

“Corporate Support for the Arts: Moving Beyond Art for Art's Sake”

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Abstract:

Despite the fact that today's companies are becoming increasingly active in social and community activities as part of their business environment, the literature on the implementation of CSR does not provide a comprehensive view of the development of Corporate support for the arts (CSA) an underexplored research area. To address the gap, this study investigates the construct of Corporate support for Art (CSA) as a part of CSR strategies.

Design/methodology: An exploratory method was employed to evaluate the features and characteristics of CSA, as it evolved over time, indicating the reasons and motivations behind companies' investment in the arts and its methods.

The results show a shift from transactional support to collaboration, enhancing mutual benefits for businesses and no profit organisation. Csa activities, ranging from philanthropy, sponsorship, cause-related marketing to partnership are vital element of CSR, capable of enhancing stakeholders' expectations and societal well-being. In addition, this research emphasized the need for businesses to integrate CSA into CSR strategies because the art can support the creation of intangible value embedded in the products and processes of management, so it is a powerful tool that can be used to better meet stakeholders needs. Understanding the nature of CSA, how and why it is implemented is an important area that provides strategic options for managers and practitioners to increase competitive advantage and social welfare.

Keywords: CSR activities, Corporate Support for the Art, Philanthropy, sponsorship, Art and Culture sector

Introduction: Today, with the crisis and changes taking place, firms are called to participate in the life of the community in which they live and operate and to assume social responsibility to their stakeholders. The object of this study is in the context of Corporate Social Responsibility (CSR), which involves firms in cultural and art initiatives that can have purposes and objectives of territorial development and social inclusion in line with the goals of the 2030 Sustainability Agenda¹ and the strategic policies of the EU. Some research shows that businesses see themselves as social enterprises (Birch, D., & Littlewood, G. 2004; Ferrell, 2011) while their stakeholders are looking for companies with prosocial and environmentally conscious behaviours (Smith 2009; Carroll and Shabana 2010). This work is focused on the construct of Corporate support for Arts (CSA) in relationship with CSR implementation and CSR activities. This construct has been investigated too little, and there are no univocal definitions as there are multiple concepts, such as philanthropy and sponsorship, with different strategic practices and motivations for these corporate's activities. Trying to analyse the existing literature about CSR and societal needs for the art and culture sector by shedding light on the difference between these concepts and the other firm's strategies. Our aim is to map Corporate Support for Art's activities, creating a

¹ | [Sustainable Development \(un.org\)](https://un.org/sustainabledevelopment) (accessed 29/06/2024)

framework which describes the differences between philanthropy, sponsorship, cause-related marketing and other relationships between the business, art and culture sectors. Companies have a duty to respond to the needs of the society in which they operate with corporate social responsibility actions. Many articles have been written about CSR but little attention has been paid to the cultural arts sector. Considering the extant literature, this review aims to highlight and fill the gap by revising the construct of Corporate Support for the Arts (CSA) from a shifting perspective. Art and culture are closely linked to each other, but they are distinct concepts. According to the Oxford Dictionary, Art is defined as *the use of the imagination to express ideas or feelings, particularly in painting, drawing or sculpture*, while culture is defined as *the customs and beliefs, art, way of life and social organisation of a particular country or group*². The term "art" refers to the wide variety of human endeavours and all the outcomes of those activities filled with aesthetic principles, technical mastery, and creative expression. To give as examples the performing arts (dance, music, theatre), the literary arts (poetry and prose), and the visual arts (painting, sculpture, etc.). Art serves as a vehicle for both individual and group expression, showcasing each person's unique ideas and thoughts. On the other hand, culture³ includes a community's or society's social history. It is shaped by common ideals, values, traditions, and languages. Culture is a complex and dynamic concept that shapes and is shaped by social interactions and collective identities. However, in this work, art and culture are considered a unique and generic concept inherent to the same investigation field. We focused on developments in the relationship between businesses, organisations and the cultural and artistic sphere by considering "Corporate Support for the Arts" (CSA) as an important and left beyond part of a CSR strategy implementation. Indeed, we consider this connection between CSR and CSA as an implementation strategy which can respond to the challenging social changes and new stakeholders' expectations (Freeman, 1984). CSA stands for Corporate Support for the arts or to the arts and refers to the support that companies can offer in the arts world. This concept represents an important combination of the private and public sectors. Characters such as museums, art foundations, and art institutions (conservatory or music/art school) can benefit from the financial or non-financial support of the private sector (Seitanidi, 2007). This research investigates the comprehensive nature of CSA, exploring the following questions:

RQ1 What is the evolution of CSA' construct in literature?

