<b>9</b>
	Portugal	<b>7</b>
	Netherlands	<b>6</b>
	Spain	<b>6</b>
	France	<b>5</b>
	Denmark	<b>4</b>
	Finland	<b>4</b>
	Belgium	<b>2</b>
	Norway	<b>2</b>
	United Kingdom	<b>2</b>
	Austria	<b>1</b>
	Croatia	<b>1</b>
	Greece	<b>1</b>
	Ireland	<b>1</b>
	Luxembourg	<b>1</b>
	Turkey	<b>1</b>
	<b>Total</b>	<b>64</b>

### Total expenditure

In 2021, 58 responding organisations reported total expenditure figures, with a cumulative total expenditure of over €2 billion; and 55 organisations reported expenditure specifically for arts and culture, with a cumulative total of €478 million (see Figure 2). The range in this sample varies from small foundations with an annual budget of less than half a million euros, to some of the largest foundations in Europe, with annual budgets topping hundreds of millions of euros. Half of responding organisations (50%) have a total annual expenditure of less than €5 million, and 28% have annual expenditure of less than €2 million (see Figure 3). It is interesting to note that these ranges represent well the diversity of philanthropic organisations in Europe, a group which includes a myriad of small foundations as well as some of the largest foundations in the world. Indeed, an upcoming report by Philea (second half 2023)<sup>16</sup> shows that the average expenditure by foundations varies widely across Europe: For example, in France, the average charitable expenditure for public-benefit foundations in 2020 was about €16 million. In Norway, the comparable figure would be about €14,000.

**Figure 2**

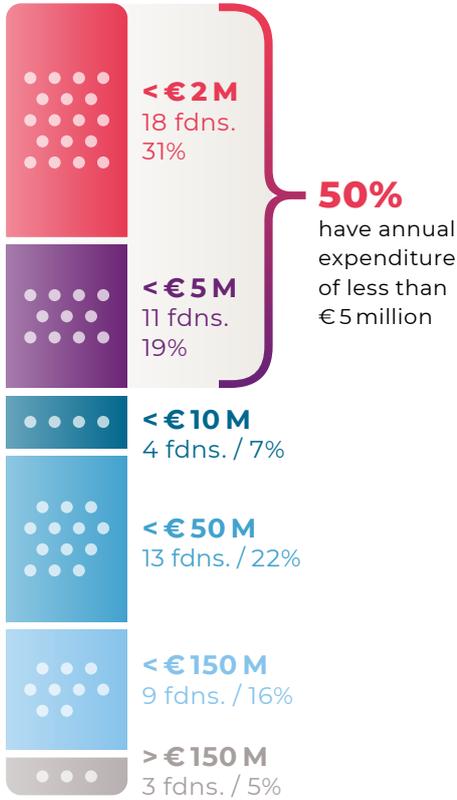
Total expenditure, and arts and culture expenditure



Total / Arts & culture	
Expenditure	<b>€2,000,814,169</b> <b>€477,698,092</b>
Average	<b>€34,496,796</b> <b>€8,685,420</b>
Median	<b>€5,050,000</b> <b>€1,979,714</b>

**Figure 3**

Foundations by range of total annual expenditure (58 foundations reporting)

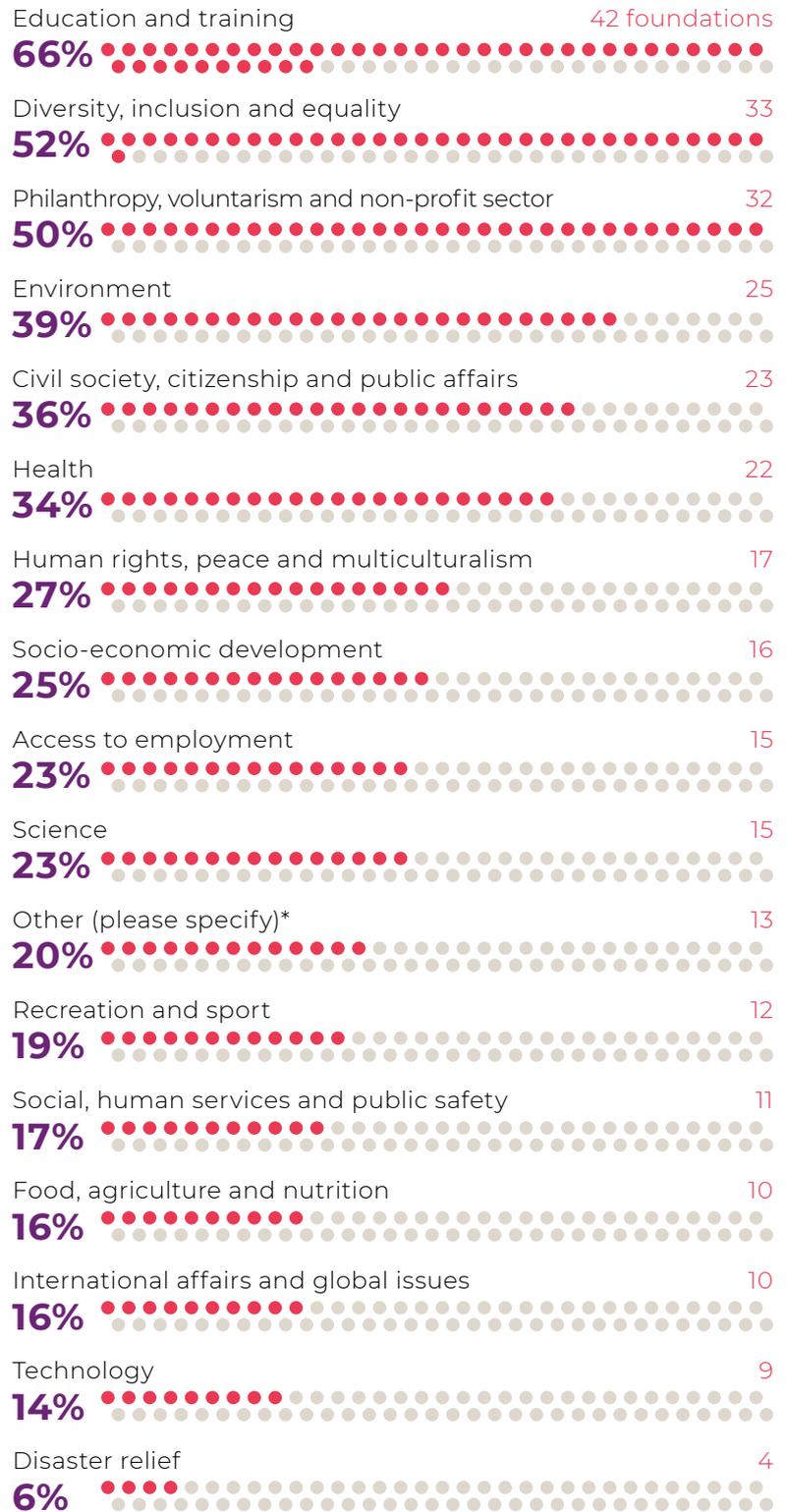


### Thematic areas

While the biggest foundations in this sample include several thematic areas other than arts and culture in their portfolios, smaller foundations seem to be more exclusively dedicated to arts and culture and, secondarily, education.<sup>17</sup>

**Figure 4**

Percentage of responding organisations involved in thematic areas other than arts and culture



\* Other: mental health and well-being; climate action; youth and children's rights; social inclusion and participation; interculturalism; digitalisation; migration; citizenship; partnerships; democracy; media & journalism.



Almost 90% of responding organisations indicated that they were not planning to decrease their budgets for arts and culture projects in the following year. For the 10% who foresaw a lower budget for arts and culture projects, this was due primarily to three reasons: a new strategy de-emphasising this area of work; increased funding in other areas (e.g. social, environmental) at the expense of the arts and culture portfolio; and impact of inflation on organisational costs leading to a reduction in funds available for grantmaking.

When asked about whether they had taken any action as a result of recent inflation, 43% of responding organisations said they were talking with their grantees and partners to understand how the cost-of-living crisis had impacted them and how to help.

Among those that indicated “other”, it is worth noting that a few mentioned that the best part of their funding was already unrestricted before the recent period of inflation. One foundation pointed out that their positive financial situation led them to increase their overall grantmaking budget and expand their circle of supported organisations. On the other hand, other foundations that typically raise a part of their own funds shared that they would need to concentrate more efforts on their fundraising strategies in order to overcome the impact of the current increase in operational costs for their organisation.

**Figure 7**

Expenditure plans

11% Yes 89% No

Is your organisation planning to decrease its expenditure for arts and culture next year?

*“Financial resilience in charities means having a strong financial foundation, cash reserves, an expansive and diversified revenue stream, and financial flexibility to be prepared to sustain themselves and their missions no matter the challenges ahead. Investing in long-term financial stability through multi-year, core grants as well as non-financial organisational development support is one of the strongest ways for going beyond short-term remedies and increasing charities’ readiness for what’s next.”*

Sevda Kilicalp, Head of Research and Knowledge Development, Philea

**Figure 8** — Response to inflation

We are talking to our grantees and partners about how inflation, increased energy prices, and rising needs are impacting on them to understand how we can help.	23	43%
We have increased our giving in line with inflation to take account of rising costs for our partners.	7	13%
We are switching to unrestricted funding or full cost recovery grants to help organisations better manage the impacts of inflation.	4	8%
Other responses	19	36%



**Suggested reading – “Data Dive into the Cost-of-Living”**

At the end of 2022, Philea produced a deep-dive report on the cost-of-living crisis to provide available research and statistics alongside insights from philanthropic actors. These findings were used to inform Philea members about the scale of the problem and the disparities in people’s situations, as well as provide examples of practical steps being taken by funders and their long-term considerations.

[“Data Dive into the Cost-of-Living”, Philea](#)

# FUNDING IN ARTS AND CULTURE

In this section, we zoom in on the work of responding organisations in the field of arts and culture specifically. In the survey, we asked a series of questions that aimed at compiling a detailed picture of how foundations approach this field: their target groups, sub-themes, geographic focus, typology of support provided, engagement opportunities and collaborations.

When we observe some meaningful changes between the findings in the first edition and the ones in this new volume, we include a like-for-like comparison among the 23 foundations that responded to both the survey in 2018 and the one in 2023.

## Primary constituents

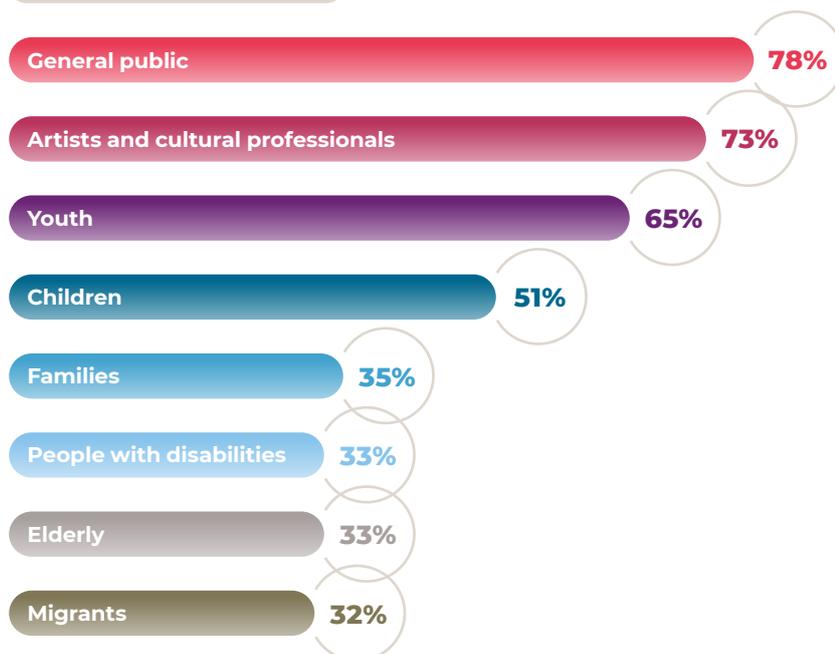
The final receivers of the work of funders covered in this study vary from the general public to more specialised groups of individuals, in some cases with funders adopting an intersectional approach. Young people and children remain among the primary constituents of foundations' work in this area.

