

# Private Investment in the Arts

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*Business to Arts*  
Developing Creative  
Partnerships



**2022** \_\_\_\_\_ Summary Report

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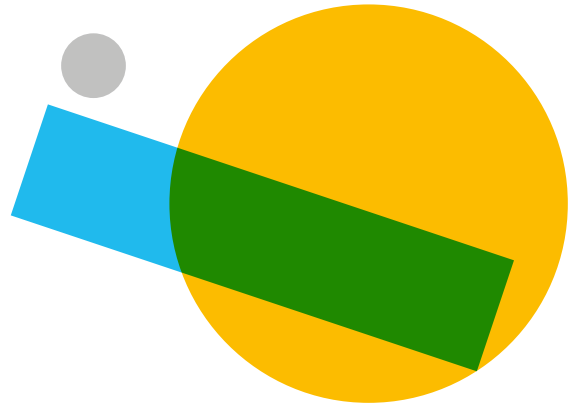
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## Introduction by Louise O'Reilly, Chief Executive, *Business to Arts*

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This is the seventh Private Investment in the Arts Report produced by *Business to Arts*, derived from data and sentiments captured via our annual *Business to Arts Awards* process. In this edition, we decided to review our previous five years of data to add an additional layer of insight and analysis to the trends which may have been interrupted to some extent by pandemic restrictions. It should be noted also that this year's data was collated before the full impact of the war in Ukraine and the cost of living, energy and housing crises could be known on corporate sentiment.

Emerging from the pandemic, we have seen a growing alignment of values and investment in environmental and social issues for business. The arts sector has a proven track record in these areas, with well-established socially-engaged arts practice and embedded experience of equality, diversity, inclusion and community engagement. This was evidenced in the spread of entries to the Awards. We include reports of all winning entries to provide a snapshot for the archives of outstanding partnerships in challenging times.

*Business to Arts* continues to encourage new corporates to consider arts partnerships to help ensure a pipeline of funders can be matched to arts opportunities. One third of sponsors from this year's shortlist and of all sponsor entries to this year's Awards were newcomers to the process. *Business to Arts* also plays a key role in advocating for the power of relational and durational partnerships over transactional and occasional ones, as traditionally there has been a particular cohort of highly visible sponsors who

invest in a well-leveraged and activated enduring partnership or portfolio of partnerships. Notable, however, is the strong increase in respondents citing how arts sponsorships can help fulfil a corporate/organisational strategy, rising almost 30 points since 2021 to 73% in 2022. Our work is cut out for us then in helping business to recognise the value that a strategic creative partnership can bring to enhance their corporate strategy, and in helping arts organisations to articulate their abilities in this regard.

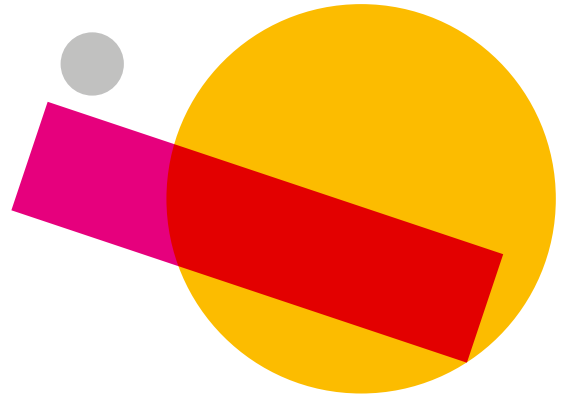
We have invited a number of respected colleagues from the field including Mary O'Kennedy, Director of OKC and John Trainor, Founder and CEO of Onside Consulting to give their views on the current context. As we face into an uncertain year ahead, there has never been a more important time for private investment in the recovery and development of a new era for the arts in Ireland. At *Business to Arts*, we aim to catalyse the conversations and create the conditions for this to happen. We will continue to gather and disseminate sectoral intelligence from our membership throughout the year, and will be leveraging these inputs for the development of our new five-year strategy coming in 2023.

Should you wish to discuss any aspect of this report in more depth, or would like to avail of our broader sectoral intelligence, please do not hesitate to contact us.

Thank you for your ongoing support.

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<sup>1</sup> We did not produce a Report in 2020



## About *Business to Arts*

## About the *Business to Arts Awards*

***Business to Arts* is membership-based, charitable organisation that develops strategic creative partnerships between the corporate and cultural sectors to enable quality arts experiences and world-class collaborations in Ireland.**

We design and deliver solutions to meet social and business objectives through cultural strategy development, donor-advised arts funds, curatorial projects, commissioning new artworks, creative community and employee engagement programmes, brokering sponsorships, and more.

We work to build capacity in the arts sector, providing a range of training and development opportunities for artists and arts organisations to help diversify income streams, grow audiences, and improve ways of working. Our corporate membership base and network ranges across the business sector from SMEs to semi-state companies, MNCs, and corporate foundations.

Our arts affiliate base extends from individual artists to the National Cultural Institutions, and includes all art forms. Corporate membership fees subsidise and support the programme of activity for our arts affiliates.

A flagship annual event on the corporate-cultural calendar, this year we celebrated a landmark 30 years of the Business to Arts Awards honouring creative partnerships between arts and business with our longstanding partner daa commissioning a stunning Awards sculpture from John Rainey. It was even more poignant as we recognised the extraordinary commitment, collaboration, and creative forces that have driven these partnerships in challenging times. The entries for this year's Awards represent a private sector investment of €5.4M in arts and culture over the past year or so—often a vital lifeline during the depths of the pandemic.

This year Accenture—a longstanding supporter of the arts—became our Innovation Partner, working with us to enhance our digital presence and judging experience, and launched the inaugural Accenture Digital Innovation in Art Bursary which will provide €10,000 to an artist creating work exclusively in the digital space. Accenture continues to support the Judges' Special Recognition Award, with the winner chosen exclusively by our annual judging panel.

For a second year running, our category partners—Arthur Cox, Arts Council, ESB, Irish Life, and The Irish Times—have supported the recognition of best practice, ingenuity and vision in creative partnerships. These are collaborations that range from six-figure sum investments to small community events; multi-decade partnerships to brand new engagements; large-scale online projects to intimate workshops; visionary philanthropic donations and everything in between.

The image features a central white rectangular frame containing the text 'Insights & Intelligence'. The text is white and set against a large, overlapping yellow circle. This yellow circle is further overlaid by a green circle, a red circle, and a magenta circle. Two blue trapezoidal shapes are also present, one on the left and one on the right, overlapping the central circles. The background is a smooth gradient from light orange at the top to light purple at the bottom. There are three grey circles: a large one in the top-left, a small one to the right of the central text, and another large one in the bottom-right.