RQ2 What is the CSA definition?

RQ3 How the CSA is implemented?

RQ4 Why is CSA implemented and to whom are addressed?

Methodology: To ensure the highest quality of this work, we chose the Web of science (Wos) and Scopus, the two databases considered the most comprehensive scholarly

² Oxford Dictionary; [art noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com](#) (accessed 30/06/2024)

³ Oxford Dictionary; [culture noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com](#) (accessed 30/06/2024)

sources for social science research and academic productions (Vieira et al., 2009; D'Arco et al., 2019). Our key words and the strings were: "csr implement*" OR "corporate cultural responsibil*" OR "art* for managem*" OR "corporate support for the art*" OR "arts sponsorship" OR "corporate support of the arts" OR "corporate support to the art*" OR "business* art*". The process of selecting the search keywords was carried out by consulting academic experts and conducting an initial analysis of existing literature, considering synonyms and others csr's constructs like philanthropy and sponsorship into the art and culture sector related to our research questions. We also considered other publications, examining article references, to find additional studies and applied snowballing procedure (Childs, 2017; Mingione, 2015; Orsingher et al., 2010). This procedure was chosen because the terms art and culture are too wide and generic to allow a focus on the specific context of Csr implementation in the marketing and management field. We don't filter with time limitations to be sure to catch the entire amount of papers (Paul et al., 2021). We obtain from Wos 1234 and from Scopus 1042 results. Then, we filtered with "Article" as a type of document, business and management categories, and English language in both databases (D'Arco et al., 2019). We selected only journal sources belonging to the Harzing Quality List 2023 (Riviezzo et al., 2015), and we obtained 259 articles from WOS and 298 from Scopus. We did not consider books or conference proceedings, and we excluded studies that were not written in English or not published in the business and management field (D'Arco et al., 2019). We exported the data set on Excel, and we merged all the articles of the two databases in one worksheet with 557 articles. We eliminated the duplicates and applied some exclusion criteria related to our specific topic as "state of the art," different sectors implementation, and a topic not inherent to our specific interest, and we obtained 70 articles. After reading the abstracts, 30 articles have been selected that fit with this topic and with the string that we used for this research and the additional papers obtained with snowballing procedures (Childs 2017).

Theoretical background and Findings: RQ1 *What is the evolution of CSA' construct in literature?*

The intersection between the arts and business is an interesting and not well-investigated field, considering the non-rational nature of the arts and the rationality often associated with the business (Schiuma, 2011). D'Astous and Bitz (1995) show that using corporate support for the arts (CSA) strategy, in comparison with purely commercial sponsorships or cause-related marketing, is perceived as being less lucrative by investors and CEOs. Arts and culture are often seen by the business community as something that is far away from their interests, even if it is undeniable the positive impact that arts can have on people and their perception of a firm. CSA "is a special case" of CSR, where firms might, more legitimately, record their expenditure as sponsorship and put it under the advertising budget, rather than the community investment budget" (Moore 1995; Campa & Zijlmans 2019). The theoretical foundation of corporate support for the arts is multifaceted and draws upon various theories in the fields of corporate governance, corporate social responsibility (CSR), Stakeholder theory, and Legitimacy theory. Stakeholder theory (Freeman, 1984) emphasises the importance of considering the interests of all stakeholders, not just shareholders, in

corporate decision-making. Companies engage with the arts to meet the interests of specific types of customers, build relationships with wealthy clients, and enhance their image in the community (Campa & Zijlmans, 2019).