For the 23 foundations responding both in 2018 and in 2023, we can observe some minor but meaningful changes: In particular, there seems to be a decrease in the focus on people with disabilities.

**Figure 9a**

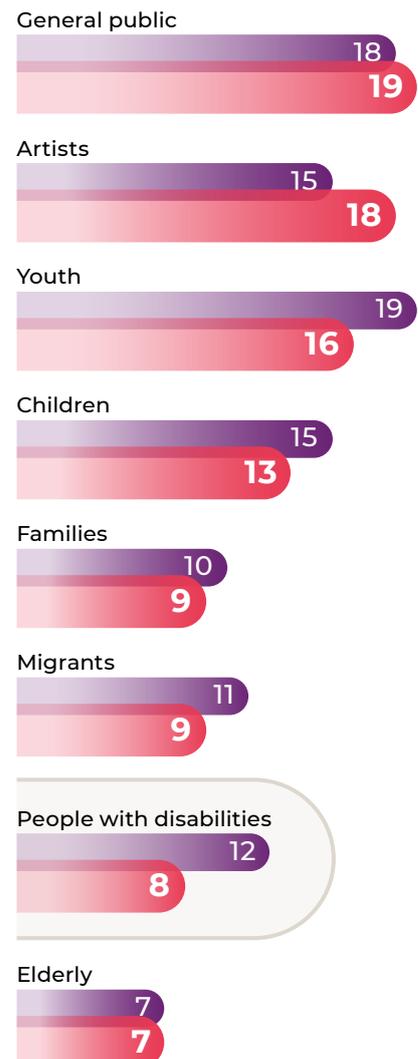
Primary constituents

*Other: teachers, educators, students, citizens, researchers, media professionals, marginalised groups, policymakers, inmates.*



**Figure 9b**

Like-for-like comparison, primary constituents: **2018 to 2023** (For the 23 foundations responding both in 2018 and in 2023)



## Disaggregated data

Almost half (49%) of the respondents indicated that they collect disaggregated data on the groups they aim to reach through their work, and a portion of them also monitor progress in this context. According to additional information they provided, monitoring of this aspect is done through analysis of qualitative feedback from the different groups, including surveys and case studies. One foundation is using the Net Promoter Score (NPS) system to monitor disaggregated data on the groups it targets in its work.

*“We support cultural practitioners around the globe, and we monitor and evaluate the impact of our support according to specific indicators from our Theory of Change. We have information on: disciplines, genders, geography, societal themes practitioners contribute to through their work, and contribution to Sustainable Development Goals.”*

**(Dutch foundation)**

**Figure 10** — Disaggregated data

Do you collect disaggregated data on the groups you aim to reach through your work?

49% Yes

51% No

## Intersectionality

The answers of 38% of the respondents show a sensibility to intersectionality, whereby funders intentionally target specific groups affected by multiple forms of discrimination. Examples of these groups include artists with disabilities; women with disabilities; girls on the move with or without disabilities; minors on the move with special needs; unaccompanied and separated children (UASC); and vulnerable elderly.

### Arts Access and Participation Fund, Paul Hamlyn Foundation

The Arts Access and Participation Fund is specifically aimed at shifting power to communities and expanding opportunity. Recognising the urgent need to address the historical power imbalance between who leads, creates, and implements the work, through this fund the foundation prioritises support to organisations that are led by, and work that is developed and delivered with, people who are most affected by systemic oppression and/or discrimination (including as artists and/or practitioners). This means, for example, Black, Asian and other groups who experience racism; Deaf, disabled and neurodiverse people who experience the effects of ableism; people who identify as part of the LGBTQ+ community; those who identify as sitting at the intersections of several minoritised identities; and people from economically marginalised communities or who are experiencing poverty.

[Arts Access and Participation Fund - Paul Hamlyn Foundation](#)

### Protection of minorities in Finland, Finnish Cultural Foundation

The Finnish Cultural Foundation has pinpointed two distinct minorities to take heed of: the Sámi (the only indigenous people of the European Union) and Finland's Roma. Since the 90s, the foundation has supported the vitality of the Sami languages through educational programmes and direct grants. Similarly, the foundation is about to collaborate with the Finnish National Agency for Education in an initiative which aims to revive the Finnish Kalo, a language spoken by the Finnish Kale Roma.

[Finnish Cultural Foundation](#)

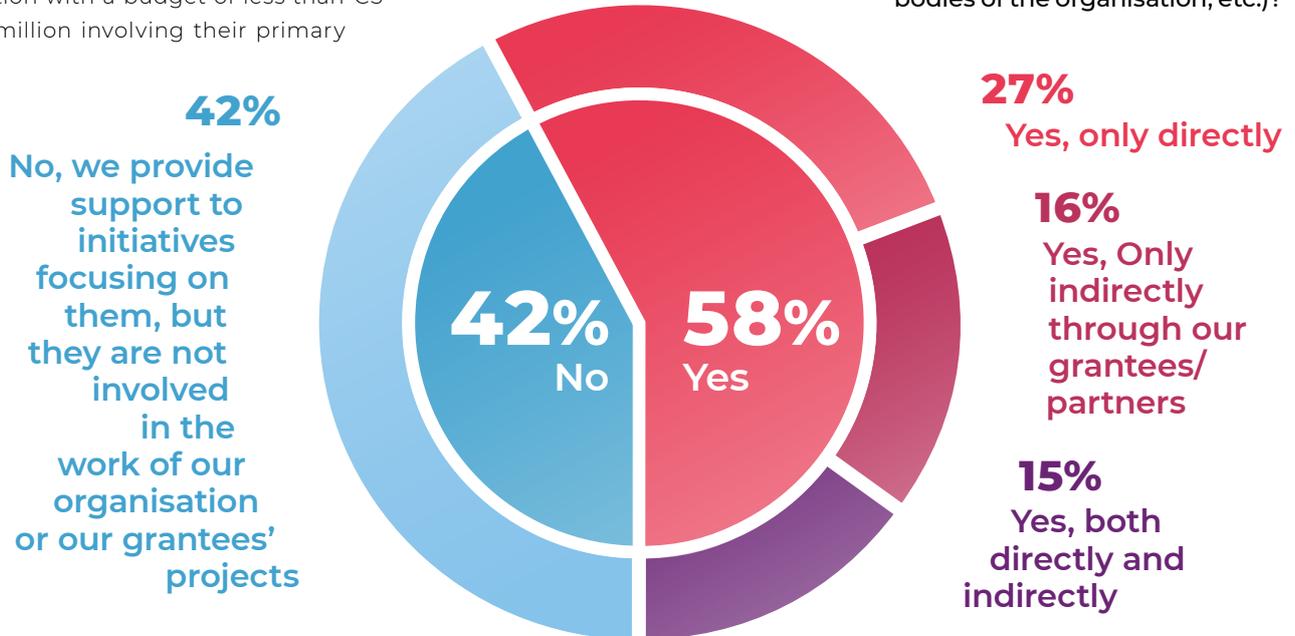
## Participatory philanthropy in arts and culture

More than half of responding organisations (58%) involve either directly, indirectly, or both directly and indirectly their primary constituents, while the remaining 42% provide support to initiatives focusing on them but without involving them in the work of their organisation or their grantees. Participatory practices seem to be adopted more by larger organisations than by smaller ones, with only one foundation with a budget of less than €5 million involving their primary

**Figure 11**

Participation of primary constituents

Do you involve your beneficiaries in your work (e.g. co-creating projects, consulting with them, having them in governing bodies of the organisation, etc.)?



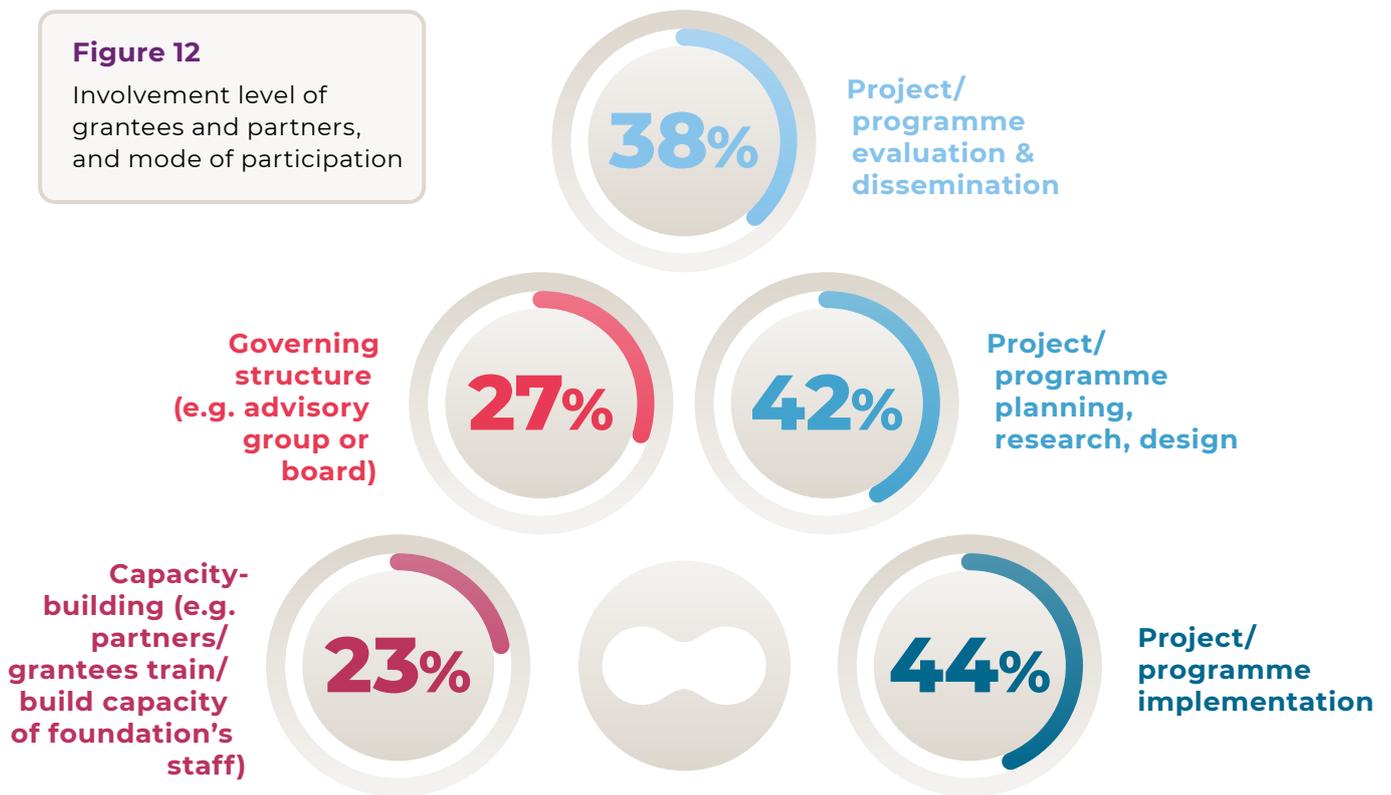
This involvement happens in particular at the level of programming and implementation of projects and programmes, and in a minor percentage at the level of the governing structure and decision-making. We observe the same tendency in another recent study by Philea,<sup>19</sup> suggesting an increase in participatory philanthropy practices, but predominantly taken up along the philanthropic cycle rather than in the structure of the organisations and in their governance style. It is still

important to note that – even if in minor proportions – there are foundations (including in the field of arts and culture) that do share decision-making power with their primary constituents. It is also very encouraging to see that the most common modality of participation for primary constituents involved in the work of responding organisations in this study is collaboration, while other studies showed a preference for consultation only.<sup>20</sup>

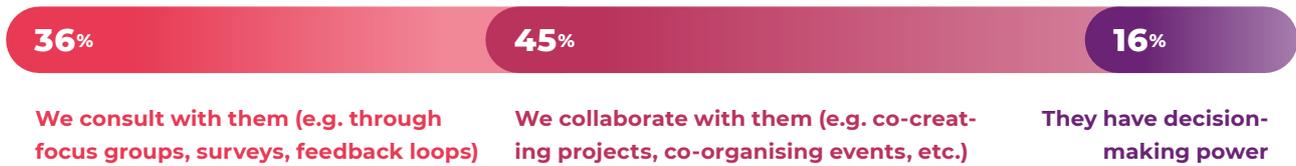


**Figure 12**

Involvement level of grantees and partners, and mode of participation



MODE OF PARTICIPATION



**Gulbenkian 15-25 Imagina, Calouste Gulbenkian Foundation**

The Gulbenkian 15-25 Imagina project falls within the scope of the European project ADESTE+ (Audience Development Strategies for Cultural Organisations in Europe). It is an experimental initiative of cultural programming and curatorship by and for young people. This project is part of the strategy of listening to young audiences and promoting their participation in the planning, design and implementation of a new arts and culture offer for a young audience. Following the programming experiment with a group of 21 young individuals that took place in 2020, the project entered a new phase of dissemination and peer training in 2021.