**Insights &  
Intelligence**

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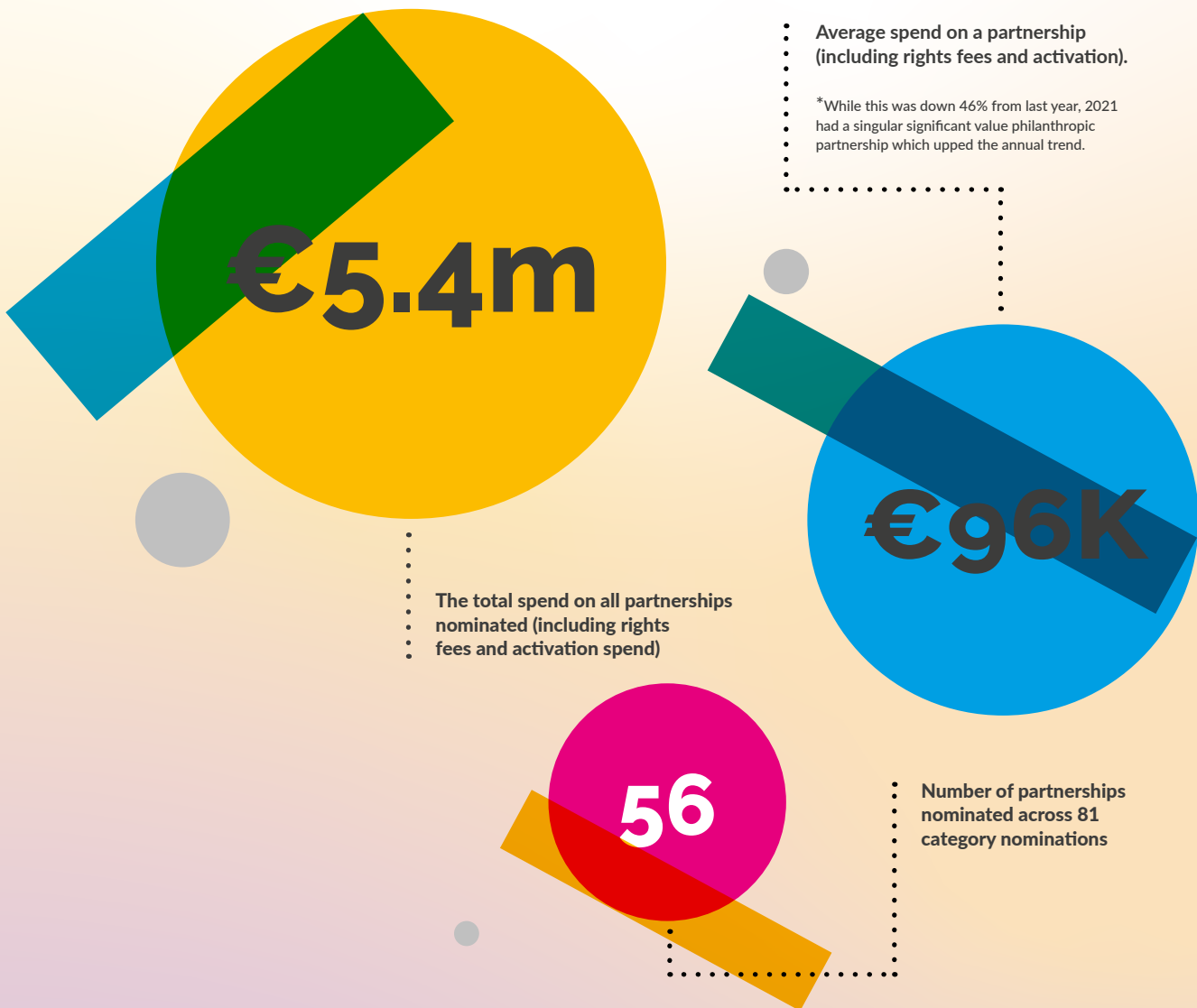
# Sector Intelligence Methodology

With the aim of gathering a strong data set from business and art partnerships in order to build up sectoral intelligence on private investment in the arts in Ireland, entrants to the Business to Arts Awards annually are required to answer a series of questions related to their own activity and the wider sponsorship and philanthropic support environment. Both partners usually collaborate on the Awards application and the corporate partner completes the majority of the data points. In this year's report, we decided to look back over the

past five<sup>2</sup> years of data collected to identify key trends, while bringing the latest case studies, our insights, and perspectives from leaders in the field.

*Business to Arts* received the latest data between 3 March and 26 April 2022 in relation to 81 Awards category nominations originating from 51 corporate sponsors and 47 arts rights holders. Supplemental desk research and interviews were conducted to present this summarised report's most accurate composite picture.

<sup>2</sup>There was no data collected in 2020



# Sponsorship Objectives — Business to Arts Insights

The ability of arts sponsorships to enhance and increase brand awareness consistently tops this poll over the past five years, averaging out at 76%, followed closely by two elements of engagement activity — creating unique events/experiences for a variety of stakeholders at 74% average and engaging staff at 70% average. While these two have had mixed results in recent years due to pandemic restrictions, they remain a strong motivating factor for business in arts sponsorships.

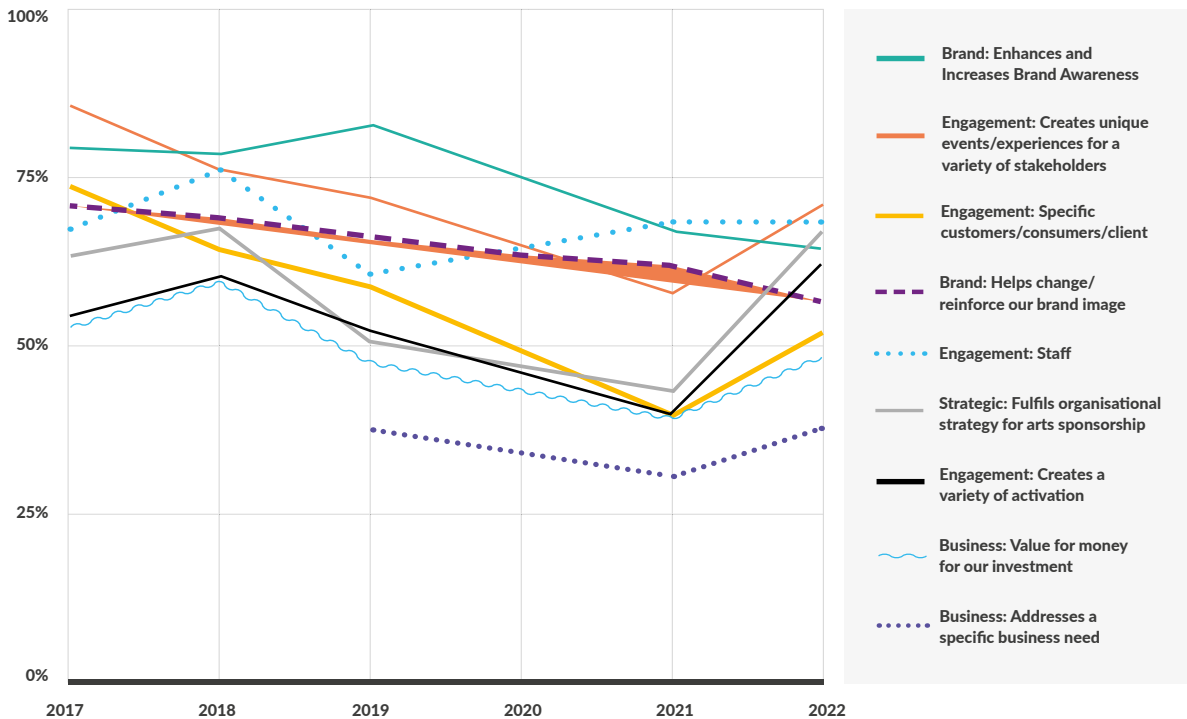
However, it appears that arts partnerships have not been viewed as a clear vehicle for targeting specific customers (an average of 58% over five years) or addressing specific business needs (ranking lowest at 34% average over the past four years since we

started to gather this data). Notable is the strong increase in respondents citing how arts sponsorships can fulfil an organisational strategy, rising almost rising 25 points since 2021 to 67% in 2022. From further interviews with our membership and Awards applicants, it is clear that since the pandemic business has begun recognising the capacity of the arts sector to play a strong role in achieving a company's strategic social goals, fulfilling such business needs as equality, diversity, and inclusion, community engagement, sustainability, and others.

We predict a rise in the former statistic over the next few years as business needs are met with strategic thinking through arts sponsorships.

## Sponsorship objectives - 5 year trend

**Question:** Please indicate 3 - 5 sponsorship objectives that would make you choose an Arts sponsorship over other sponsorship types?