The theory of legitimacy states that the survival of organisations depends not only on their efficiency but also on their legitimacy (Di Maggio and Powell, 1983; Meyer and Rowan, 1977). Legitimacy can be defined as the general perception or assumption that the actions of an entity are desirable, proper or appropriate within some socially constructed system of norms, values, beliefs, and definitions (Suchman, 1995, p. 574). In a nutshell, legitimacy is an organisation's acceptance of its "external environment" (Deephouse, 1996; Di Maggio and Powell, 1983; Meyer and Rowan, 1977; Meyer and Scott, 1983). Legitimacy theory (Zelditch, 2006) suggests that companies engage in socially responsible activities, such as supporting the arts, to maintain their legitimacy in the eyes of stakeholders. Corporate involvement in the arts can help enhance the company's reputation and demonstrate its commitment to social responsibility (Campa & Zijlmans, 2019). Agency theory focuses on the relationship between principals (shareholders) and agents (management). Companies with better corporate governance structures are more likely to engage with art-based initiatives, as they are more socially and culturally responsible, sensitive to stakeholder needs, and have a stronger governance framework (Campa & Zijlmans, 2019). The literature talks about different forms of collaboration between companies and art organisations, and in this study, we try to define the main forms of collaboration, which are: sponsorships, patronage, philanthropy, cause-related marketing and partnerships. The main goal for this kind of collaboration is to spread culture, promote art and welfare (Gianecchini, 2020). Often, culture is considered an antecedent of the CSR process, and some researchers think about culture as a driver that anticipates Corporate social responsibility strategies (Maon & Lindgreen, 2015). It has not sufficiently investigated culture as a means and area to target CSA strategies for the creation of value and benefits for stakeholders through CSR implementation. This construct, with a multidimensional nature, could be considered as a process comprising various stages (Fatima and Elbanna, 2022; Farmaki, 2019). Many frameworks were suggested from researchers, but the conceptualization of CSR implementation is absent because it is a very complex task (Klettner et al., 2014; Risi and Wickert, 2017) and it's related to the different types of CSR activities implemented by organisations, respect to economic, environmental and social dimensions (Khan et al., 2015; Quintana-Garcia et al., 2018). Corporate Support for the Arts is not only a form of corporate philanthropy but also an investment strategy that can have positive impacts on both companies and society, contributing to the cultural growth and well-being of communities and all stakeholders (Lewandowska 2016; Colbert et al. 2005; McNicholas, 2004). Consequently, it appears that businesses now need to establish connections with the cultural sector, artists, and arts organisations due to the growing and current significance of arts and culture to society as well as the possible economic benefits that come with it (Rectanus 2002). In fact, some authors also argue that engaging in social initiatives can lead to improved financial performance, productivity, and talent attraction and retention (Dhaliwal et al, 2014). According to Kirchberg (2011) and McNicholas (2004), this industry is recognized as a crucial social sector that improves education and quality of life for the

general people. Businesses have a lot of options in this sector to contribute to the greater welfare of society because art and cultural items are exposed to global and intercultural interaction (Colbert et al. 2005; McNicholas, 2004; Tweedy, 1991). First and foremost, participating in sponsorships and collaborations is seen as a mutually advantageous activity that promotes a degree of sustainability and the growth of civilization in the economic sector (Thomas et al., 2009; Tweedy, 1991). Consequently, companies may view cross-sector cooperation in the arts and cultural field as a mutually beneficial means of generating value (Wang & Holznagel, 2021).

An article by McNicholas: "Arts, Culture and Business: A Relationship Transformation, a Nascent Field" underlined a paradigm shift in the relationship between art, culture and business. From the classic sponsorship relationships, new dynamics and forms of collaboration between companies and the artistic field were developing, bringing economic benefits to the actors involved and the surrounding community. The development of CSR strategies and the growing focus on the "Triple Bottom line" have pushed companies to establish new relationships and "two-way" interactions with the art world through partnerships and other new strategic modalities. This change, highlighted in McNicholas' article, did not have the desired result and the scientific literature abandoned this field of investigation for a quiet time. The article of Comunian (2009), again addresses the relationship between business and art by highlighting the strategic effect of these investments in art and culture on competitive advantage and the economy at large. Schiuma (2012), addresses art-based initiatives, as a tool of empowerment for the organisation of the company and its employees, shedding light on the added value of such projects for the organisation and management. Kawashima's 2012 article addresses this issue again, in the Japanese context, underlining its characteristics related to Eastern culture and differences with the Western model. We have to wait for Lewandoska's 2016 article "It's not all about the profit: an analysis of changes in arts and business relations", which with qualitative research points out the transition from a mainly transactional relationship to a collaborative relationship between companies and the cultural and artistic field. The methods of support for artistic projects, adopted "traditionally" by companies, were sponsorship (as a marketing action) and donations (corporate givings) with a view to philanthropy, Patronage (Mecenatismo) of ancient origin (Leclair, M. S., & Gordon, K. 2000). Lewandoska's article proposes a new framework for understanding this strategic evolution. The attention of scholars in this field emerges again with two more recent articles by Campa and Zijlmans, 2019 and Gianecchini, 2020. Campa et al, links CSR performances to CSA strategies; Gianecchini analyses the data of companies that have received the tax incentive provided by the Italian Government (Art bonus), investigating the motivations and strategies that drive various types of companies (cluster analysis) to support artistic and cultural projects in the national context. The definition of Corporate support for the arts of Campa and Zijlmans, define Company Support to the Arts (CSA) as "firm-level activities aimed at supporting the 'culture and the arts', such as museums and historical societies, public television and radio, theatre, and support for local and regional symphonies". According to its aim (altruistic vs. commercial), CSA can assume different forms, lying on an ideal continuum between philanthropy and sponsorship (Moir & Taffler, 2004).