[The Gulbenkian 15-25 Imagina](#)

**Art4Impact, Anouk Foundation**

Art4Impact invites children to submit drawings that are reproduced on the walls of a hospital by artists. An essential aspect of the project is the intergenerational nature of the jury selecting the winning drawings. Young people take part in a multi-disciplinary jury panel, together with art therapists, emotional specialists and artists who work closely with the foundation. Once chosen, the artists bring the drawings to life, sometimes with the help of the young patients. The project was included among the case studies of Philea's publication "[Child and Youth Participation in Philanthropy: Stories of Transformation.](#)"

[Anouk Foundation](#)

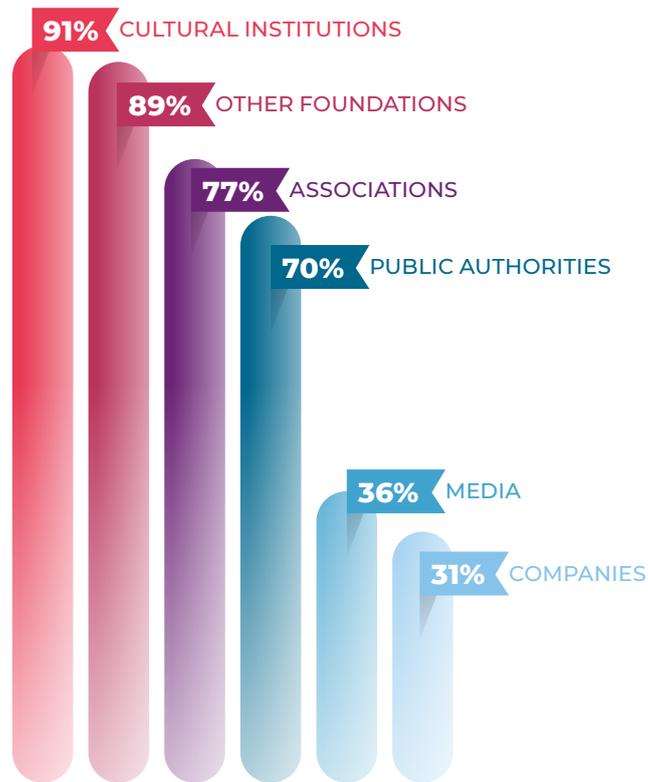
## Collaborations

Foundations in this study collaborate with a variety of stakeholders, and in particular with cultural institutions, other foundations and associations.

**Figure 13a**

Types of collaboration partners

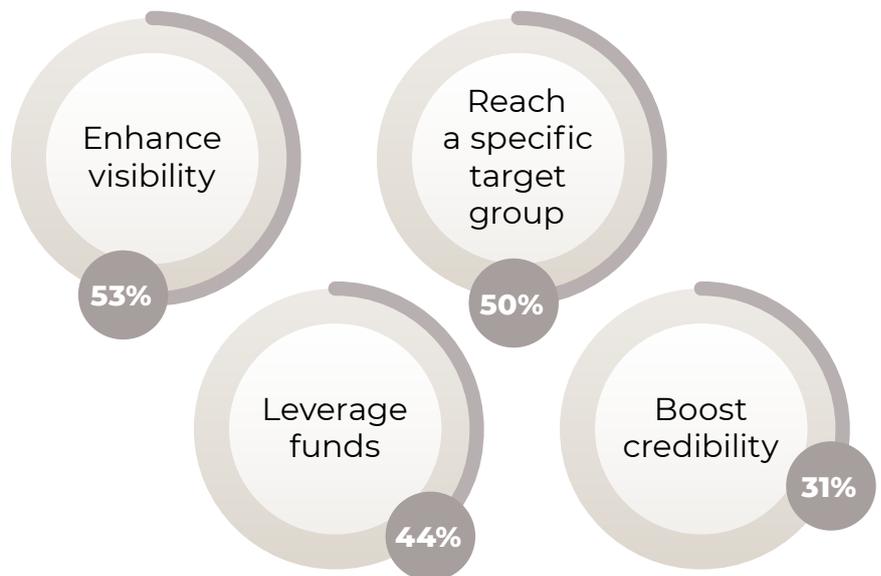
*Other collaborations mentioned were with: artists, universities, schools, individual consultants on specific topics, informal networks, independent journalists, experts and the public.*



**Figure 13b**

Main reasons to establish collaborations

*Additional reasons mentioned: create alliance-based system change in the relevant domains of society; share knowledge; broaden perspective; develop joint projects; conduct research; co-produce cultural content; advocacy; leverage impact.*



### Community Hub Hybrid Culture, Fondazione Monte dei Paschi di Siena

Community Hub Hybrid Culture is an open innovation laboratory which brings together different types of organisations (institutions, NGOs, CSOs, public services, etc.) around the topic of cultural welfare. The aim of the initiative is to overcome the strict division between social and cultural approaches, proposing cultural activities that serve to improve well-being. Through this project, the foundation works at the intersection of social needs and cultural supply while also giving value to conventional and unconventional cultural assets for the benefit of the community.

[Community Hub Hybrid Culture](#)

### The Culture of Solidarity Fund, European Cultural Foundation

The Culture of Solidarity Fund is a public-philanthropic partnership launched in March 2020 by the European Cultural Foundation as a rapid response tool to support cross-border cultural initiatives of solidarity during the Covid-19 pandemic. From the basis of this network and infrastructure, the Culture of Solidarity Fund Ukraine was swiftly launched in March 2022 to support cultural emergency requests from Ukraine.

The fund supports cultural initiatives that, in the midst of turmoil and crisis, reinforce European solidarity and the idea of Europe as a shared public space. To date, seven editions of the fund have been implemented with various thematic focuses, including the Covid-19 crisis, infodemics, regional transformation, and Ukraine. In all of its editions, 19 co-funding partners have been supported with €4.7 million across some 200 projects (figures as of the end of 2022). The Ukraine edition of the fund has supported (between February and August 2022) 85 initiatives with grants and donations between €3,000 and €50,000 for a total of €1.3 million.

As of the end of 2022, the fund had been joined by 15 philanthropic and public funding partners from across Europe (with more expected in 2023 and beyond): Allianz Foundation, BpB, Bucerius Kunst Forum, Deutsche Postcode Lotterie, Fondazione Cariplo, Fondazione Compagnia di San Paolo, Fondazione CRC, Fondazione CRT, GLS Treuhand, Moleskine Foundation, the Sigrid Rausing Trust and Zeit Stiftung.

[The Culture of Solidarity Fund](#)

## European funding and opportunities

Only 18% of responding organisations have engaged recently with EU funding opportunities, either through applying for funding and/or being involved in an EU-funded project.

### Figure 14

Engagement with EU funding

Have you recently applied for EU funding in the field of arts and culture, or have participated in an EU-funded project?

18% Yes 82% No

Those foundations in this study that are involved in funding opportunities at the EU level are engaged in various ways: Foundations are partners of a European body; they lead a project funded through the Creative Europe programme, which is specifically meant for the arts and culture field; or they lead and implement a project funded by a broader European programme such as the The Citizens, Equality, Rights and Values programme (CERV).



### EIT Culture & Creativity

EIT Culture & Creativity is one of the Innovation Communities of the European Institute of Innovation and Technology (EIT), a body of the European Union. It is designed to strengthen and transform Europe's Cultural and Creative Sectors and Industries (CCSI) by connecting creatives and organisations to Europe's largest innovation network.

Foundations involved: European Cultural Foundation, Fondazione Cariplo, Fondazione Fitzcarraldo.

[EIT Culture & Creativity](#)

[European Institute of Innovation & Technology \(EIT\)](#)

## **i-Portunus**

i-Portunus is a scheme funded by the European Commission and implemented by a consortium of cultural organisations for the mobility of artists, creators and cultural professionals. It provides support for short-term mobility opportunities for individuals to go abroad or for hosts to attract international talent. Its main objective is to connect international artists, creators and cultural professionals and to support international collaborations among all countries participating in the Creative Europe Programme.

As part of the scheme, the European Cultural Foundation, MitOst and Kultura Nova Foundation implemented the project “i-Portunus Houses – Kick-Start a Local Mobility Host Network for Artists & Cultural Professionals in All Creative Europe Countries”. The initiative included research on mobility in culture carried out by experts from different disciplines which resulted in a publication consisting of four interconnected volumes. Each volume represents one of the research sections: (1) conceptual framework of mobility in culture; (2) the study on mobility in culture from the perspectives of artists, cultural professionals, hosts and funders; (3) an evaluation of i-Portunus Houses mobility grant scheme and (4) scenario for the future of mobility in culture.

Foundations involved: European Cultural Foundation, Kultura Nova Foundation.

[Zaklada Kultura nova - i-Portunus Houses publication](#)

## **Adeste+**

Adeste+ is a large-scale European cooperation project aimed at expanding cultural participation. It involves 15 partners in 11 cities of 7 European countries working together to bring the public into the centre of cultural organisations. Adeste+ aims to think about how to improve people's lives through culture.

Foundations involved: Calouste Gulbenkian Foundation, Fondazione Compagnia di San Paolo, Fondazione Fitzcarraldo, Kultura Nova Foundation.

[Who we are · Adeste+](#)

## **REMEMBR-HOUSE, Fondazione 1563 per l'Arte e la Cultura**

Funded by the European Community within the Citizens, Equality, Rights and Value (CERV) programme, REMEMBR-HOUSE proposes an educational kit to raise awareness of the Holocaust and promote knowledge of civil rights and EU values. The project (2023-2024), which is implemented by Fondazione 1563 per l'Arte e la Cultura of the Compagnia di San Paolo and the Fondazione Museo Nazionale dell'Ebraismo Italiano e della Shoah-MEIS, is focused on preserving Shoah memory and is intended for teachers, educators, cultural practitioners, students and a global audience. With a strong emphasis on historical research and information literacy, REMEMBR-HOUSE develops civic education courses for teachers, educators, and students, offering engaging digital and innovative approaches and tools. The centre of the project is the house, in its simultaneous dimension of physical and emotional space. With a digital humanities approach, the Historical Archive of the Compagnia di San Paolo becomes the starting point for exploring the history of the 20<sup>th</sup> century: The papers of the EGELI Fund make it possible to retrieve detailed lists of the confiscations of Jewish assets in Piedmont and Liguria after the Italian fascist government approved the racial laws of 1938 and in the following years. The house is thus transformed into an extraordinary means of approaching the history of the Holocaust: Reviving the memory of lost rooms and objects establishes a link with the past and with individual stories that become symbols for reflecting on the present and fundamental human rights.

Foundations involved: EGELI Fund, Fondazione 1563 per l'Arte e la Cultura of the Compagnia di San Paolo, Fondazione Museo Nazionale dell'Ebraismo Italiano e della Shoah-MEIS.