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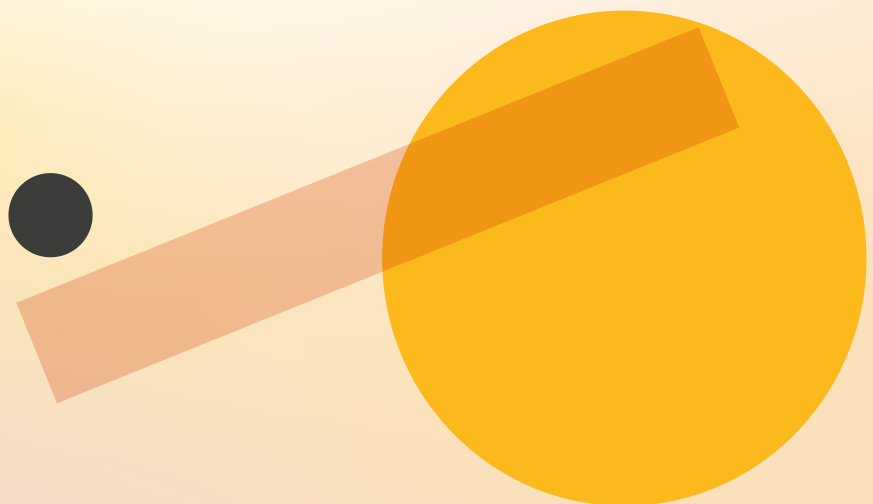
## Views from the Field

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“The arts to me have been a revelation...I’m not just someone who was curious about it a few years ago, I’m now an advocate, bordering on an evangelist. So if you are interested in *Business to Arts*, you have no idea of the impact it can have on your business and the communities in which you work—genuinely, I say that from the bottom of my heart”

—

**Alastair Blair, Country Managing Director, Accenture Ireland**



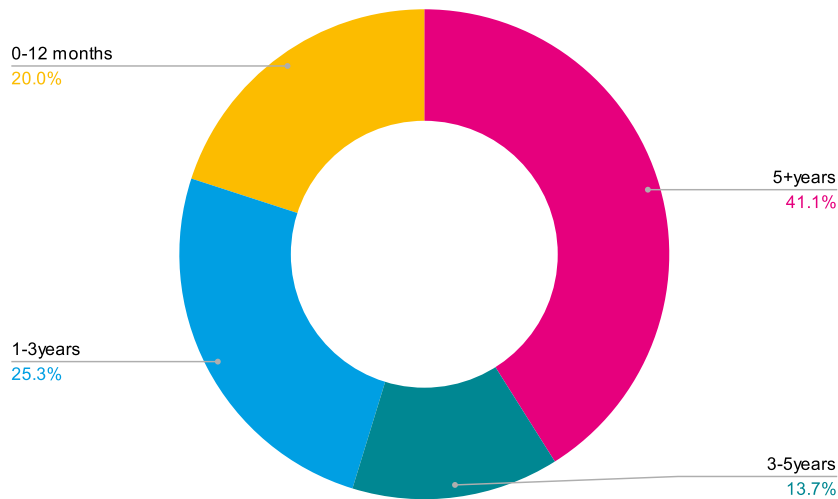
# Sponsorship Relationships — *Business to Arts Insights*

While there was a dip in new partnerships in the past year due to diminished opportunities during the pandemic, the Best Long-Term Partnership category in the Awards this year was hotly contested with four heavy-weight partnerships. When we review the data over the past five years on file, there is more or less an even split between short-term partnerships of less than three years and those of between three to five years of longevity.

This demonstrates a pretty healthy cycle, where new private investment and new partnerships come onto the market to replenish those aging out. Nonetheless, our work in *Business to Arts* is more necessary than ever to encourage new corporates to consider arts partnerships and build their understanding of the value of embedded multi-annual partnerships over ephemeral project-based engagements.

## Duration of Partnerships Snapshot 2022

Question: How long has your partnership been in existence?



## View from the Field

Behaviour and Attitudes approached Graphic Studio Dublin in 1989 to collaborate annually on commissioning Fine Art Prints for their clients. This would prove to be the beginning of a long and synergistic relationship between the two organisations. It has endured, grown and developed into a highly-regarded partnership, and one which stands out as a model of excellence in the arts today. In Behaviour and Attitudes, we have found a partner who supports our artistic vision and integrity, and that of the commissioned artists; allowing the project to develop over the years through collective insights, mutual understanding, and the vision of long-term goals for our creative enterprise. In turn, Behaviour and Attitudes has benefitted from achieving its core strategic objective of supporting Irish art and artists, and sharing new talent with their client base annually. The success of the project can be measured not only in its unrivalled longevity of 34 years, but also in GSD's standing within the arts community as a leader in fine art printmaking.

**Niamh Flanagan, Programmes Coordinator, Graphic Studio Dublin**

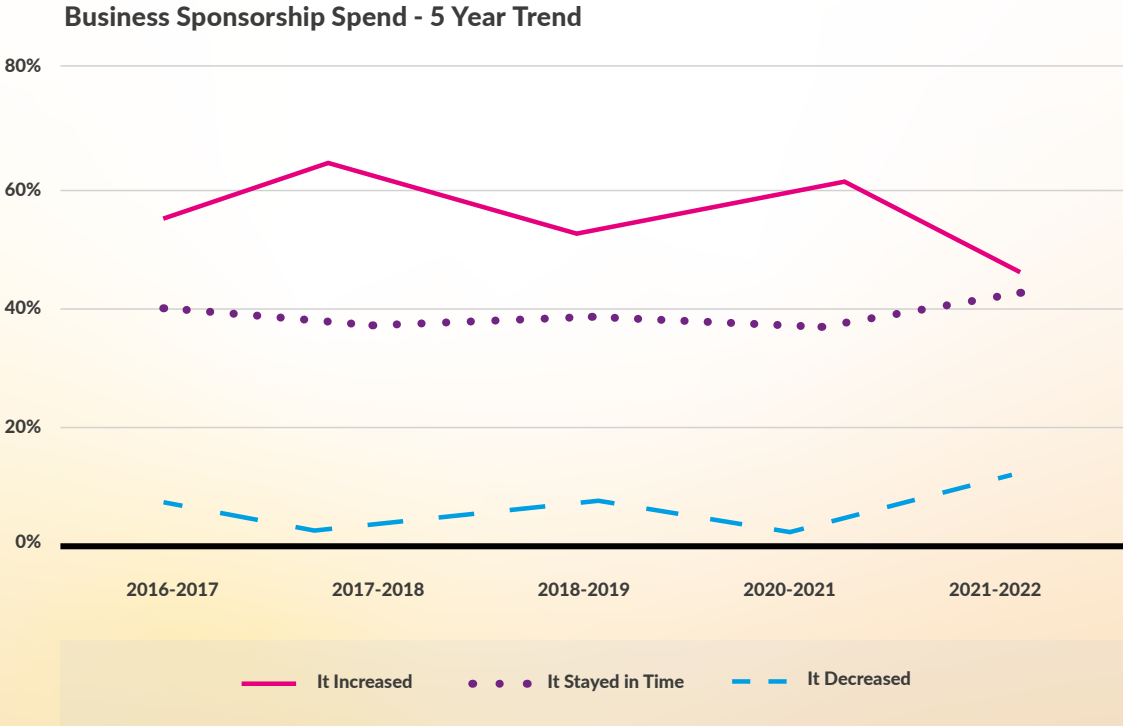
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# Sponsorship Spend — *Business to Arts Insights*

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Over half of corporate partners were reporting positive year-on-year increases in arts investment pre-pandemic. Then we saw a decline of 15% in the past year of those increasing their investment. While the trend had not recovered fully for the timing of this data being collated in Spring 2022, there was a similar intention to increase at that point, possibly netting off the loss of the pandemic, with just under 60% reporting their intention to maintain the same level of private investment support in the arts across 2022-2023. However, given that our political, economic, and environmental context has changed so much since Spring of this year, we would forecast a cautious outlook for the next year at minimum.