RQ2 What is the CSA definition?

During the literature analysis, some explicit definitions of CSA emerged that are summarised in Table 1.

Table 1. CSA definitions

Authors	CSA Definition	-Source
Leclair, M. S., & Gordon, K., 2000	“firm-level activities aimed at supporting ‘culture and the arts,’ such as museums and historical societies, public television and radio, theatre, and support for local and regional symphonies”.	Journal of Cultural Economics
Campa & Zijlmans, 2019	“the set of choices that a company makes in deciding the artistic and cultural initiatives to support”	European Management Journal
Gianecchini, 2020	CSA means that a company supports art without expecting short-term benefits (such as investment in sales and brand recognition) and invests in its idea for enlightened self-interest.	European Management Journal
Kawashima, N, 2015		International Journal of Cultural Policy

Source: Authors elaboration

RQ3 How CSA is implemented?

A CSA strategy can be implemented through different collaborations between businesses and non-profit organisations. **Corporate Philanthropy** or charitable gifts is related with in cash or in kind (items, materials, and work) commitments from a profit to a NPO (Cutlip et al., 1994). The company, once in a while, anticipates open acknowledgement within the sense of recompense rewards (such as in sponsorship). The relationship between benefactors and NPOs is deviated in nature, as the supporting inspiration is 'altruism', indicating one-way giving without coordinate (financial or non-economic) rewards; although restricted acknowledgment of gifts can moreover happen (Seitanidi, 2007). Frequently Philanthropic giving, manifested through corporate contributions, is an activity that many in the business community loosely equate with corporate citizenship. That is, good corporate citizens “give back” to the communities in which they reside or maintain offices (Carroll, 1998). Many companies incorporate

philanthropy into their corporate social responsibility strategies (Harribey, 2011). Understanding audiences (stakeholders) and effective strategies is essential for achieving desired results in philanthropic efforts, especially in environmental and artistic matters (Chung, et al., 2019). Firms may engage in corporate philanthropy for business or societal ends. Interests range from pure business motives, according to neoclassical perspective, to altruism, with instrumental and strategic philanthropy lying in between (Saiia, 2001). Mesco and Tilson (1987) see arts support as a form of advertising, either to reach customers or to communicate "good citizenship" (Moir, L., & Taffler, R. J., 2004). **Patronage** is a part of corporate philanthropy, primarily related to the arts and culture sector and refers to the financial support of artists (Rebaudengo, 2016) and scientists (Murray, 2013) to help them continue their work without expecting immediate results. Another definition is the support, in cash or material, that an organisation gives to the social, cultural and scientific development of a society, as well as to preserve the environment in which the organisation is located. Patronage enhances the reputation of the organisations supporting the effort and is considered a valuable public relations strategy (Mazza et al., 1994; Settembre et al., 2017). Cultural patronage is often associated with a company's non-commercial or charitable activities. Traditionally, these practices were treated as separate from the core business activities and were not analysed from a business perspective. While some studies have highlighted the role of sponsorship as a marketing tool, less attention has been paid to the support and participation of companies in artistic and cultural activities. Various forms of art support, such as company art collections, museums of contemporary and classical art, and participation in thematic exhibition projects, have become part of the social communication strategies of companies. This can be seen as a modern form of traditional patronage, functioning as a social art support institution (Lerner & Fryxell, 1988; Mullen, 1997; Piskunova & Starostova, 2015). A CSA strategy can be implemented even to increase job satisfaction and employee engagement (Carlucci, Schiuma, 2018; Descubes et al., 2015). Indeed employees often feel proud to work for a company that supports cultural and artistic initiatives. Moreover, a rich environment improves creativity and innovation (Lewandowska, 2015). Expands knowledge about the role of art as a reinforcement of organisational reflection. The work creates connections between organisational management, knowledge creation and micro-level organisational innovations (Fareed et al., 2016). Builds a functional and repeatable (but not generalizable) framework based on reflective theatre techniques as a new learning approach to knowledge production in public sector firms undergoing major organisational change. (Descubes, I; Mcnamara T, 2015). **Sponsorship** activities are institutional actions that enhance a company's reputation, disseminate its worldview, and are positively related to the company's reputation (Kim, 2016). This aspect takes into account not only the customer/buyer aspect but also common interests, such as the enjoyment of sports, art, culture, social welfare, etc. (Settembre et al., 2017) is the act of providing resources (mostly financial but also in-kind gifts) to an event that is supported by a company. It is a two-way commercial exchange. By having its name connected to the event, the business benefits in other ways or obtains promotional exposure. A company's promotional toolkit may include sponsorship, according to Colbert et al., 1994. Sponsorship has the strongest connection to public relations among