[REMEMBR-HOUSE](#)

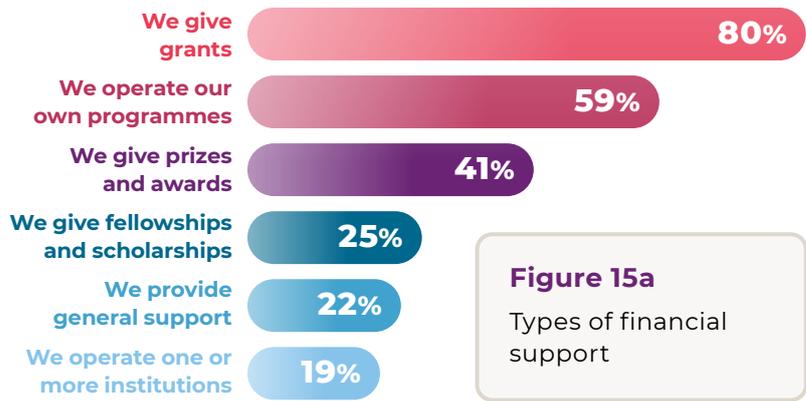
## Financial support

According to the data collected through the survey, the majority of responding organisations give grants (80%), with a notable 65% giving core grants (20% of which are unearmarked). Financial support remains a fundamental tool chosen by funders in this area to support organisations and individuals in the arts and culture sector.

As noted in Figure 15b, it is important to highlight that 65% of respondents providing grants have indicated that they provide core support. Of those foundations, a significant 20% provide unearmarked core support. Funders providing core support tend to be organisations with larger budgets, since none of the smaller organisations (in terms of budget) provided this type of financial support.

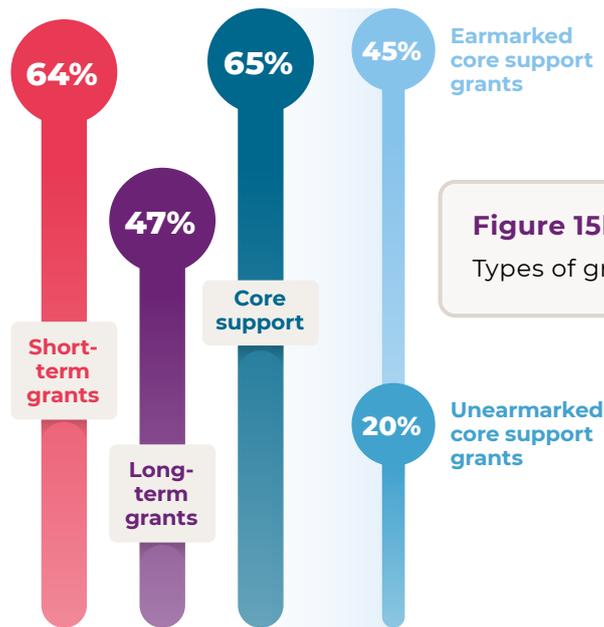
In addition, some organisations run their own museums, art collections, libraries or archives. A few foundations also make art investments to be placed on long-term loan to museums.

Foundations responding to the survey in both 2018 and 2023 seem to have had some transformations: From the latest data we see that fewer foundations are giving awards and prizes, while more organisations are now providing non-financial support to their grantees/partners (see next section).



**Figure 15a**

Types of financial support



**Figure 15b**

Types of grants



### Suggested reading on unrestricted funding and true-cost project funding

- [“The Nonprofit Starvation Cycle”](#) (Bridgespan Group)
- [“The Impact of Large, Unrestricted Gifts to Non-Profits”](#) (Center for Effective Philanthropy)
- [Funding for Real Change](#)
- [“Project Grants Need Not Be the Enemy”](#) (Center for Effective Philanthropy)
- [“The holy grail of funding – Why and how foundations give unrestricted funding”](#) (IVAR)

### Figure 15c

Like-for-like comparison, types of financial support: **2018 to 2023**

*(For the 23 foundations responding both in 2018 and in 2023)*



## Non-financial support

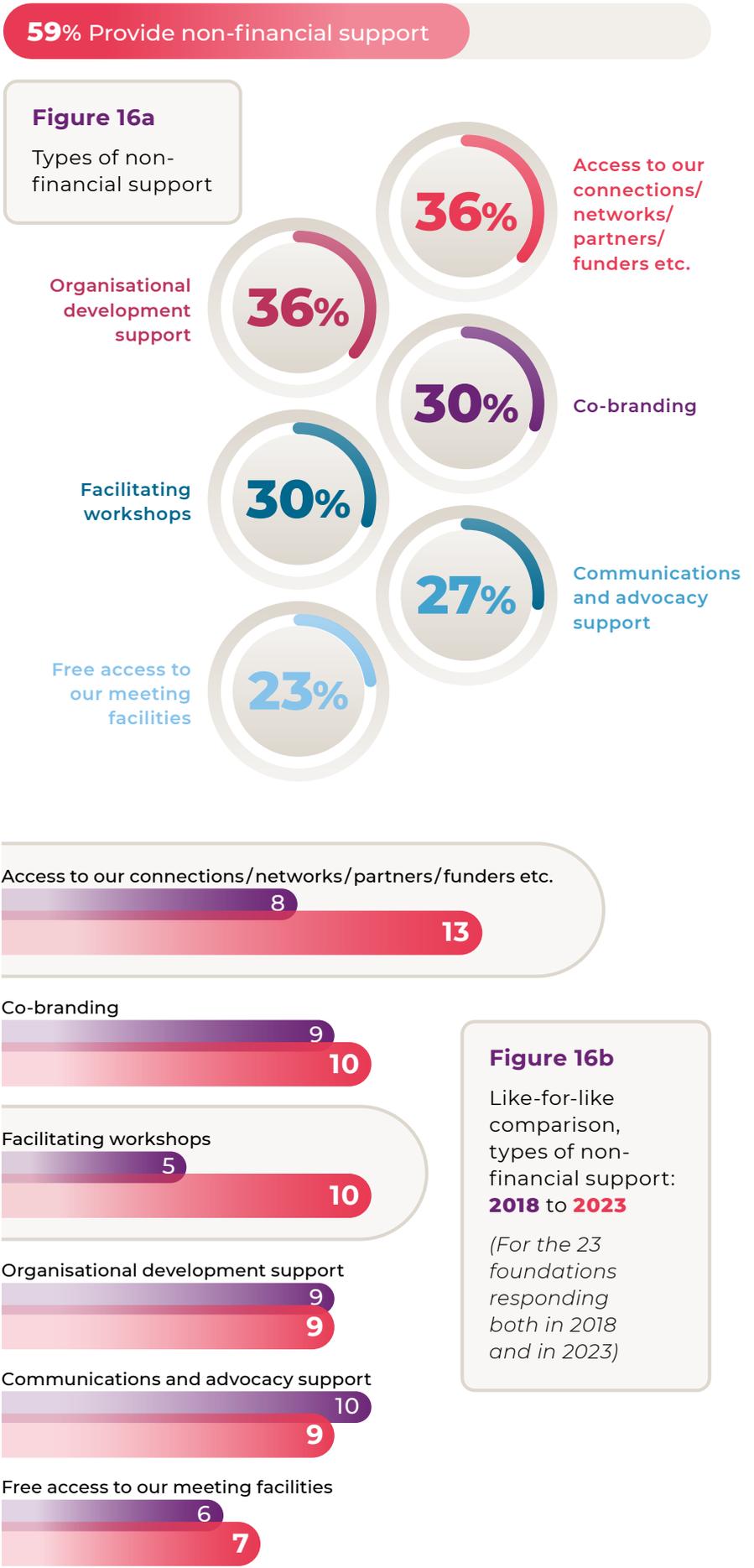
Many foundations in the sample go beyond funding to provide other types of non-financial support to their grantees/partners: 59% of responding organisations (38 foundations) said they provide several types of non-financial support.

Once again, there seems to be a correlation between some of these forms of support and the size of the organisation: For example, none of the smallest organisations in this sample provided organisational development support.

From 2018 to 2023 we saw an increase in the number of foundations providing non-financial support to their grantees/partners: 16 in 2018 and 18 in 2023.

It is relevant to note that foundations participating in the study both in 2018 and 2023 seem to have given more access to their connections. This might be linked to the Covid-19 emergency period when – in an attempt to provide additional strength to their grantees and partners – foundations opened up their networks to create new funding synergies. Indeed, this is confirmed by data collected by Philea at the beginning of 2021, enquiring how foundations' work had changed in 2020: All respondents said they provided non-financial support to sustain their grantees and partners, and in particular the bulk of responding organisations stated that they had provided access to their connections, networks, partners and funders.<sup>21</sup>

Similar to other areas of work of philanthropy in Europe, organisational development has become a key method of providing non-financial support.



## Rise of organisational development support

Organisational development (OD) support is increasingly being recognised by grantmaking foundations as an avenue to support partner resilience and health. Alongside conventional programmatic grantmaking, various foundations provide OD as a means to help deliver on the core missions of their organisations, which are specific to each funder. This means that the form of support provided greatly differs from funder to funder – from facilitating peer-learning opportunities to providing capacity-building support.

In Philea's Organisational Development Community of Practice, we observe a growing interest from funders in the provision of OD. We have found that funders, both larger and smaller in size, wish to learn from others "who have gone first" on how to create and start OD support interventions. We see this in the context of a greater awareness across the sector when it comes to unequal power dynamics in the context of grantmaker-grantee relations; a willingness to better understand grantees and their needs; trust-based philanthropy; and the importance of well-being on various levels.

Organisational development support requires different and novel approaches which look beyond conventional logic frames when it comes to grantmaking. From what we have observed at Philea in the OD Community of Practice but also other activities, OD will continue to attract the attention of foundations who wish to catalyse the impact of their programmatic investments.

*Daniel Spiers, Programme Officer,  
Peer-Exchanges & Knowledge,  
Philea*

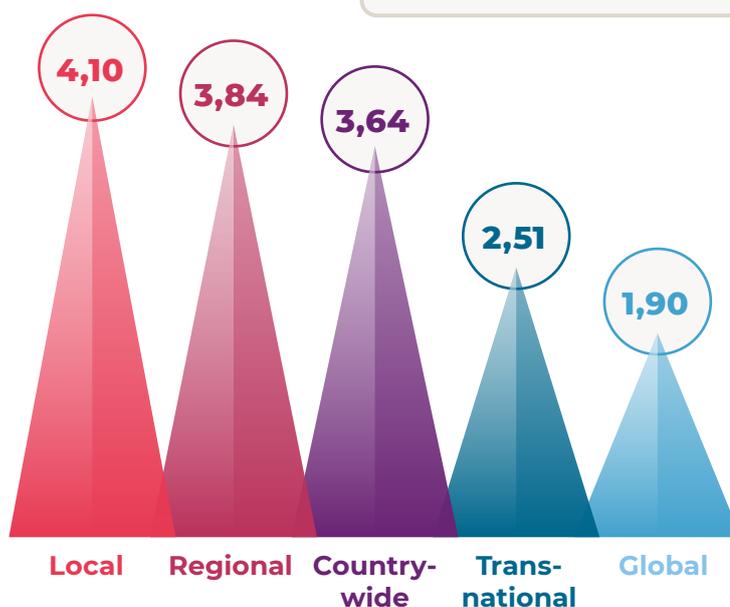
## Geographic focus

The geographic focus of responding organisations in this study ranges from local to global with an emphasis on the local level.

Nonetheless, as proved by data collected in this study regarding collaborations, EU funds, and network building, it's worth highlighting that while foundations may be implementing and supporting initiatives principally at the local level, they look for inspirations, sharing and learning opportunities and cross-sector alliances beyond their regional and national borders.

**Figure 17**

Geographic focus levels (emphasis scale: 5 highest, 1 lowest)



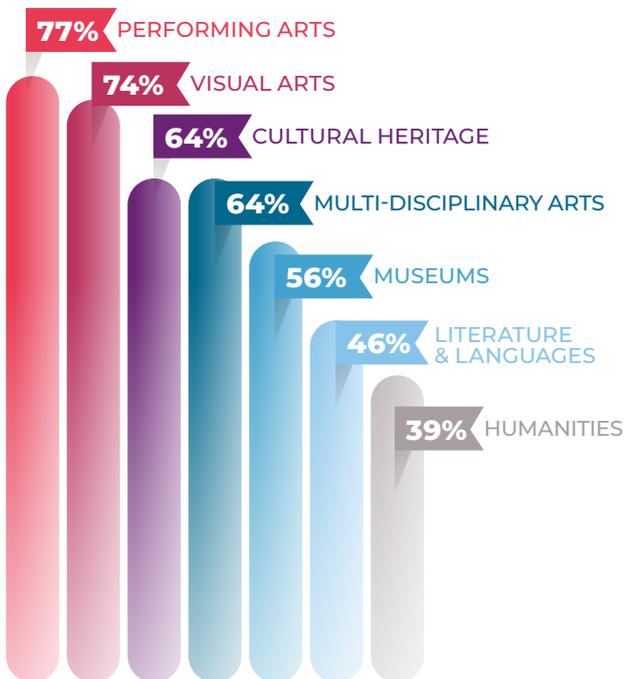
## Functional support types and focus areas within arts and culture

Foundations provide several types of functional support to the field of arts and culture – from programme development to advocacy to convening, among others – and they do this within a variety of focus areas within arts and culture: from museums to languages & literature to cultural heritage, and more. Here we give an overview of these support types and focus areas, and how they interact.