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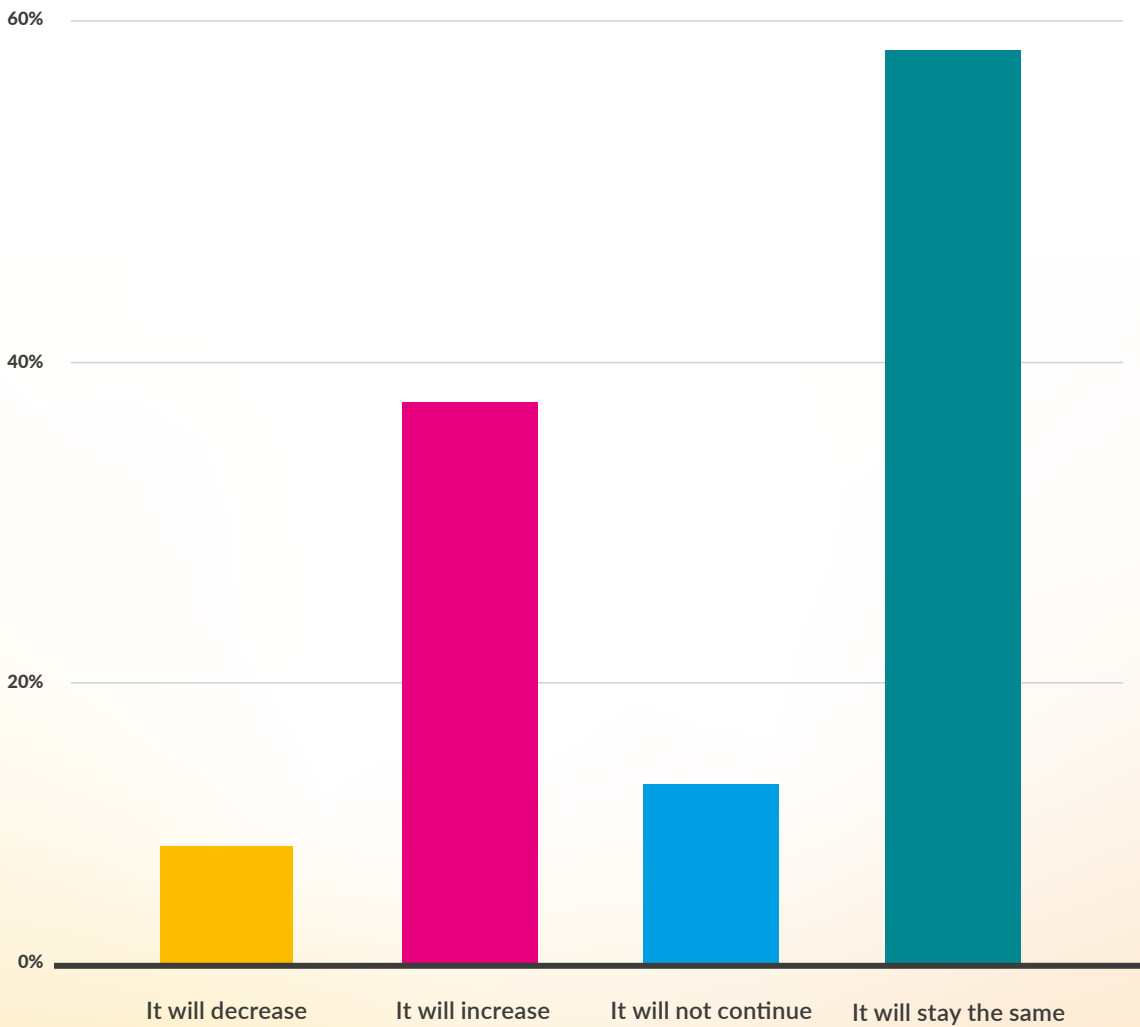
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# Looking Ahead 2022-2023

Question: In 2022/23, please indicate how your total sponsorship spend (including rights fees and activation) will compare to that of 2021/22?

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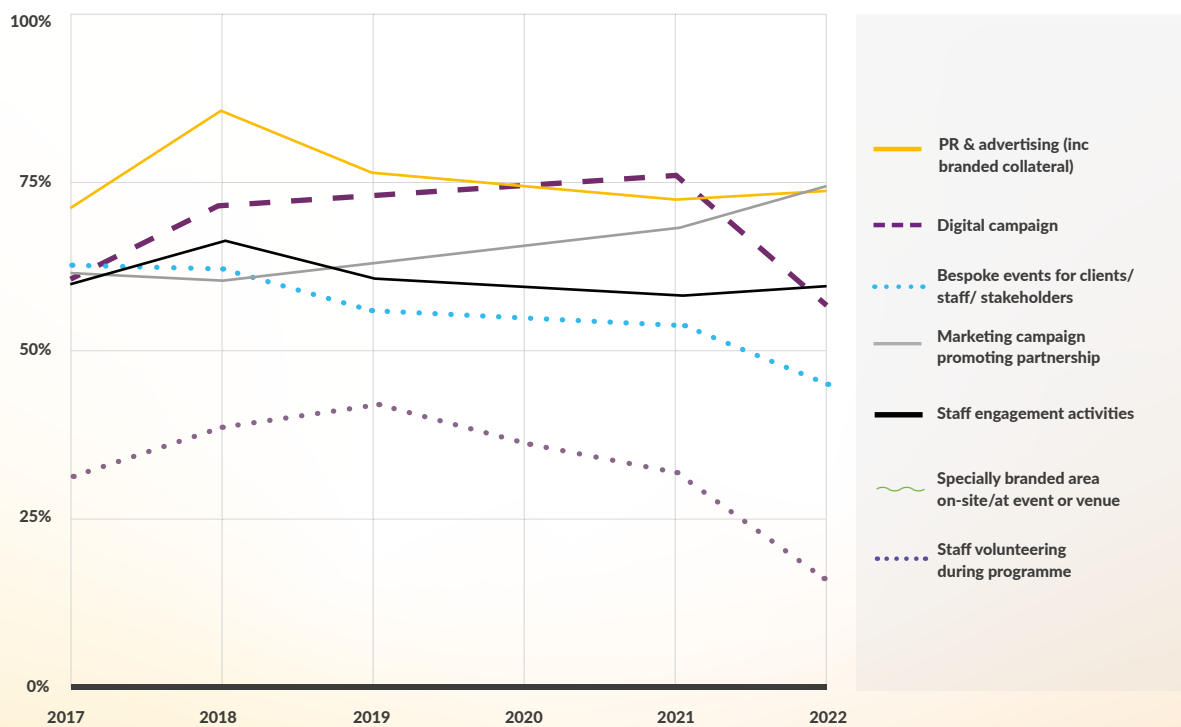
# Sponsorship Leverage/ Activation Methods *Business to Arts Insights*

We see low staff volunteering over the past five years, which belies the strong staff engagement trend in the overall business partner objectives. There is a potential opportunity here for both business and arts partners to be more applied in their thinking around

how to engage employees with the partnership. It is our experience and observation over many years of the Awards, that where there is a mutuality, there are more authentic and valuable outcomes to the partnership for both business and arts.

## Activation Methods - 5 years trend

Question: What are the methods used to leverage activate/ drive awareness of your partnership(s)?



# Sponsorship Leverage/ Activation Spend *Business to Arts* Insights

This year 78% of respondents provided (partial or detailed) information about their sponsorship and activation spend, proving that leveraging private investment in the arts remains a commercially sensitive subject for some. The trends have remained relatively consistent over the past five years. There has always been at least one exceptionally well-leveraged partnership per year, where the spend can be up

between three and five times the sponsorship fee. On average, since 2017, 77% of sponsors were prepared to spend an extra 20% - 50% of the value of the rights to activate and leverage the partnership. The most prominent and broadly acknowledged best practice partnerships in the past five years have always been those that are well activated and leveraged.

## Average ratio of rights fee to activation spend across 2017-2022

**Question:** What is the general ratio of the rights fee<sup>3</sup> paid and the activation spend allocated to leverage the partnership?



<sup>3</sup>Money paid directly to rightsholder to sponsor/fund an event.