the four primary means of promotion: public relations, sales promotion, personal selling, and advertising. Chong, 2013 studied the effect of the art sponsorship during the Gulf of Mexico disaster (2010) and his study gave a new perspective for the relationships between the art sector and other kinds of firms. Research indicates that the alignment between a sponsor brand and its sponsorship in sports, arts, or charity influences brand awareness and reputation. Consumer perceptions of this fit not only explain the nonprofit sponsor's positioning but also lead to favourable consumer attitudes toward labour market partnerships. There must exist a match between the firms' missions and the sponsored subject (Erdem and Swait, 1998; Pappu et al., 2014). As a shape of sponsorship, **socio-sponsorship** can be characterised as the vehicle through which assets are legitimately designated from the benefit to the non-profit division, when the company's essential aim is the achievement of social obligation, went with by emolument rewards. (Seitanidi, 1999).

The Kochi Biennale Foundation (KBF), which operates KMB events, views art as a vehicle for social change. Its mission is to bring global contemporary art to India and showcase Indian contemporary art to the world. The role of state and corporate sponsorship in funding KMB and how resistance through art is key to its identity are further explored (Joy and Belk, 2019). The arts and culture industry closely aligns with consumer lifestyles, making it a valuable area for business-to-business collaboration (Wang and Holznagel, 2021). Artistic and financial interests often conflict in the art world and cultural institutions such as galleries and museums (Brown, 2020). However, these institutions recognize the necessity of corporate sponsorship to continue operations (Pressgrove et al., 2023). By actively collaborating with companies, they increase their influence on consumers (Alexander, 1996; Stallabrass, 2014; Matsuda, 2024). **Cause-related marketing** is the term used to describe the practice of promoting corporate social responsibility in marketing communications initiatives. The definition of cause-related marketing (CRM) is the technique of creating and executing marketing campaigns that are distinguished by a financial donation to a selected non-profit organisation, which in turn pushes clients to participate in revenue-generating transactions (Mullen, 1997). For CEOs of privately owned firms, cause-related marketing motives are more common than philanthropic motives in supporting arts organisations. Nearly half of these CEOs aim to improve their company's image or promote their company's products through such support, reflecting a dual interest in both business benefits and charitable activities. Entrepreneurs often express an interest in preserving the cultural traditions of their community, although they are generally less focused on providing aesthetic pleasure (File, 1998). **Partnerships** is "A voluntary and collaborative agreement in which all participants agree to work together to achieve a common purpose or undertake a specific task and to share risks, responsibilities, resources, competencies and benefits" (2002, p. 47, cited in Richter, 2004). One of the most frequently cited definitions of social partnership is by Waddock (1988): *A commitment by an organisation or a bunch of enterprises to work with an organisation from a distinctive financial sector (public or non-profit)*. It includes a commitment of resources, time and effort by people from all accomplice organisations. These people work cooperatively to illuminate issues that influence them all. The issue can be defined at the slightest in proportion as a social issue; its arrangement will benefit all partners.

Social organisations address issues that amplify past authoritative boundaries and conventional objectives and lie inside the conventional domain of public policy—that is, within the social field. It Requires dynamic instead of passive involvement from all parties. Members must make an asset commitment that's more than simply financial. Sometimes, the term "partnership" is used interchangeably with sponsorship agreement, but they are not the same. In an effective partnership, the commitment from the profit organisation is substantial and goes beyond financial or in-kind contributions to include active human resource engagement for social needs (Lewandowska, 2016; Seitanidi, 2009). Corporate support is increasingly attracting the non-profit sector, particularly arts and cultural organisations, as other sources of funding diminish. When seeking corporate partnerships, these organisations must balance the risk to their reputation with the support provided by corporate partners. Emphasising marketing within arts and cultural organisations can create compatibility with corporate partners, reducing the perceived risks and making them more likely to accept support. Partnership is described as an "integrative collaboration" between corporations and non-profit organisations (Wang et al., 2021). An integrative collaboration is critical to the strategic success of both engaged entities, in contrast to a "transactional collaboration," which is primarily focused on resource exchange for promotional gains. Partnerships require a high degree of mutual trust and shared objectives since they entail a sharing of risks, duties, and benefits. The primary characteristic that sets partnerships apart is their emphasis on advancing society welfare in addition to corporate objectives. This promotes long-term connections and results in higher value creation than short-term transactional interactions. This integrative approach is believed to generate more positive public perceptions and have a stronger impact on corporate reputation (Wang et al., 2020; Saitanidi, et al., 2009).