When analysing unique responses separately by type of support and focus area, the top 3 types of support are: programme development/support (42 foundations); network-building and collaboration (41 foundations); and leadership & professional development, and research & evaluation (both 37 foundations). The top 3 focus areas are performing arts, visual arts and cultural heritage.

**Figure 18a**

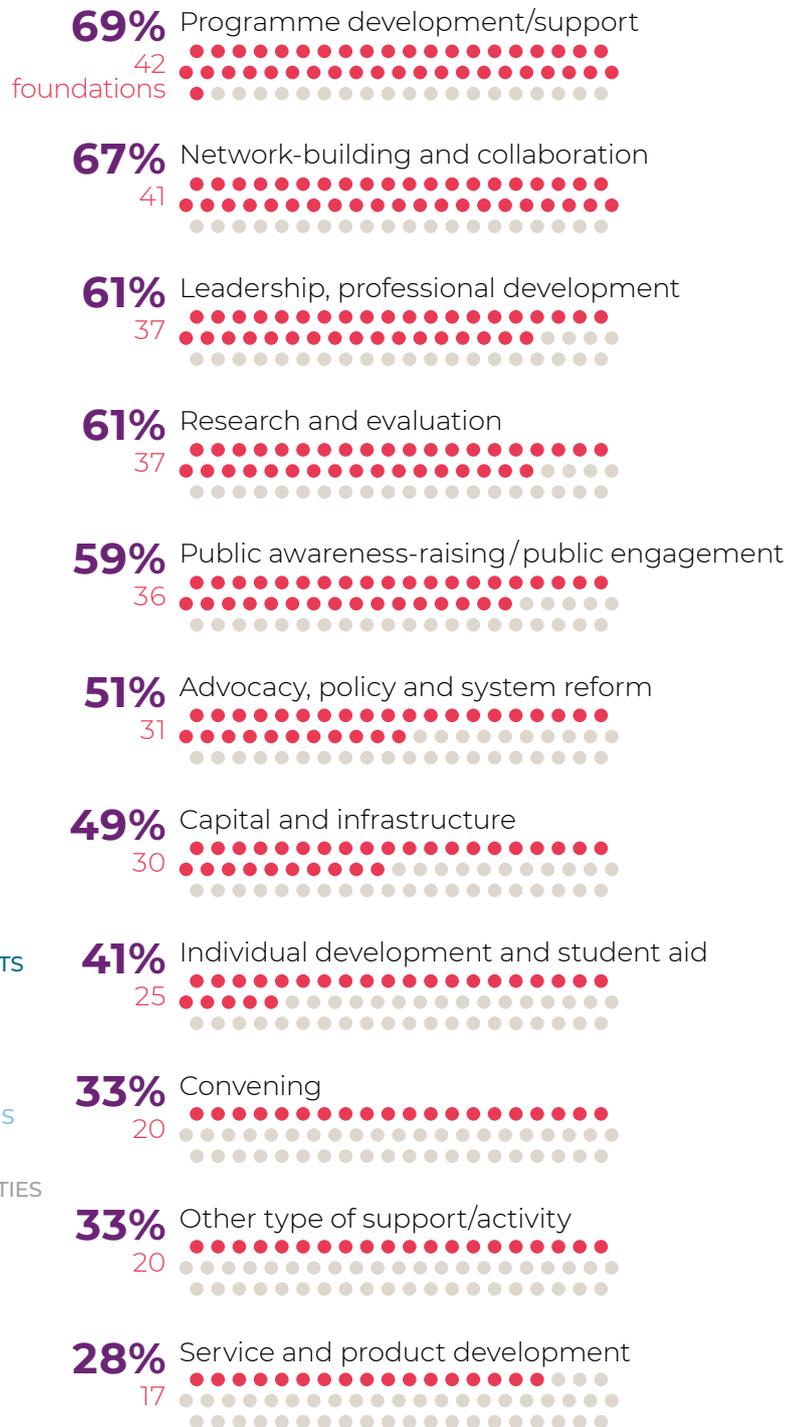
Focus areas within arts and culture



Other areas mentioned include: art education; artistic research; cultural management; cultural policy; evaluation in culture; culture and civil society; journalism; media; and nature.

**Figure 18b**

Types of functional support within arts and culture



Other types of support include: prizes and awards; social security support; building renovation and conservation; support to mobility of artists and cultural professionals; scholarships; publishing; exchanges; mentorship.

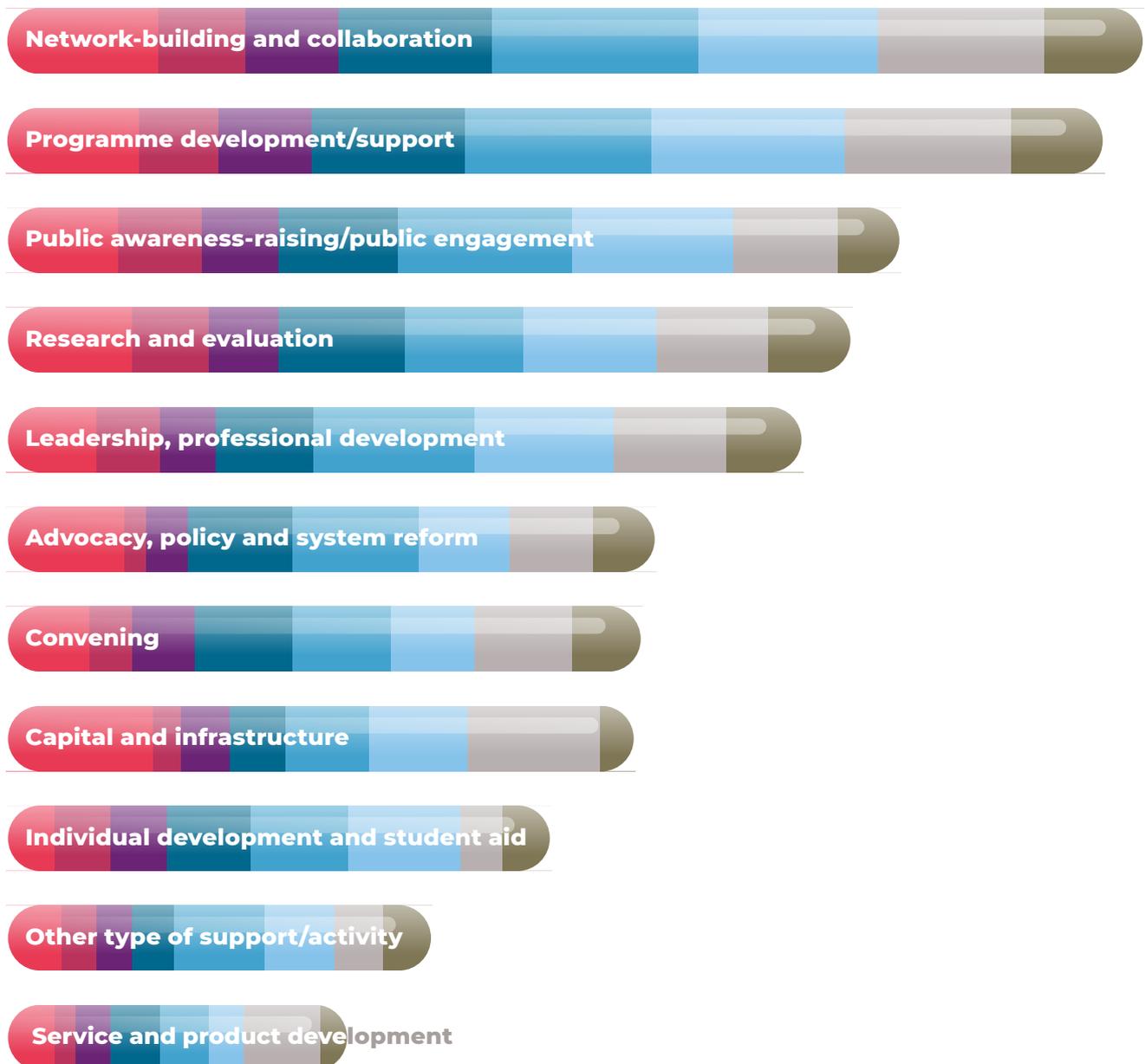
**Figure 18c**

Matrix showing relative emphasis on various types of functional support across specific focus areas within arts and culture

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

## FOCUS AREAS

- **Cultural heritage**
- **Humanities**
- **Literature & languages**
- **Multi-disciplinary arts**
- **Performing arts**
- **Visual arts**
- **Museums**
- **Other**



# KEY CHANGES 2018-2023

## What has changed in the last five years?

Five years ago, in 2018, some of the most common issues of concern shared by respondents were: ensuring the ability of cultural organisations to maintain and manage themselves sustainably; strengthening the financial resilience of the artistic and cultural sector; supporting the professionalism and excellence of artists and cultural workers; increasing the accessibility and openness to the arts and culture sector and addressing its existing barriers (physical, intellectual and economic); and engaging audiences and communities. Some foundations were considering how to develop a stronger response to the cultural fragmentation in Europe. The civic role played by arts and culture in society was often emphasised in their responses. Funders were concerned about cuts to public funding in arts and culture. They were seeking best practices and effective methodologies to evaluate their impact and communicate their results. Art education and arts for social inclusion were top priority themes for several funders. In the pre-Covid era, foundations were

already concentrating on the nexus between arts & well-being and were planning to continue investigating and investing in this linkage.

Since Volume 1 of “Arts and Culture at the Core of Philanthropy” was published in 2018, the world has experienced significant changes, many of which were unexpected. These changes have affected every aspect, field and sector of society, strongly impacting also the work of philanthropic organisations, including those funding the arts and culture field. Since our first edition of this study, philanthropic organisations have had to adjust to these shifts, which in many cases, have altered the way they approach their work in general and the arts and culture field specifically. Most funders have reacted to the recent crisis by providing financial and non-financial support to help grantees and partners navigate these extremely challenging times; get through the emergency phase; and resurface from it.

The following are some of the key ways in which the recent historical changes have influenced these philanthropic organisations’ actions and strategies:

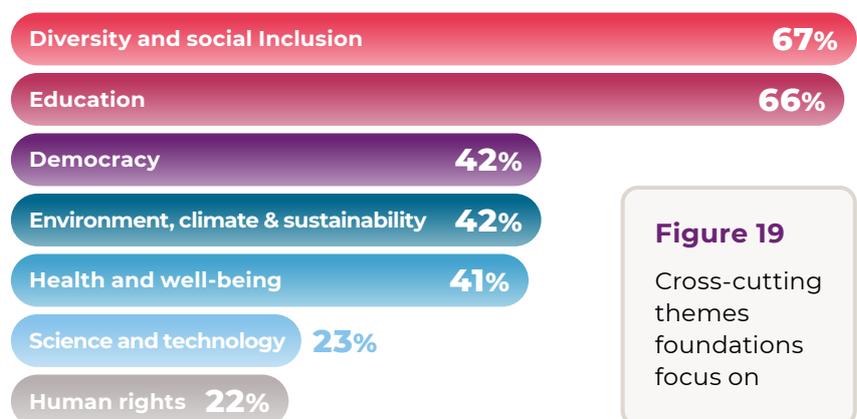
## Cross-cutting thematic focus on the rise

Cross-cutting and cross-sectorial work has been mentioned throughout the results of the survey, and it seems to be one of the main aspects of work that has increased in importance. Furthermore, it looks as if foundations will continue to implement cross-cutting themes in the future.