<sup>4</sup>Money spent by sponsor to promote or facilitate the event or activity

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## Measuring Success — *Business to Arts Insights*

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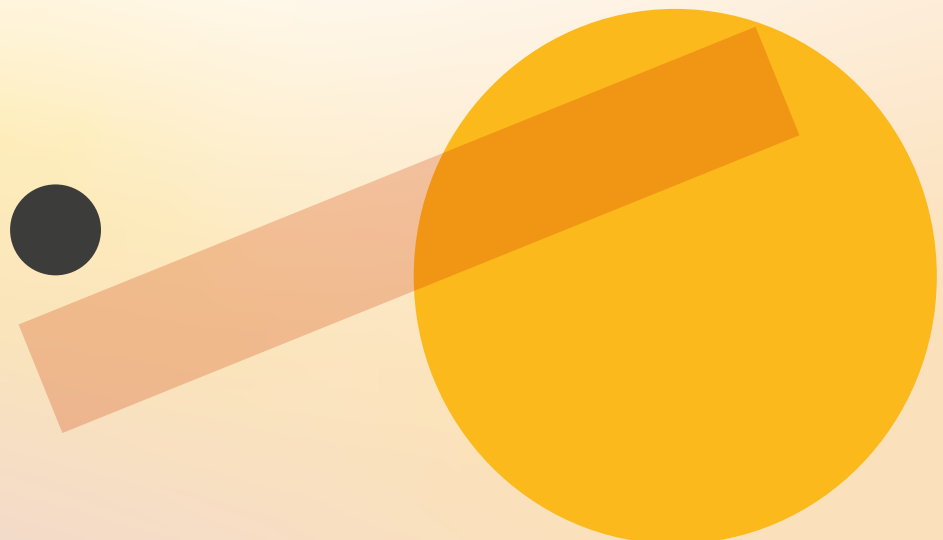
Quite clearly there is an overall emphasis on quantitative rather than qualitative measurements for the Business Partner. Consistently important for an average of 60% until 2022 was media monitoring. This took a dive in 2022 where there was less activity overall with enforced isolation through lockdowns. We would expect these to return to their averages again. For Arts Partners, enhancing organisation visibility and attracting new audiences remain the key metrics of success, averaging around 85% over the past five years.

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## Views from the Field

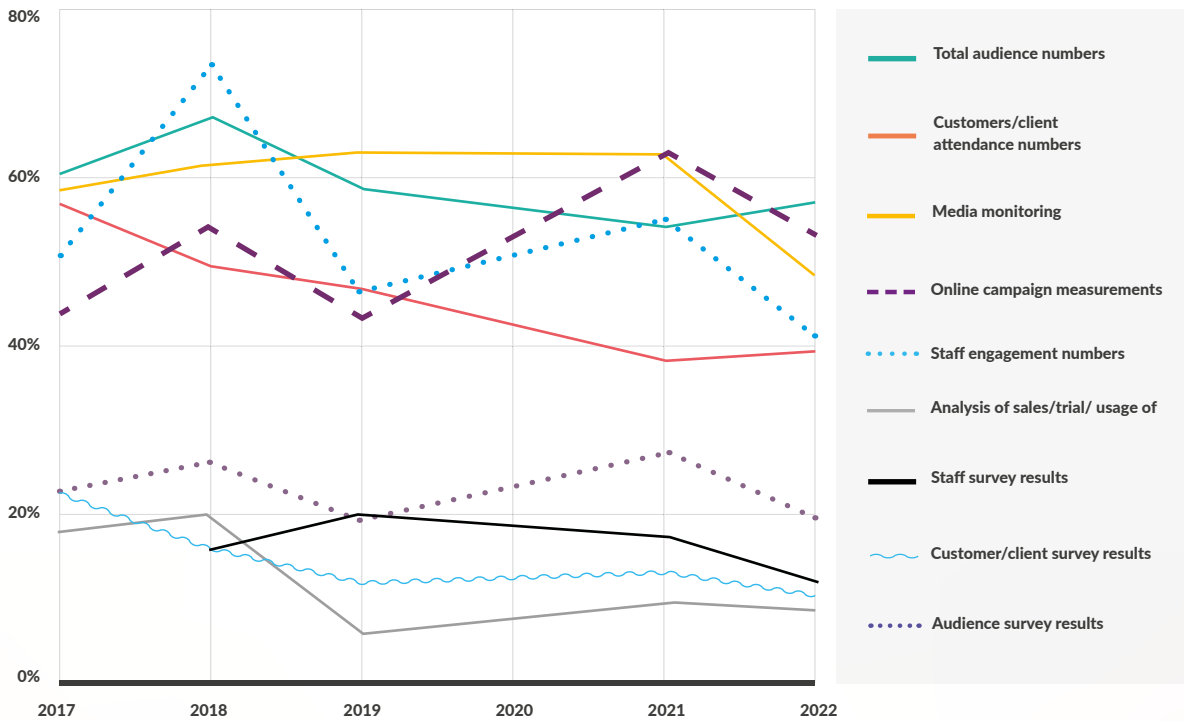
“The results of such collaborations demonstrate the power and the impact of harnessing the synergies between business and the arts.”

———  
Catherine Martin T.D.  
Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media

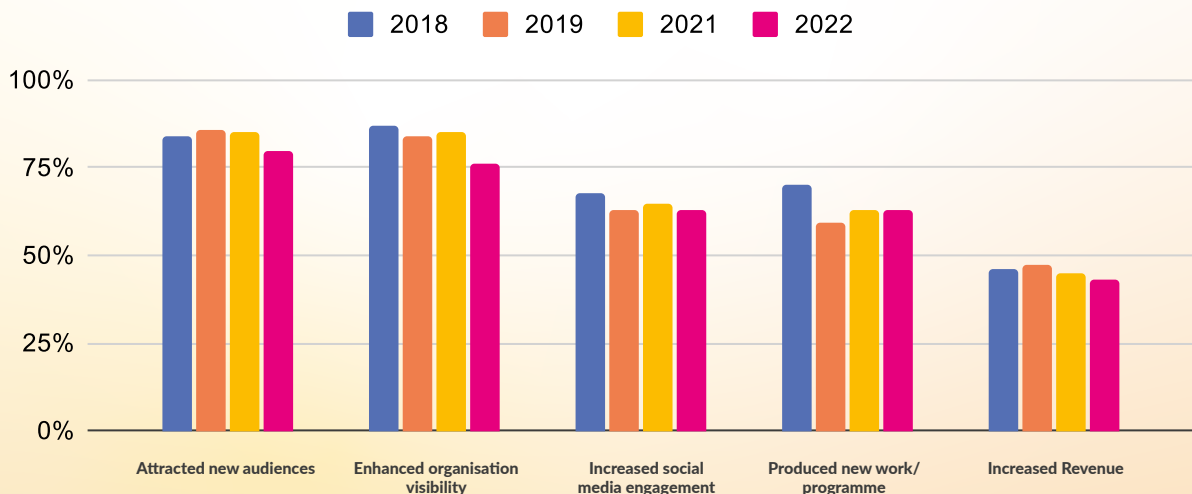


## Business Partner Measures of Success - 5 year trend

Question: How do you measure the success of your sponsorship relationship(s)?



## Arts Partner Measures of Success - 5 year trend



Data collection commenced 2018

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**Awards  
2022**

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## Judges' Special Recognition

**Wexford Festival Opera, winner of the Judges' Special Recognition Award supported by Accenture, has always worked very collaboratively with each of its sponsors. Maintaining a broad range of partners allows the festival to work and learn from very experienced sponsorship and marketing professionals, which ultimately adds to its offering for audiences and artists.**

'Looking for the positives that came from the last two years, the sudden crisis we were all plunged into actually brought us closer to our partners and in many cases forced us to refresh and rethink elements of our partnerships. After pivoting to an online Festival in 2020, it gave us some extra time to review each partnership and build on elements of each,' says Adeline Minchin, Sponsorship Manager at Wexford Festival Opera.

Wexford Festival Opera works closely with each of its partners to ensure that the partnership is fulfilling their company sponsorship objectives, matching sponsors with events and projects which best speak to the values of their company. This includes the Danone Young Outstanding Female Artist Award launched last year, Datapac's support of a new community outreach programme Synapses, Arachas' support of a new Pop-Up Trail which helps the Festival programme over 30 free events across Wexford Town throughout the 17-day Festival and PwC's partnering on the newly launched Wexford Factory, an academy for young Irish and Irish-based artists launching careers in opera.