The arts in business can also be considered instrumental in promoting the development of organisations and improving their capacity to create value (Schiuma, 2009; Mc Nicholas, 2004; Lewandowska). Art-based experiences drive individuals to adjust their comfort zone, fortify other ways of seeing and feeling individual and business issues, extend and improve personal points of view, move forward instinct and emotional reactions, and infuse energy. This may influence employees' engagement in everyday work exercises, drive people to alter and progress their capacity to require superior activities. In this context, art forms and/or artistic processes are used as a tool to address or solve a business/organisational problem (Carlucci, & Schiuma, 2018; Lewandowska, 2016). Furthermore, Descubes (2015) constructs a potent and easily adaptable system that utilises reflexive Theatre-Based Learning (TBL) as supplementary learning strategies for information dissemination in open segment enterprises going through sweeping organisational transformations (Descubes; Mcnamara, 2015). In organisational settings, it is important to recognize and utilise intangible resources that establish the foundation of a company's operations. This can help create strategic advantages and drive value for stakeholders in a competitive environment (Carlucci & Schiuma, 2018). Another example of art-based strategy is the use of *art collections*, particularly portraits, to establish a historical heritage that many businesses initially lack. Banks, for instance, have used portraits to reinforce their identity, elevate their social status, and project an image of being cultured, prestigious, and professional to

the public (Barnes, V; Newton, L, 2017). In the art-based strategies there is also *Artification*, an umbrella term that covers a wide range of activities. Luxury brands in particular have tended to use artistic strategies to address the commoditization problem of high-volume production, thereby restoring the perception of rarity and exclusivity. The main hypothesis of some studies (Masè, S; Cedrola, E; Cohen-Cheminet, G, 2018) is that artificiality favourably changes perceptions of the rarity of luxury products and also leads to some positive associations at the brand level. The analysis of the literature revealed the methods of implementation of CSA (how) and the motivations (why) that drive companies to invest in art and culture and to which stakeholders in particular these investments are addressed. These findings have been summarised in the following Table 2.

Table 2. CSA: How and Why

Csa implementation (How?)	Stakeholders and main strategic aim (Why?)
Philanthropy, charitable activities in environmental and artistic matters. (Chung et al., 2019)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Philanthropy and Patronage (Mecena) to support art and culture as a duty of companies (Kawashima, N, 2015)	<ul style="list-style-type: none"> • Community cultural and Social support
Philanthropy and corporate support for cultural heritage (Gianecchini, 2020)	<ul style="list-style-type: none"> • Community cultural and Social support
Philanthropy, Sponsorship and Partnership in art sector are all means to achieve the creation of shared values and community emphasis and a form of marketing (Campa & Zijlmans 2019)	<ul style="list-style-type: none"> • Community Social support • Brand reputation • Marketing tool
Philanthropic Activities in art sector (Williams, RJ, 2003)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Corporate philanthropy as a company's marketing strategy with expectation of a return (O'Hagan j, Harvey D., 2000)	<ul style="list-style-type: none"> • Marketing tool for consumers
Philanthropy in art sector is in the interest of others and especially on society (no expectation of a return for company) (Moir, L., & Taffler, R. J., 2004)	<ul style="list-style-type: none"> • Community social support
Patronage in company art collections, exhibition and support of museum as a social art support institution (Piskunova, L; Starostova, L, 2015)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Sponsorship and cultural Patronage as not only philanthropic or marketing tools but as a social and economic driver for economic competitiveness. (Comunian, 2009)	<ul style="list-style-type: none"> • Community social support • Economic competitiveness
Sponsorship to arts for consumers (Pappu et al, 2014)	<ul style="list-style-type: none"> • Marketing tool for consumers