Referring to Figure 19, while the first two areas, diversity & social inclusion and education come as no surprise, it is refreshing to note that 42% of responding organisations work at the intersection between arts and culture and democracy; and arts and culture and environment, climate & sustainability. A strong interest in the intersection between arts and health & well-being has also emerged in recent years as one of the focal areas of interest for Philea’s Arts and Culture Network, which gathered a large group of foundations in Turin in 2019 (hosted by Fondazione Compagnia di San Paolo and Fondazione CRT) to share practices and reflections around this topic.

*“The multiple crises in a VUCA world led to us no longer having a 5-year strategy, but an iterative strategy which is flexible and quickly adaptable as external factors change.”*

(Swiss foundation)



**Figure 19**  
Cross-cutting themes foundations focus on

*“We paused funding for arts, culture and heritage and reviewed our strategy. We recruited a dedicated specialist funder with arts, culture and heritage experience to develop our new strategy and programme. We have deprioritised funding new capital build. We have become more interested in how arts, culture and heritage drive social outcomes and connect more strongly with the other areas of our foundation’s priorities.”*

**(UK foundation)**

In 2022, the Arts and Culture Network and a broader group of foundations met in Oviedo (hosted by Fundación Princesa de Asturias) prior to the Princess of Asturias Awards Ceremony. The aim of this unconventional conference was to explore a variety of practices in the realm of arts and culture that share a creative drive towards social change. Cultural fablabs for circular economy, innovative design technologies, new formats and ways of storytelling, and artistic experiences for social inclusion served as a basis for a bold dialogue among participants who wished to reflect on how arts and culture can help us reimagine these challenging times and our uncertain future. The event explored how philanthropic organisations can support new and audacious practices and narratives, enabling arts and culture to overcome current threats and contribute to a fairer, more diverse, conscious, and sustainable way of approaching the future.

### Strategy shift

At least 20% of responding organisations have launched new strategies. The new strategies are embedding new working models, increased flexibility, added priorities areas, diversified philanthropic means, and renewed attention to sustainability.

- Funders have revised their philanthropic toolbox to be more strategic and to better respond to their partners’ needs
- As a consequence, they have adapted internal procedures and ways of functioning
- Several funders have mentioned changing their approach, for example by investing less in exhibitions and more in educational projects
- A great number of funders have either augmented or started supporting organisational development
- They have integrated new priority themes, paused or suspended previous areas of work
- In some cases, they have shifted focus to become closer to their local regions

### Financial resilience of artistic and cultural organisations

Financial resilience and sustainability of the creative sector, both for organisations and individual artists and cultural workers, remained (and continues to be) a high priority for funders. For this reason, responding organisations reported having:

- Increased their budgets
- Increased unearmarked core support
- Increased long-term funding
- Increased coherence between their financial investments and their grantmaking practice
- Ventured into impact investing

### Philanthropy toolbox

Responding organisations have also mentioned several novelties in their philanthropy toolbox:

- Moving their philanthropy toolbox from application-based to strategy-focused
- Moving from grantmaking to direct and proactive implementation of projects
- Moving from one-time grants to sponsorship
- Stopping award-giving to expand their grantmaking portfolio
- Moving from grantmaking to an integrated approach beyond grants (in particular providing organisational development support)

## Engagement, participation and collaboration

Engaging communities, organisations and individuals in listening, co-creating and in multi-level collaborative processes has become even more important for foundations working in arts and culture. Among the most frequent changes reported by responding organisations, we can observe:

- A clear increase in participatory practices (also confirmed by quantitative data collected in this survey), community engagement and new forms of participation in arts and cultural practices
- More collaboration and co-creation within the field of arts and culture – between donors and artists, cultural organisations and cultural workers
- More emphasis placed on long-term partnerships
- An evident shift in donor-grantee relationships with increased flexibility, more regular interactions, and the replacement of written with oral reporting and learning conversations
- More cross-sectorial cooperation with other and sometimes unusual stakeholders
- Network-building (also at international level)

*“The pandemic has inflicted wounds not only to the economy but also to our society as a whole, widening existing economic and social inequalities; narrowing the possibilities for arts and culture enjoyment and production; and seriously endangering participation in arts and culture. Our current challenge is therefore to support rethinking and renewal of forms of participation in arts and culture, experimenting with new models of doing and experiencing arts and culture that emphasise the contribution arts and culture can give to people’s well-being and development of local communities.”*

**(Italian foundation)**

## Other common practices

Responding organisations also reported that they:

- Have become more rigorous in their measuring and evaluation practices, and have integrated their learnings into their work and new strategies
- Are more intentional and thorough in their needs assessment and research phase
- Have increased the number of experimental and pilot projects
- Have expanded their advocacy efforts

Some of the most quoted priorities and focus areas that emerged were:

- Artistic co-creation
- Artistic development
- Arts and social inclusion
- Arts for social change
- Climate action
- Community engagement
- Creativity and arts education
- Democracy
- Health (and specifically mental health) and well-being
- Migrants/refugees
- Tourism
- Youth

## Triple transitions

Throughout the survey, responding organisations have frequently made reference to the actions they undertook (internal or external) in support of the social, green and digital transitions, which can be regrouped under the term “the triple transitions”. This term embraces the three major shifts happening in our society and economy. Taken together, these three transitions represent a fundamental transformation in the way we live, work, and interact with each other and the world around us. They are closely interconnected, with each transition influencing and shaping the others, and are likely to have far-reaching implications for the future of our society and planet.

### The social transition

The social transition deals with changes in our values, attitudes, and behaviours towards issues such as diversity, equity and inclusion. This includes a shift towards more collaborative and participatory approaches to decision-making, as well as a greater emphasis on social and environmental responsibility.

Half of the respondents (51%) indicated having implemented internal changes or launched new projects/programmes that address the issue of diversity, equity and inclusion.

### Triggering change together, Stiftung Mercator Schweiz

Stiftung Mercator Schweiz launched a two-year co-creative process “Gender\*Rollen”. It brings together actors from different sectors of society, and enables the creation of a community of practice and the development of concrete ideas and projects. Convinced that social change needs new forms of cooperation, the foundation aims to bring together committed actors from different areas of society to network and inspire them to act together. Three meetings set the course for a strong community of practice that thinks boldly beyond the boundaries of its own fields of action in order to drive structural change and break down gender barriers. Accompanying salons offer space for the development of concrete projects. A fund is available for their implementation.

[Projekte Strategie 2021+ - Stiftung Mercator Schweiz](#)

### Racial justice audit analysis of grantmaking, Paul Hamlyn Foundation

The Paul Hamlyn Foundation applied the Funders for Race Equality Alliance (FREA) racial justice audit tool to its UK grantmaking in 2021/22, analysing its portfolios in terms of the proportion of grants and funds awarded in support of Black or minoritised-led organisations and projects. They ran a second annual audit, and published a report that compares the results of the audits from 2021/22 and 2020/21 to help the foundation consider the changes that have been made in its grantmaking and to identify areas for further improvement.

The tool and these findings have given the foundation a new perspective on its grantmaking and will continue to inform shifts in its practice towards its commitment to diversity, equity and inclusion.

[“Using data to drive change – how we’re responding to the FREA Racial Justice Audit”, Paul Hamlyn Foundation](#)



### Suggested reading

The 360° – Fund for New City Cultures was established in 2018 by the German Federal Cultural Foundation: 39 cultural institutions were supported through the programme to develop measures to increase diversity in staff, programme and audiences and test them in their daily work. The empirical findings from this multi-year process were made available through a publication which presents a list of effective measures to increase diversity in the cultural sector as well as their transformative journeys.

[“Diversity Compass | Insights from the 360° programme”, Culture Action Europe](#)

### An interesting example from overseas

The Diversifying Art Museum Leadership Initiative (DAMLI) works to increase equity in art museums. The initiative funds programmes at 20 art museums across the United States that work to advance diversity in their staff and leadership.

[“Arts and Culture Philanthropy: A Topic Brief for Donors”, Rockefeller Philanthropy Advisors](#)

## The green transition

The green transition involves a shift towards more sustainable and environmentally responsible practices. This includes reducing greenhouse gas emissions, protecting natural resources, and promoting renewable energy sources.

### Why is climate change connected to arts and culture?

In a report by the UN Special Rapporteur in the field of cultural rights, Karima Bennouna urged everyone to see the cultural and cultural rights dimensions of the current climate emergency.<sup>22</sup> The expert writes: “The climate emergency is the greatest of many contemporary threats to cultures and

cultural rights around the world. The damage that it can and will do is fast growing, widespread, long-term and potentially existential. It can wipe out centuries of human cultural achievement and render ongoing cultural practices virtually impossible in the future. Climate change impacts pose a threat to meaningful spaces for cultural interactions, including natural spaces, and to the continuity of ways of life. Imagine the cultural site or practice most precious to you wiped out by climate change. Consider the prospect of losing nearly all of your people’s cultural achievements. Many in the world today face these stark realities. Now, think what it would mean to know that this is happening owing to choices made far away

about which you were never consulted and owing to the abject failure of Governments, corporations and your fellow human beings to act when they knew very well that this was likely to happen. That is what we must contemplate. Inventorying ongoing and expected cultural losses should help us better understand what is at stake, further motivate us to change our cultures and take necessary, sometimes difficult, action to mitigate these harms and force us to think now about how we adapt culturally going forward.”

Acknowledging this urgency, almost half (49%) of responding organisations have incorporated specific actions to support the green transition.

### Bridging the links between the environment and arts and culture

In 2022, Philea’s Arts and Culture Network launched a series of philanthropy talks on “Bridging the Links Between the Environment and Arts and Culture”. The objective was to spark interest around the topic and explore what is already being done by philanthropy to align arts and culture with climate change mitigation and combating environmental perils, as well as what can still be done or be improved. The dialogues involved and connected funders active in arts, culture and environmental protection and offered a space for networking and knowledge sharing. It also provided a strategic reflection on the role of philanthropy in arts, culture, and environmental action. In addition to sharing practices, the dialogues wished to achieve a more hands-on objective: the co-creation of guidelines (in the making) on links between environment, arts and culture that foundations will be able to use in their future work on arts, culture, and environmental change.

### Kone Foundation’s eco-social awareness

In 2017, the Kone Foundation established the Kulla nature reserve in Kemiönsaari, Finland in order to compensate for the natural resources consumed by the operations of the foundation, and in 2021 they purchased 1,440 hectares of forest in Finland, which were donated to the Finnish state for conservation. The foundation’s international Saari Residence for artists and researchers aims to make its activities more sustainable in the long term through experiments and continuous learning. Saari Residence’s goal is to be a forerunner in sustainable operating models within the international artist-in-residence sector. The foundation also encourages its grantees to take ecological considerations into account in their own work, for instance by supporting slow travel.

[Eco-social awareness at the Kone Foundation](#)

*“We have set up an accountability committee who has taken a practical approach to ensure that we walk the talk. The priority has been on diversity and inclusion, and, due to progress there, more will be done for the green transition.”*

**(Dutch foundation)**

## The digital transition

The digital transition involves the increasing use of digital technology in all aspects of our lives.

With the Covid-19 pandemic, accelerating the digital transformation became a necessity for the organisations in this study, but it also presented an opportunity to modernise internal processes, and – externally – to test new formats for arts and culture and to reach diversified audiences. It also built new momentum around arts and culture accessibility issues.

### Open Door Churches - Open Culture, Fondazione CRT

Open Door Churches is an experimental project to open and visit autonomously the ecclesiastical cultural heritage of Piedmont and Valle d'Aosta with the help of new technologies. The Open Door Churches app manages multiple operations, from booking the visit to the automated opening of the door. Once logged in via a QR code, the visitor is guided in discovering the property inside through a multimedia installation consisting of a historical – artistic – devotional narration accompanied by a system of moving lights and micro projectors. This innovative project was conceived by the Regional Council for Ecclesiastical Cultural Heritage and Fondazione CRT.