Etain Seymour, Marketing and Communications Director at Accenture in Ireland says, 'We were delighted to award the Judges' Special Recognition Award to Wexford Festival Opera for its deep creative partnerships with the corporate sector to reach its audience in new ways through the pandemic. Wexford Festival Opera demonstrated the positive impact of a diverse set of partnerships, as well as agility in its approach, evolving it to one of the world's leading opera festivals that treasures forgotten masterpieces and brings a global audience of opera-lovers to Wexford.'

.....  
**Winner:** Wexford Festival Opera for partnerships with Arachas Insurance Brokers, Danone, Datapac & PwC Ireland  
 .....

- Highly Commended:**
- ESB for partnerships with Bounce Club Night, Cork International Film Festival & Fishamble: The New Play Company
  - Cork International Film Festival for partnerships with ESB
  - Energy for Generations Fund, Gate Cinemas & Murphy's
  - Arthur Cox for partnerships with Alva Gallagher & the National Concert Hall
- .....

⤴ **Above:** Randall Shannon, Wexford Festival Opera, Etain Seymour, Accenture, Minister Catherine Martin TD, Louise O'Reilly, *Business to Art*. Photo by Conor McCabe

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**Supported By:**   
**accenture**  
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**Best Large Sponsorship**

The annual St. Patrick's Festival is renowned as a large-scale gathering, bringing a range of performances and artistic mediums together to celebrate our national heritage. In 2021, when the Festival's celebration was hampered by lockdown, partnering with newly Ireland-based social network TikTok allowed them to create an ambitious digital programme while re-engaging with community groups across Ireland.

With a mission 'to inspire creativity and bring joy' and having recently established themselves in Ireland, TikTok was actively looking for opportunities to invest in the creative landscape in Ireland. While the partnership was initially envisioned as a series of outdoor art and lighting trails, this format was reimagined. It became Solas, a large-scale audiovisual project that was mounted across the country in two strands alongside an #AwakenIreland hashtag challenge.

The relationship laid the foundations for the 'St. Patrick's Festival x TikTok Creative Fund'. Similar to Solas, the goal of the project was to spread connections and creativity throughout the nation. In 2022, the Festival and TikTok took the partnership a step further by supporting in-person connections and collaborations, as well as digital and metaphorical ones. Anna McGowan, Deputy Chief Executive of St. Patrick's Festival explains, "this drive towards reconnecting and re-engaging with our communities was a key element of the overall 2022 Festival theme of 'Connections'"

For Ailish Finnerty, Partner at Arthur Cox and a member of this year's judging panel, the scale and ingenuity of TikTok's partnership helped it to stand out from the competition. 'The entry was an excellent example of business and the arts community closely collaborating on a project that is so clearly carefully considered and mutually beneficial. Few projects can demonstrate TikTok's commitment to Ireland as well as its involvement in our St Patrick's Day celebrations,' she said.

.....  
**Winner:** TikTok & St. Patrick's Festival for 'Solas'

.....  
**Highly Commended:**

- Zurich Insurance & the National Gallery of Ireland for 'Zurich Portrait Prize' and 'Zurich Young Portrait Prize'
- Dublin Port Company, ANU & Landmark Productions for 'The Book of Names'
- KPMG & Children's Books Ireland for 'Free To Be Me' campaign



.....  
**Above:** Anna McGowan, St Patrick's Festival, Caroline Goulding, Tiktok, Orla O'Connor, Arthur Cox, Minister Catherine Martin TD, Louise O'Reilly, Business to Arts. Photo by Robbie Reynolds

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**Supported By:**

**ARTHUR COX**  
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## Best Small Sponsorship

In 2017, Sample-Studios moved from its original home in Cork City to Churchfield on the city’s Northside. Keen to embed themselves in the local community and stimulate arts participation in a chronically under-resourced area, they approached the local Gurrabraher Credit Union to develop a partnership. In 2019, the two organisations developed a project to celebrate their shared community of Knocknaheeny, Gurrabraher, Churchfield, and Holyhill - areas of significant socio-economic disadvantage - through creativity and the accessible medium of photography. ‘PhotoGo’ was established on Culture Night 2019 as a participative artist-led photography workshop for members of the public, with a public exhibition and competition.

In 2021, this partnership presented a public competition that engaged over 4,000 public votes, a month-long window-based exhibition in The Lord Mayor’s Pavilion which welcomed thousands of visitors, an innovative schools photography programme for over 100 students led by Sample-Studios member Kate McElroy, 5,000 commemorative calendars, and a digital exhibition.

For the Credit Union, it created a series of events and opportunities for Credit Union staff to engage and demonstrate its positive role in the community. PhotoGo addresses a specific business need in terms of marketing support, visibility, and positive engagement platforms, which extend its reach in local media and the Northside beyond the Gurrabraher area, enhancing positive brand recognition and challenging user perceptions of the role of the Credit Union in the community.

PhotoGo successfully engaged the whole Sample-Studios team, and created multiple platforms and activations. The addition of free school workshops in the last two years has engaged hundreds of TY students creatively with both their local credit union and Sample-Studios.

.....

**Winner:** Gurrabraher Credit Union & Sample-Studios for ‘PhotoGo’

.....

**Highly Commended:**

- ESB & Cork International Film Festival for ‘Illuminate’ and ‘Intinn’
- Arthur Cox & the National Concert Hall for ‘Notes from a Quiet Land’
- Henry J Lyons & Temple Bar Gallery + Studios for ‘Dublin Art Book Fair: 2021’

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Above: St. Vincent’s Secondary School Students Receive Camera Equipment for PhotoGo 2021 Sponsored by GCU. Photo by Jim Coughlan

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## Best Long-Term Partnership

The Zurich Portrait Prize and Zurich Young Portrait Prize have renewed public interest in contemporary portraiture and have developed a national reach for the competition by partnering with both the National Gallery of Ireland in Dublin and Crawford Art Gallery in Cork. When the partnership began in 2018 it was clear that the Portrait Prize was already a landmark competition in the cultural calendar.

Applicants have pushed the boundaries of portraiture with their submissions, with the 2021 shortlist featuring a sculptural work made from the artist's hair, dust, and detritus, and a photograph of a park bench in memory of the subject referred to in the title of the work. This is reinforced by the judging process, with competition judges interested in 'challenges' to the understanding of a 'portrait'.

Together, the National Gallery and Zurich developed the concept of the Zurich Young Portrait Prize as an accessible and all-inclusive competition for children and young people of all abilities. The Prize has grown in credibility and visibility, with shortlisted works now hanging side-by-side with the Zurich Portrait Prize in the National Gallery of Ireland's Portrait Gallery and featuring in the catalogue. In 2021, applications were received from 30 counties in Ireland - demonstrating the broad reach across the country.

For Laura Slattery, journalist with The Irish Times and a member of the Judging Panel, it is this dedication to discovering and promoting new portrait artists that made this partnership stand out. 'Together, they have spurred creativity, rewarded excellence in the visual arts, and been adept and innovative in how they promoted new talent to a wider audience,' she says.

.....


**Winner:** Zurich Insurance & the National Gallery of Ireland for 'Zurich Portrait Prize' & 'Zurich Young Portrait Prize'

.....