	<ul style="list-style-type: none"> • Brand image and reputation
Corporate sponsorship and support in Biennale (KMB) Art contemporary exhibition (Joy, A; Belk, R, 2019)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Sponsorship and support to art Galleries and Museum (Matsuda, 2024)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Sponsorship and support Galleries and Museums (Ertug et al. , 2016)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Sponsorship of Art gallery (Chong, D, 2013)	<ul style="list-style-type: none"> • Community Social support • Brand reputation
Cause related marketing and philanthropy in the art sector. Companies support a wide range of performing arts and visual arts, including ballet, specialist museums, dance, museums, operas, orchestras, performing arts centres, visual arts and architecture, choirs and music ensembles. (File et al, 1998)	<ul style="list-style-type: none"> • Marketing tool for consumers • Community Social support • Brand reputation
Artification of luxury products as art-based strategies (Masè, S; Cedrola, E; Cohen-Cheminet, G, 2018)	<ul style="list-style-type: none"> • Marketing tool for consumers • Brand image and reputation
Art as management and organisation tool for creativity and innovation (Carlucci; Schiuma, 2018)	<ul style="list-style-type: none"> • Employees Organisation • competitive advantage
Theatre techniques as management and organisation tool for creativity and innovation as a new learning approach (Descubes, I; McNamara, T, 2015)	<ul style="list-style-type: none"> • Employees Organisation • Competitive advantage
Company Art collections (portraits) (Barnes, V; Newton, L, 2017)	<ul style="list-style-type: none"> • Brand reputation • Brand image

<p>Partnership</p> <p>Corporate support to non profit Art and culture organisations (Lee, H; Kim, Y; Ranucci, R, 2021)</p>	<ul style="list-style-type: none"> • Community Social support • Brand reputation
<p>Partnership and cooperation such as art education programs, collective art activities, and the adoption of new technologies (Lewandowska, 2016)</p>	<ul style="list-style-type: none"> • Community social and cultural support • Competitive advantage (win win relation)
<p>Partnership and collaboration in the art sector- as a strategic tool. Arts and culture partnerships and different forms of cultural entrepreneurship are positive for business and for society. (Mc Nicholas, 2004)</p>	<ul style="list-style-type: none"> • Community social and cultural support • Competitive advantage (win win relationship)
<p>Partnership and sponsorship in the art sector focusing on a specific stakeholder group (millennials). (Wang et al, 2021)</p>	<ul style="list-style-type: none"> • Community social and cultural support

Source: Authors elaboration

RQ3 Why is CSA implemented?

The reasons for these implementations in CSA are manifold and also depend on the cultural context in which the company operates (Maon & Lindgreen, 2014). From our mapping (Table 2), the following reasons emerged: 1) Brand reputation, brand image (Wang et al., 2020; Piskunova, 2015); 2) Altruism and Philanthropy for community welfare and Public good (Seitanidi, 1999; Seitanidi, 2007) 3) Competitive advantage (Comunian, 2009; Gianecchini, 2020); 4) Wellbeing and engagement of Human

Resources in the organisation as a management tool (Carlucci & Schiuma 2018); 5) Innovation and creativity tool (Preece, 2010; Schiuma, 2011; Lewandowska 2016); 6) Marketing and advertising strategies (Iqbal, 2009; Pappu 2014; File 1998) 7) To increase added value for stakeholders (Mc Nicholas, 2004; Comunian, 2009; Lewandowska, 2015). Organisations adopt a Corporate Support for the Arts (CSA) strategy to enhance **brand reputation**: supporting the arts can improve a company's image as a patron of culture and creativity. This can differentiate the company from competitors and create a positive public image (Rectanus, 2002). Companies fund a wide range of performing and visual arts, including ballet, specialised museums, dance, general museums, operas, orchestras, performing arts centres, visual arts, architecture, choirs, and music ensembles (File et al., 1998). Similarly, Kirchberg (1995) identifies two primary motivations for corporate support of the arts: image and sales. He argues that businesses use their advertising activities, including the endorsement of corporate art, to target specific clientele such as suppliers, consumers, employees, and competitors. According to Kirchberg (1984), commercial advertising is "always a starting point" for these strategies.

Table 3. CSA IMPLEMENTATION: Value added creation for stakeholder

How?	Why?	To Whom?
Philanthropy (Chung et al., 2019; Moir, L., & Taffler, R. J., 2004; Gianecchini, 2020; Kawashima, 2015)	<ul style="list-style-type: none"> • Altruistic • Brand reputation 	<ul style="list-style-type: none"> • Community
Patronage/cultural heritage (Starostova, 2015; Comunian, 2009)	<ul style="list-style-type: none"> • Altruistic • Brand reputation • Prestige 	<ul style="list-style-type: none"> • Community • Governance
Sponsorship (Pappu et al., 2014; Chong, D, 2013; Ertug et al., 2016; Joy et al., 2019; Matsuda, 2024)	<ul style="list-style-type: none"> • Commercial (marketing tool) Brand image 	<ul style="list-style-type: none"> • Consumers