[Open Door Churches](#)

*“Our foundation has developed an internal diversity policy for the staff. We are developing sustainability policy and protocols concerning our organisational functioning and patterns, as well as towards our beneficiaries. We have mainstreamed climate action across the whole organisation: operations, finance, programmes, advocacy, communication.”*

**(Dutch foundation)**

### CaixaForum+, “la Caixa” Foundation

Launched in 2022, CaixaForum+ is a pioneering digital platform wholly dedicated to the dissemination of culture and science. The platform contains exclusive content that complements and enriches the offer at “la Caixa” Foundation’s CaixaForum centres, which are distributed all over Spain. It comprises a large catalogue of video and podcast content for all generations and for all tastes.

When interviewed by Philea, Ignasi Miró Borrás, Corporate Director Culture & Science Area at “la Caixa” Foundation, explained: “CaixaForum+ is not merely an extension of the physical centres. We do not want simply to transfer our face-to-face activity to the digital world. CaixaForum+ is much more than that. It is, as its name suggests, an addition. It represents the addition of a new way of disseminating culture and science, new content and new formats. New voices and new audiences. We believe that CaixaForum+ will become a benchmark among digital platforms thanks in part to its pioneering approach to culture.”

He added that, “Our commitment to digitising cultural and scientific content dates back to the autumn of 2019. It was then that we began to weigh up the possibilities open to us. We were driven by a powerful reason: That digitisation enables us to exponentially expand the scope of our cultural action. And that is one of our main priorities – to enable all types of audiences to gain access to culture. Because we see culture as a tool for social cohesion and integration. We firmly believe this, and reaffirm our conviction in all our activities: The dissemination of knowledge strengthens personal development above all. And it is also a driving force for social transformation. As you know, the Covid-19 pandemic accelerated this digital transformation. It was then that “la Caixa” Foundation became whole-heartedly engaged in creating digital content linked to the programmes at our CaixaForum centres and the CosmoCaixa Science Museum. And the response was highly positive. Because, during the hardest moments in the pandemic, culture provided an antidote to uncertainty. And there is no doubt that it continues to do so. That is why we are so determined to take full advantage of all the possibilities that technology offers us in this field.”

[CaixaForum+ – Access to culture for all](#)

# LOOKING AHEAD

## Challenges and drivers for change

### Three concerns

In planning for the future, foundations in this study identified a number of significant knots that they will need to disentangle in order to continue supporting the arts and culture sector and fulfil their missions. The main challenges reported are very much connected with the economic uncertainty and recovery phase following the

Covid-19 pandemic, and with the multiple transitions that societies will need to pass through. In the following paragraphs, we briefly touch on some of the key obstacles that foundations expect to be facing and ways in which they intend to tackle them. The three most cited concerns were related to:

- 1. Financial distress:** The consequences of rising costs affecting both their own organisations and their partners; public budget cuts to the artistic and creative sector; limited resources of the private sector to fill in the gaps further; and a lack of understanding of its role being complementary/incremental to the public sector rather than substitutive and gap-filling.
- 2. Post-crisis recovery:** The necessity to work in the post-Covid-19 recovery phase and stabilise the sector after years of crisis.
- 3. The structural weaknesses of the cultural sector** with regard to the working and living conditions of artists and cultural workers; lack of social security; and a lack of attention and protection of well-being of artists and cultural workers.



### Suggested reading on Covid-19 recovery phase

In 2022, Philea published a report on developments and changing practices in institutional philanthropy in Europe since the onset of the Covid-19 pandemic, finding that the philanthropic response to the Covid-19 pandemic exemplifies the sector's greatest qualities. At the end of the report, the author provides some suggestions that may help complement these positive shifts in foundation practices and that may continue to be of value in the longer term.

[“Future-proofing foundations for a post-Covid-19 world”, Philea](#)

### Working and living conditions for artists and cultural workers

Artists and cultural workers play a vital role in societies and constitute a substantial part of the European economy, yet they continue to face very poor working conditions. This contradiction results in a diffused, disempowered feeling as evidenced in the study commissioned by “la Caixa” Foundation’s Social Observatory, which found that in Spain, “Just 5% of cultural workers believe that society considers their work essential, despite the key role of culture as an element for inclusion and individual and social welfare,” and that 80% think that society is unaware of the precarity and irregularity of being employed in the sector. The study also discovered that more than half (52%) of respondents perceive difficulties in earning a living from their work.<sup>23</sup>

In 2023, IETM<sup>24</sup>, one of the largest and oldest international cultural networks in the world, invited its members to answer the following question via a survey: “What are the three things about your working conditions that you would like to change tomorrow, if you could?” The researchers reported that the most frequent response revolved around changing their financial situation (both by those who are freelancers and those employed by an organisation): “In particular, respondents aspired for long-term and stable financing and moving away from ‘project generated’ funding. They hoped for increased salaries and compensation for paid overtime, travel time and preparation work.”<sup>25</sup>

This situation does not come as a surprise since: “Artistic and cultural work is characterised by intermittence, heterogeneity and instability that is much more pronounced than in other sectors. Also, it is often not fairly paid or sufficiently protected as in other sectors. Several factors explain the precariousness of artists: Artists and cultural workers have atypical work patterns. These include the non-standard nature of their working conditions, status and income; the unpredictability of the end product of artistic work and of its reception; the fact that artistic creation is both time- and labour-intensive; business models driven by artistic excellence and other societal values rather than market goals; and propensity for cross-border mobility (which includes atypical situations that aren’t easily translated into pre-existing categories associated with visas, social protection or taxation). Artists and cultural workers are more likely to work part-time, not to have an open-ended contract, and to combine employment and self-employment in several countries throughout their careers, and in other sectors (services, education, etc). Self-employment is higher in the cultural and creative sectors (33%) than in employment for the total economy (14%).”<sup>26</sup> As is well known, the Covid-19 crisis worsened



this problematic reality and further increased the urgency to pay serious attention to this issue.

As a result of the background analysis prepared for the CULT committee mentioned above, a set of policy recommendations were shared, in particular suggesting the creation of a European framework to address this structural weakness: “The European Framework introducing guidelines and principles for working conditions in the cultural and creative sectors and industries would not only help to establish minimum standards and minimum requirements across the Union, but also address structural fragilities and inequities that were reinforced by the Covid-19 crisis. This would support the long-term sustainability of the Cultural and Creative Sectors”.<sup>27</sup> The Cultural Deal for Europe campaign launched by the European Cultural Foundation, together with Culture Action Europe and Europa Nostra, welcomed the proposal but also stressed the urgency of seeing effective and practical solutions put forward at the European level.

Moreover, the study commissioned by the Social Observatory of the “la Caixa” Foundation pointed to the need for “greater promotion of campaigns that raise society’s awareness regarding cultural work, going beyond promotional actions by the professional sectors”. The study concluded by suggesting that a stronger and more concrete recognition of the professional, economic and social value pertaining to artists and cultural workers will be necessary in order to shift their living conditions. These arguments were at the centre of the report prepared by Voices of Culture<sup>28</sup> in 2021, which stressed that, “The vitality of European culture depends on the well-being, freedom, professional growth and development of the people professionally engaged in culture and the arts. Economic, social, and any other role of culture and the arts cannot be fulfilled if a primary, vital condition is not ensured – a free and fair environment for artistic value to flourish, and for artists to pursue their ideas and aspirations.”<sup>29</sup>

### **The pension portal for artists, Schweizerische Interpretenstiftung SIS**

The pension portal for artists is dedicated to artists in dance, theatre, music, literature, multi-disciplinary arts and cinema who have questions regarding their pension provision. Through the platform, they can ask their questions and receive answers from professionals in the cultural sector regarding their social security-related topics. The portal, named “#tobeornottobe”, is a joint project by the Swiss Foundation for Performing Artists (Schweizerische Interpretenstiftung SIS) and SWISSPERFORM.

[Pension portal for artists](#)

## Focus of responding foundations in the future

In reaction to the current challenges and those expected in the near future, responding organisations said that in the near term they will ride the wave of the following drivers for change:

- The power of cross-sectorial and cross-thematic synergies and long-term partnerships
- The spill-over effect of the triple transitions
- The great potential of organisational development support practices
- Renewed donor-grantee relationships (see suggested reading box)

They mentioned that they will make additional efforts to:

- Unfold and stress the critical role that arts and culture play in other fields of society and its contribution to everyone's lives and social and planetary well-being
- Point out the arts' potential for questioning, understanding and dialogue between different eras and civilisations
- Provide support to organisations and individuals working in the sector to strengthen and expand their capacity, resilience and skills to harness the innovative potential of arts and culture

- Further develop participatory art practices, and audience development and engagement methods
- Make progress in diversity, equity and inclusion praxis in the field
- Bolster the civic dimension of culture and promote access (economic, physical, sensorial) to all citizens
- Involve more and give credit to children and young people's initiatives
- Safeguard and valorise cultural heritage
- Forge new and strengthen old partnerships, networks and connections (also cross-border)
- Promote alliances among grantees to reinforce their sustainability
- Identify and share best practices that have the potential to be scaled up in other contexts
- Refine and test impact measuring methodologies
- Investigate and invest in innovate solutions (for example, through the use of new technologies)
- Stimulate (green) mobility of artists, and museum and art collections
- Develop place-based philanthropy practices
- Bring culture into the heart of EU policies



### Suggested reading – “How Foundations Listen: A Qualitative Review”, by Luisa Bonin

This study takes a deep and qualitative look into the practices of European foundations when it comes to listening to partners/grantees and to primary constituents. Talking about listening can sound subjective, but this report shows how this process can be viewed objectively and how these learnings can be used to start improving listening practices within foundations.

[“How Foundations Listen: A Qualitative Review”, by Luisa Bonin \(issuelab.org\)](#)



### Thematic areas that responding organisations will start or continue to emphasise

- Mental health & well-being
- Democracy
- Education
- Human rights
- Civil society
- Artistic freedom
- Arts for inclusion
- Accessibility to arts and culture (both for the audiences and for the artists & cultural workers with disabilities)
- Tourism
- Crisis response
- Solidarity
- Attention to specific regions, for example central and eastern Europe
- Sustainable Development Goals (SDGs)



### Suggested reading: “What Makes an Assembly?”, Evens Foundation

A cross-disciplinary and critical inquiry into the forms and practices of assembly-making across histories and geographies, the book explores the potential of assemblies to shape political subjects. Bringing together accounts written by those who practise assemblies, and contributions from artists, activists, historians, philosophers, and social scientists, as well as three architectural experiments that attempt to imagine models for a future assembly, the book proposes a critical inquiry into the potential of assemblies to reimagine the way democracy is practised.

[“What Makes an Assembly?”, Evens Foundation](#)

### aRT27 – Arts for Social Inclusion, Fondazione Altamane

The project promotes and advocates the role of arts for the social inclusion of people on the move, internationally and globally. Specifically, the project aims to reinforce the advocacy and awareness-raising efforts of the art27 Network, improving quality, impact, knowledge and resources, and broadening their reach. It also intends to share practices of creative expressions between artists with and without lived experiences of forced migration, to raise the voices of those excluded from the one-dimensional and mainstream narrative on migration and create new connections between arts organisations, educators, musicians and artists (with or without a migratory background) with synergic and complementary expertise.

[aRT27 – Arts for Social Inclusion, Fondazione Altamane](#)

### Heart, Max Kohler Stiftung

Heart is an art-based support programme for vulnerable children, based on the Beattie Method, which takes place during school hours. Initiated in the UK, it was replicated in Switzerland in 2015 by the Max Kohler Stiftung and it's supported by the non-profit Heart Association based in Zurich. Heart strengthens self-efficacy and activates resources by using creativity as a medium. In addition to kindergarten and school, Heart offers a safe and structured environment in which the children can develop their creativity and experience a sense of achievement in age-homogeneous small groups.

[Heart, Max Kohler Stiftung](#)

### International Art Biennale, Fundación ONCE

Fundación ONCE works to ensure the inclusion of people with disabilities in every aspect of life. One of the main focuses of the foundation is the inclusion of people with disabilities in the labour market. In this respect, the foundation ensures that efforts are made in all sectors, including the cultural industries. It is with this mindset that in 2006 the 1st edition of the Fundación ONCE International Art Biennale was launched in Madrid with the primary objective of recognising and disseminating the work of artists with disabilities, thus strengthening their access to and participation in the art market. From October 2022 until February 2023, the 8<sup>th</sup> edition of the Biennale took place.