**Highly Commended:**

- KPMG & Children's Books Ireland
- Accenture's 'Women on Walls' campaign with RCSI, DCU & RIA
- University of Galway & Galway International Arts Festival

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 Above: Della Cowper-Gray, winner of the 2021 Zurich Young Portrait Prize, Neil Freshwater, Zurich

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**Supported By:**

**THE IRISH TIMES**

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# Best Use of Creativity in the Community

In late 2019, Catherine Ann Cullen was chosen as Poetry Ireland's Poet-in-Residence for a two-year position engaging with communities across Dublin's North Inner City. The Poet-in-Residence programme aims to dismantle the barriers to poetry, believing that the creative energy sparked by first-hand encounters with poetry can trigger an appreciation of language that lasts a lifetime. Despite the pandemic, Catherine Ann forged ahead with her plans as Poet-in-Residence, adapting to meet the needs of participants. On the first day of lockdown, March 13th, 2020, Catherine Ann Cullen began a daily #PoetryPrompt via Twitter and Facebook. To date, there have been over 2,500 poems written in response. Working closely with the Poetry Ireland Education Team, Catherine Ann also forged solid relationships with schools across Dublin throughout her residency.

The collaborative model of the partnership with the Adrian Brinkerhoff Foundation ensured a meaningful focus from both partners to support artists and promote contemporary practice. Director Liz Kelly explains, 'Our partnership has greatly assisted Poetry Ireland in strengthening its position as an important part of the cultural infrastructure, most notably engaging underserved communities in north inner-city Dublin, and engaging marginalised artists on a regional, national, and international level.'

For Awards judge Tony Lawless, Head of Strategy Europe for Canada Life (Irish Life), this collaboration stood out because of its community impact. 'Poetry is sometimes seen as inaccessible, but despite the pandemic (or perhaps because of our need to connect during it), Catherine Ann managed to engage over 90,000 people across all segments of Ireland and encouraged them to flex their creative muscles and get out of the day to day if even for a while. A great achievement, with a positive impact, at an important time for us all,' he says.

**Winner:** Poetry Ireland & The Adrian Brinkerhoff Foundation for 'Catherine Ann Cullen, 'Poet-in-Residence'

### Highly Commended:

- Northern Trust & ESB with Dublin Dance Festival and That's Life for 'Bounce Club Night'
- An Post & Dublin Pride for 'PRIDE/ BRÓD' Stamps
- Press Up & The Dean Art Studios



Above: Catherine Ann Cullen, Poet, Tony Lawless, Irish Life, Minister Catherine Martin TD, Louise O'Reilly, Business to Arts, Photo by Conor McCabe

### Supported By:



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**Best Use of Creativity  
in the Workplace**

In April 2021 Emmet Kane, a woodturner and maker from Kildare, was invited by John Sisk & Son to create a new sculptural piece in memory of Dave Tracey, the former manager of the John G Sisk Training Centre. It was the first time that Sisk had developed a creative partnership, and offered the staff a way to engage with a new creative process from start to finish. The staff and trainees discovered new skills and techniques, which encouraged them to think in new ways about the materials.

For judge Bevin Cody, Corporate Reputation Manager with ESB, this collaboration gets to the heart of the Award. 'It combined the creativity and talent of the artist with the skills and values of Sisk's employees and apprentices to create a really beautiful tribute to the former manager of the training centre and all those who have been part of Sisk's history over the decades. Through the collaboration, staff and apprentices gained a deeper understanding of the creative process and how the skills they have developed in the construction sector can be applied in a more creative context to beautiful effect.'

Not only were the Sisk staff involved in the creation of the final piece, the team in the training centre participated in every stage of the project from sourcing and fixing the stainless steel, designing the steel to hold the sculpture in place, the engraving of the Ogham, and assembling and erecting of the final sculpture. In honour of Dave Tracey's memory the sculpture, entitled 'Cuimhní Cinn' was created from Irish Oak that grew in Maynooth Co.Kildare where he lived. Emmet sculpted the piece in his studio in Castledermot before transporting it to the training centre to be finished in collaboration with the team. Emmet's heritage as a fifth-generation craftsman and someone with experience in the construction industry meant that he was able to communicate with the team in both a practical and artistic way, making the partnership all the richer.

.....  
**Winner:** Emmet Kane & John Sisk & Son for 'Cuimhní Cinn'  
.....

**Shortlisted:**

- An Post & Dublin Pride for 'PRIDE/BRÓD' Stamps
  - Bank of America & the Abbey Theatre
- .....

⤴ **Above:** Emmet Kane, Artist, Marguerite Sayers, ESB. Minister Catherine Martin T.D. Louise O'Reilly, Business to Arts. Photo by Robbie Reynolds

.....  
**Supported By:**



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# Jim McNaughton Perpetual Award for Best Commissioning Practice

During the financial crash in 2008, Fishamble: The New Play Company conceived the Tiny Play idea to help writers stay creatively engaged during challenging times. When the first lockdown hit in March 2020, they saw it as an opportunity to revisit the concept with a new partner. ESB's purpose is to deliver a brighter future for the customers and communities they serve. As an organisation committed to taking urgent action to tackle climate change by eliminating carbon from the energy system, ESB recognised that the Tiny Plays could be an innovative means to engage the public in a conversation about climate change.

They commissioned Fishamble to create Tiny Plays for a Brighter Future; a challenge for writers to capture what a Brighter Future means for communities across Ireland, in a 600-word tiny play. Over 350 submissions were received, and three of the ten shortlisted playwrights had their work produced, staged, and filmed by Fishamble. In addition, Fishamble delivered staff engagement workshops for ESB. Fishamble also took the opportunity to approach the production, staging, and filming of the plays with a sustainability focus. Costumes either belonged to the actors or were borrowed, or sourced from charity shops. No single-use set pieces or props were made, Director Jim Culleton instead used the theatre itself as a set and backdrop.

Gerard McNaughton, Creative Director with TileStyle, and judge for this year's Awards was particularly struck by the depth of engagement from both parties saying 'the project stood out on many fronts to me, it was very considered and balanced in addressing the needs and desired outcomes for both partners. I was also impressed with how deep-rooted the collaboration was, from identifying ESB's needs and desire to talk about climate change and the need for clean electricity to Fishamble's core goal to engage new writing at a community and national level'.

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**Winner:** ESB & Fishamble:  
The New Play Company for 'Tiny  
Plays for a Brighter Future'

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**Highly Commended:**

- Behaviour & Attitudes &  
Graphic Studio Dublin
- Arthur Cox & Alva  
Gallagher for 'Soar'
- BioMarin & Rachel Doolin  
for 'The Giving Tree'

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 Above: Leah Minto and Martha Breen in SELFISH by Signe Lury, Tiny Plays for a Brighter Future at the O'Reilly Theatre. Photo by Ste Murray

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**Supported By:**



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# Best Philanthropic Support to the Arts

In 2020, Bank of Ireland worked with *Business to Arts* to create an all-island corporate philanthropic fund that would demonstrate Bank of Ireland’s support for the arts and provide much-needed funding to artists and arts organisations at such a difficult time. The all-island approach meant it had input from leading curators and judges from Northern Ireland, as well as receiving applications from a wider range of art and artists.

Applicants were asked to submit projects that were either adapted due to the pandemic, or had been inspired by its effects. Each project could apply for up to €10,000 in funding and the objective was to fund a project in every county in Ireland. This approach aimed to direct money towards artists’ fees, helping to maximise the budgets of arts organisations, and to enhance the well-being of the audiences and communities involved.

For Mark O’Kelly, representing the Arts Council when judging the Best Philanthropic Support to the Arts Award, this project was also significant in its scope and ambition. ‘This outstanding contribution to our national arts culture stood out to me in particular for the scale and breadth of leadership demonstrated by the reach and impact of this philanthropic fund. The Bank of Ireland Begin Together Arts Fund demonstrated real and committed leadership in its support of artists over these last few years and in this, provided great national means to sustain and enable resilience, artistic innovation, audience engagement, and participation.’

In 2021, a total of 39 projects created works for their local communities, and by the end of the Bank of Ireland Begin Together Arts Fund in 2023 over 100 projects will have taken place. A total of €1 million has been allocated to the Fund over the three years, which is a substantial level of support relative to Bank of Ireland’s other partnership activities, in line with their purpose, to enable customers, colleagues, and communities to thrive.