Cause related marketing (File et al 1998)	<ul style="list-style-type: none"> • Commercial (marketing tool) Brand image 	<ul style="list-style-type: none"> • Community • Consumers
Partnership (Lee et al., 2021; Lewandowska, 2016; Mc Nicholas, 2004; Wang et al., 2021)	<ul style="list-style-type: none"> • Community involvement • Competitive advantage • HR development 	<ul style="list-style-type: none"> • Community • Shareholders • Governance • Employees
Art as mean of creativity, innovation, wellbeing (Carlucci & Schiuma, 2018; Descubes et al., 2015)	<ul style="list-style-type: none"> • Productivity • HR wellbeing (management tool) • Competitive advantage 	<ul style="list-style-type: none"> • Shareholders • Governance • Employees
Art collections (Barnes et al., 2017)	<ul style="list-style-type: none"> • Brand reputation • HR wellbeing • Prestige 	<ul style="list-style-type: none"> • Shareholders • Governance • Employees
Artification (Masè et al., 2018)	<ul style="list-style-type: none"> • Commercial (marketing tool) Brand image 	<ul style="list-style-type: none"> • Consumers

Source: Authors elaboration

Conclusions and future directions

Over the past decade, the relationship between arts and business has changed significantly. In many countries, public funding has been reduced, leading to an increasing focus on business and marketing in the management and funding approaches of arts and culture organisations. Postmodern influences have caused a paradigm shift in the values and behaviours of consumers and businesses, which is reflected in

corporate mission statements and strategies. Research findings indicate that the evolution of arts-business relationships has evolved from traditional arts patronage to various types of strategic partnerships in the arts and culture sectors and forms of cultural entrepreneurship (Lewandowska, 2015; Mc Nicholas, 2004). The arts can, therefore, play a strategic management role by supporting the value creation mechanisms of an organisation. As a “learning platform,” the arts have the potential to trigger and support learning dynamics related to the transformation of human and organisational capital (Darsø, 2004). The examination of the literature shows that participation in Corporate Support for the Arts (CSA) has changed significantly, making the old distinction between sponsorship and charity unnecessary. Businesses are now forming strategic alliances with cultural institutions to aid underprivileged areas, going beyond simple financial contributions to offer more substantial community support (Campa & Zijlmans, 2019; Comunian, 2009; Lewandowska 2016). For future research as this construct has been underdeveloped, it would be necessary to continue to deepen and investigate the Corporate support to the art, with quantitative and qualitative studies, as an enrichment of CSR implementation practices. Another aspect, not sufficiently analysed is the communication of these initiatives, not only on social reporting, but also on traditional and social media. It is important to communicate in a proactive and transparent way the commitment to social needs (Dhaliwal et al, 2014). In the extant literature, the various differences in CSA practices related to the legal systems and cultures of different countries have not been deeply explored. It would be interesting to study the methods and motivations most commonly used by domestic and multinational companies to identify the differences between countries in the perception of the CSA. For example Corporate philanthropy towards the arts has a long history in the United States while there is no such tradition in Europe, where corporate sponsorship of the arts has been prevalent since the 1960s (Frémion, 1994). Differences and similarities between these forms of business support to the arts must be analysed according to different geographical areas. While this work addresses the business perspective, it may be interesting to understand the role of arts organisations in the current and global economy. Another aspect not sufficiently considered is the link between CSA and corporate sustainability strategies. In a framework of Maon et al, CSR, CSA and Corporate Sustainability are considered strictly related (Maon & Lindgreen, 2014) and the authors introduce the concept of Corporate Culture Responsibility that requires it to be investigated. Ahead of the non-financial reporting regulations, it becomes necessary to deepen the impact measurement methods of the CSA and predict a specific item for these strategies that can also improve the related sustainability certifications. In fact, the aspect of culture is missing in the GRIs. The GRI Standards enable any organisation, large or small, private or public, to understand and report on its impacts on the economy, the environment and its people comparably and reliably, thereby increasing transparency in its contribution to sustainable development⁴. From this point of view, culture can be a very important cross-cutting capital for the development of the various dimensions of our society and these transformations must be addressed in a sustainable path. If Corporate Support for Arts

⁴ Global Reporting Initiatives. [GRI - Standards \(globalreporting.org\)](https://www.globalreporting.org/) (Accessed 15/07/2024)

(CSA) strategies are integrated into and anticipated within a company's business model, they will yield long-term effects and potentially impact multiple stakeholder groups simultaneously, thereby creating value for both internal and external stakeholders. This dimension of CSA represents a significant advantage and a compelling driver of sustainable development. Consequently, it warrants thorough exploration, particularly regarding its managerial implications.

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