[International Art Biennale, Fundación ONCE](#)

# IN CLOSING

So many things have changed in our societies during the five years that have passed between the first edition of this study and this new edition, transforming all sectors, including philanthropy. Discussions that were once touched on by foundations more timidly or indirectly – such as power distribution, decolonisation and ecological responsibility, to name a few – are more and more present and at the centre of their meetings, debates, reflections and internal transformations.

There is much more work to be done towards an arts and culture sector that is adequately sustained so that it can thrive, and a philanthropic sector that is at its full potential to co-shape and support a pluralistic, just and resilient society that centres people and planet.

But what has remained – and we believe will always remain – unchanged is the devotion, commitment, and strong belief by philanthropic organisations in the essentiality of arts and culture without which humanity would not be as we understand it – that same humanity that is embodied in the very word “philanthropy”.

## Parting poetry by Amber Setta, artist



### **A love letter**

*From: artists*

*To: art*

*How would my heart rest  
without its chambers  
guarding them from aching*

*Filling up the lungs of earth  
as we get lost in reality*

*I'm losing myself in your  
texture on canvas*

*For your beauty can't be  
described in hues nor colors*

*I find peace in the poetic  
verses of your heartbeat*

*Inspiring me to write  
paragraphs of my own*

*Following your rhythms  
and notes*

*For your music is  
ears to my soul*

*You're the architect  
of my presence*

*Without you, life would  
be monotone*

*Showing me to shift  
my perspective*

*For your existence is my es-  
cape from truths unknown*

*You've established a com-  
munity of creators*

*Saving life and setting the  
tone for a new generation*

*Showing the impor-  
tance of your being*

*For your absence would  
be one unbearable*

### **Untitled**

*And wouldn't your  
house be empty without  
pictures on the walls*

*Narrating the stories behind an  
image of your remembrance*

*And wouldn't the streets be  
cold without the buildings  
holding onto each other*

*Guarding you from  
the winds of truth*

*And wouldn't the pavement  
be unpaved without the  
stones to carry them*

*Stepping onto being  
grounded by earth*

*And wouldn't museums be a  
maze without art filling up onto  
the ceilings of your curiosity*

*Seducing the eyes of  
an audience with a  
simple glimpse*

*And wouldn't you be less  
inspired without the beauty  
reflecting your iris*

*Leaving you in a room  
with no hue of poetry*

*And would love still be the  
same without the poetic verses*

*Describing a defined elegance  
of intertwining souls*

*And would I still be able to  
express myself without the  
depths of my imagination*

*Isolating myself and  
my thoughts without  
an emergency exit nor  
a door slightly open*

*Leaving my heart and  
lungs deserted*

# ANNEX

## Methodology

From October 2022 to February 2023, Philea conducted a survey to update its findings from the first edition of this study, “Arts and Culture at the Core of Philanthropy” (published in 2019, based on a survey carried out in 2018) and gain insights on how the sector had changed since the first survey was conducted in 2018. A list of 180 organisations was developed, based on the information available in the Philea database regarding philanthropic organisations that focus on arts and culture. Additional desk research and feedback from the Steering Committee members of the Arts and Culture Network were taken into account to form the list. Further outreach was facilitated through the national associations of foundations that are part of Philea’s membership.

The 180 organisations were invited to fill out a survey: The questions and answer options had been defined in consultation with the Steering Committee of the Arts and Culture Network in the first edition of the study and were revised and expanded in 2022 in agreement with the network. Financial and other data in this report refers to the year 2021. The currency conversion rate used for calculating assets and expenditure is based on the average rate of the year of reference. In addition to the quantitative data, respondents were also encouraged to share an initiative exemplifying their work in the field.

A total of 64 organisations responded to the survey.

## List of responding organisations

- Anouk Foundation
- Aydın Doğan Foundation
- BIC Corporate Foundation
- Bikuben Fonden
- Cultiva Foundation
- DOEN Foundation/  
Stichting DOEN
- ERSTE Foundation
- European Cultural Foundation
- Evens Foundation
- Fidelity UK Foundation
- Finnish Cultural Foundation
- Fondation Alta Mane
- Fondation Daniel et Nina Carasso
- Fondation de France
- Fondation Hippocrène
- Fondation Juchum
- Fondation Oertli
- Fondazione 1563 per  
l’Arte e la Cultura della  
Compagnia di San Paolo
- Fondazione Banca del  
Monte di Lucca
- Fondazione Cariplo
- Fondazione Cassa di  
Risparmio di Cuneo
- Fondazione Compagnia  
di San Paolo
- Fondazione CRT
- Fondazione di Modena
- Fondazione Francesco  
Pasquinelli - ETS
- Fondazione Kainòn
- Fondazione Monte  
dei Paschi di Siena (MPS)
- Fondazione Tassara
- FSB - Fundação Social Bancária
- Fundação Amelia de Mello
- Fundação Calouste Gulbenkian
- Fundação Cultursintra FP
- Fundação Manuel  
António da Mota
- Fundação Mário Soares  
e Maria Barroso
- Fundação Oriente
- Fundació Comunitaria  
Raimat Lleida
- Fundació Joan Miró
- Fundación Caja Duero
- Fundación “la Caixa”
- Fundación ONCE
- Fundación Princesa de Asturias
- Jenny and Antti Wihuri  
Foundation
- King Baudouin Foundation
- Kone Foundation
- Kultura Nova Foundation
- Lauritzen Fonden
- Max Kohler Stiftung
- Nature Addicts Fund
- Nordic Culture Fund
- Œuvre Nationale de Secours  
Grande-Duchesse Charlotte
- Paul Hamlyn Foundation
- Porticus Community Art Lab
- Prince Claus Fund for  
Culture and Development
- Prins Bernhard Cultuurfonds
- Realdania
- Rethink Ireland
- Ria & Arthur Dietschweiler Stiftung
- Schweizerische  
Interpretenstiftung SIS
- Society for Swedish  
Literature in Finland
- Sparebankstiftelsen DNB
- Stiftung für Kunst, Kultur  
und Geschichte
- Stiftung Mercator Schweiz
- TIMA Charitable Foundation
- Turing Foundation

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## List of projects mentioned in this report

*In alphabetical order by project*

- 
- Adeste+, several foundations

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  - aRT27 – Arts for Social Inclusion, Fondazione Altamane

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  - Art4Impact, Anouk Foundation

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  - Arts Access and Participation Fund, Paul Hamlyn Foundation

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  - CaixaForum+, "la Caixa" Foundation

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  - Community Hub Hybrid Culture, Fondazione Monte dei Paschi di Siena

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  - The Culture of Solidarity Fund, European Cultural Foundation and several other foundations

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  - Eco-social awareness, Kone Foundation

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  - EIT Culture & Creativity, Fondazione Cariplo and European Cultural Foundation

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  - Gulbenkian 15-25 Imagina, Calouste Gulbenkian Foundation

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  - Heart, Max Kohler Stiftung

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  - International Art Biennale, Fundación ONCE

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  - i-Portunus, Kultura Nova Foundation and European Cultural Foundation

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  - Open Door Churches - Open Culture, Fondazione CRT

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  - The pension portal for artists, Schweizerische Interpretenstiftung SIS

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  - Protection of minorities, Finnish Cultural Foundation

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  - Racial justice audit analysis of grantmaking, Paul Hamlyn Foundation

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  - REMEMBR-HOUSE, Fondazione 1563 per l'Arte e la Cultura

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  - Triggering change together, Stiftung Mercator Schweiz

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  - "What Makes an Assembly?", Evens Foundation

# ENDNOTES

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- 8 EUROSTAT, [Culture statistics - cultural employment, developments between 2019 and 2021](#). It is important to specify that the changes in cultural employment between 2019 and 2021 followed different patterns across Europe.
- 9 Ateca, V., Villarroja, A., [“What are working and living conditions like for artists and cultural workers?”](#), The Social Observatory - “la Caixa” Foundation, 2023.
- 10 Vidović, Dea ed.; [“Results of the research on the COVID-19 pandemic and Zagreb earthquake”](#), Kultura Nova Foundation, 2020.
- 11 de Vries, Gijs, [“To-make-the-silos-dance”](#), European Cultural Foundation, 2023.
- 12 Culture Action Europe, European Cultural Foundation, and Europa Nostra, [“A Cultural Deal for Europe”](#), 2020; and the dedicated website [Cultural Deal](#).
- 13 Johnson, Paula D., [“Global Philanthropy Report: Perspectives on the Global Foundation Sector”](#), Harvard University’s John F. Kennedy School of Government, 2018; and Rockefeller Philanthropy Advisors, [“Global Trends and Strategic Time Horizons in Philanthropy”](#), 2022.
- 14 The ten foundations that initiated ACN were: Fundación “la Caixa” (Spain) (Co-chair), Prins Bernhard Cultuurfonds (The Netherlands) (Co-chair), Bikuben Fonden (Denmark), Fondazione Compagnia di San Paolo (Italy), European Cultural Foundation (The Netherlands), Fondation de France (France), Fondazione Cariplo (Italy), Fondazione CRT (Italy), Fundação Calouste Gulbenkian (Portugal) and Fundación Princesa de Asturias (Spain).
- 15 The following three foundations have joined ACN’s Steering Committee: Fondation Daniel et Nina Carasso (France and Spain), Kultura Nova Foundation (Croatia), and Porticus (Austria).
- 16 The report with updated data on the sector will be published at [philea.eu](#) in the second half of 2023.
- 17 A note on the discrepancy between the total annual expenditure figures given in this edition (€2 billion) and the first one (€4 billion): three large foundations (one being among the largest in the world) that had participated in the first edition could not contribute to the second survey, hence the drop in the total annual expenditure figure. Nonetheless, the Wellcome Trust reported to Philea by email that their total budget for the year 2021 was €1.5 billion and the arts and culture portion of that was €35 million. According to [available public data](#), the National Lottery Community Fund spent a total of €674 million euros in 2021.
- 18 [Philea publishes regularly updated figures on the European philanthropy sector](#), including number of foundations, assets and expenditures, as well as latest figures on employment in the sector.
- 19 Patuzzi, Lucia; Pinto, Luis; [“Child and Youth Participation in Philanthropy: Stories of Transformation”](#), Philea, 2022.
- 20 Idem
- 21 European Foundation Centre, [“Insights on how the work of EFC members changed in 2020”](#), 2021.
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- 23 Ateca, V., Villarroja, A., [“What are working and living conditions like for artists and cultural workers?”](#), The Social Observatory - “la Caixa” Foundation, 2023.
- 24 [IETM](#) stands for “International network for contemporary performing artists”, and it represents the voice of over 500 member organisations and individual professionals working in the contemporary performing arts worldwide.
- 25 Van de Gejuchte, Isabelle, [IETM Survey Results](#), 2023.
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- 27 CULT Committee – European Parliament, Policy Department for Structural and Cohesion Policies, Brussels, [“The Situation of Artists and Cultural Workers and the Post-COVID-19 Cultural Recovery in the European Union: Policy Recommendations”](#), 2021.
- 28 Voices of Culture is the structured dialogue between the cultural sector in the European Union and the European Commission, implemented by the Goethe Institute.
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# ABOUT

## Philea – Philanthropy Europe Association

Our vision is for philanthropy to use its full potential to co-shape and support a pluralistic, just and resilient society that centres people and planet. To achieve this, our mission is to enable, encourage and empower the philanthropic community to build a better today and tomorrow.

We nurture a diverse and inclusive ecosystem of foundations, philanthropic organisations and networks in over 30 countries that work for the common good. With individual and national-level infrastructure organisations as members, we unite over 10,000 public-benefit foundations that seek to improve life for people and communities in Europe and around the world.

We galvanise collective action and amplify the voice of European philanthropy. Together we:

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→ **Co-create knowledge and learn** from effective practices

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→ **Collaborate** around current and emerging issues

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→ **Promote enabling environments** for doing good

In all we do, we are committed to enhancing trust, collaboration, transparency, innovation, inclusion and diversity.

Philea's Arts and Culture Network brings together like-minded philanthropic representatives in a safe space to discuss, share and build knowledge on topics around arts and culture. Network members identify new trends, discuss their experiences and new projects, and find new ways of collaboration.

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