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**Winner:** Bank of Ireland  
Begin Together Arts Fund

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**Highly Commended:**

- Poetry Ireland & Adrian Brinkerhoff Foundation
- Community Foundation for Ireland & Children’s Books Ireland
- Ballinglen Arts Foundation & Museum

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**Above:** Theatre Lovett one of the featured grantees from Republic of Ireland for the Bank of Ireland Begin Together Arts Fund. Photograph: Bank of Ireland

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**Supported By:**



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## Artist Bursaries

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### daa €5,000 Arts Award

In 2002 the daa Arts Award was introduced at the Business to Arts Awards. The award recognises great relationship management, imagination and creativity in working with the corporate community. Many of the very deserving winners have greatly touched their communities as a whole and have left a lasting impact on those who partook in or experienced their work.

The winner of the daa €5,000 Arts Award was Dublin Dance Festival and That's Life, in recognition of 'Bounce Club Night.' ESB Energy for Generations Fund, Northern Trust, Dublin Dance Festival and That's Life partnered to create a digital Bounce Club Night for people with intellectual disabilities when the original event was cancelled due to the pandemic. Offering a welcoming and safe space for adults with intellectual disabilities, several online Bounce events were offered with two large events as part of Dublin Dance Festival programming.

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### Jim McNaughton/TileStyle €10,000 Artist's Bursary: Barialai Khoshal

A €10,000 Bursary is awarded by TileStyle each year towards the evolution of a work/body of work or project by an emerging artist(s) in any art form. The Bursary is designed to develop an artist's creative practice and help take an idea to realisation, whether that be in writing, composing, performing, or creating in a visual or other medium.

This year's winner is Barialai Khoshhal, an Afghan photographer, born in Kandahar, Afghanistan and now living in Ireland. Barialai's work documents the lives of Afghani refugees in Ireland as they begin to make new lives for themselves in an unfamiliar place. The bursary will be used to fund an exhibition illustrating the Afghan community living their new life here in Ireland with all the opportunities, and challenges, it presents in terms of culture and assimilation.

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### Accenture Digital Innovation in Art Bursary: Nadia J. Armstrong

The inaugural year of the 'Accenture Digital Innovation in Art' Bursary offered €10,000 to an artist whose work is created digitally and showcases how harnessing the combination of technology and human ingenuity can produce new perspectives and approaches to art.

Nadia J. Armstrong, a visual artist who works with digital mediums, performance, writing and expanded video, is this year's winner. Nadia's work uses performance, 3D composition, AI, and expanded video to investigate the connection between human and machine, device and individual. The bursary will fund a new work that reflects upon the hidden data-building processes of surveillance systems that document our interaction with commercial, social and digital environments.

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The image features a central white rectangular frame containing a large yellow circle and a green circle. The text "Views from the Field" is written in white, bold, sans-serif font across the center, with a short white horizontal line below it. The background is a gradient from light orange at the top to light purple at the bottom. Several overlapping geometric shapes in cyan, magenta, and red are scattered around the central frame. Three grey circles are also present: one in the top-left, one in the top-right, and one in the bottom-right.

# Views from the Field

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# Spotlight on Experiences

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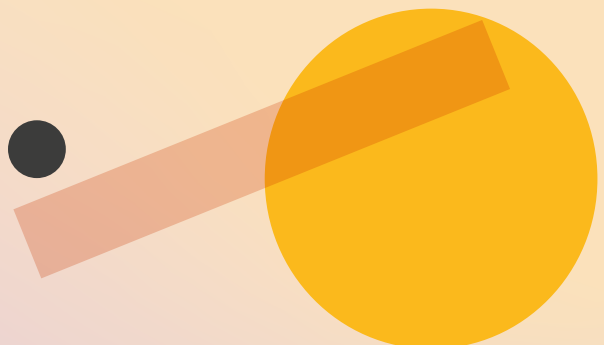
Sponsorship is proven to be an efficient and effective marketing platform for businesses and their brands. Even in challenging times, including the recent pandemic, 1 in 2 Irish adults surveyed by ONSIDE expected to see sponsors maintaining or increasing their support for their favourite arts and cultural events, 4% ahead of sports on the same measure.

With such strong ongoing public support for overall investment in this area established, the latest Business to Arts industry research helps pinpoint 'engagement', in terms of creating unique events and experiences for a variety of stakeholders, as the new, number one objective for industry practitioners choosing arts sponsorship over other types of sponsorships to make a meaningful connection with audiences. This aligns strongly with wider intelligence held by ONSIDE around the drivers of marketing and sponsorship success in 2023, and the requirement for sponsors to find the optimal sponsorship assets that are rich in unique experiences. The shift in demand for 'engaging experiences' on the wider global stage since the pandemic has been dramatic, with 33.5 million people attending Live Nation shows in the second quarter of 2022, higher than 2019's 27 million.

Significant opportunities for rights holders may be found among brands operating in certain sectors such as HFSS food, alcohol and energy. In these darkening markets, rights holders need to work closely with such sponsors to place ever-greater emphasis together on the deep effect of arts & cultural sponsorships through break-through engagements. Sponsors that want to see even better returns from their experiential activations must urge their rightsholder partners to do a much better job of mining the rich trove of data they have on ticket holders, merchandise buyers, fan club members, social media followers, etc. to inform and improve those experiential activations. If rights holders can meld their physical and digital assets to deliver not only unparalleled experiences, but also deep insights and the ability to measure impact, sponsorships will add even greater incremental value in the eyes of not just CMOs but also their CFOs and CEOs.

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John Trainor, Founder & CEO, Onside



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# Multi-stakeholder Approaches

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For over 20 years, OKC has worked across the not-for-profit sector developing and implementing fundraising strategies for a diverse range of organisations. We have always enjoyed a close working relationship with Business to Arts, particularly in the context of encouraging more impact-driven engagement with the corporate sector through the delivery of workshops with the Arts Council's RAISE programme participants.

Over the last few years, we have seen a significant shift to relationship-based fundraising models and impact-driven partnerships whether they are with individuals, corporates or philanthropic funders. Also, in a landscape where the Environmental, Social, and Governance (ESG) agendas have become a key strategic consideration for the corporate sector, and indeed for philanthropic donors, we have unearthed many new opportunities for strategic partnerships. Building a culture of partnership-based engagement requires just that - two parties working together in partnership to drive improvements, enhancements, and innovation across the arts - gone are the days when charitable organisations, both those in the arts and indeed across the wider not-for-profit sector, can take the attitude that because they are 'doing good' a donation is owed to them or indeed on the flip side, a corporate or philanthropic donor thinking that they hold all the cards as they have the funds! OKC is excited to see how these new models of partnership can transform the impact the arts has on society over the coming years and we feel privileged to play some small part in enabling these new relationships.

Since Covid, we are also seeing increased support for the arts from donors who would have historically only supported more 'traditional' charities, as they begin to appreciate the central role the arts plays in social impact and community cohesion - this has included an increase in the number of six-figure philanthropic investments in the arts which is hugely encouraging! We previously struggled with getting the arts to be seen as a priority area for donor support from the wider public and we are delighted to see a shift in thinking in the last few years. If I was to share one key driver of success in terms of embedding a culture of sustainable philanthropy across the arts, it would be to ensure that the entire organisation understands and engages with fundraising - Board members, Senior Management and all staff members have a role to play in building relationships and communicating the transformational impact of the arts on society.

OKC looks forward to continuing its engagement with Business to Arts as we commence Phase 4 of RAISE in January 2023.

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Mary O'Kennedy, Director, OKC



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# ***Business to Arts Membership***

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## **Patron**

Michael D Higgins, President of Ireland

## ***Business to Arts Board***

Davina Saint (Chair), Independent  
Director, NAMA, Stripe

Alastair Blair, Country Managing  
Director, Accenture

Fiona Clark, Festival Director & CEO,  
Cork International Film Festival

Myles Clarke, Managing Director, CBRE Ireland

Fiona D'Arcy, Chief Marketing Officer, Linesight

Clare Duignan, Board Member, Fáilte Ireland

James Hanley RHA, Artist

Jeanne Kelly, Founding Partner,  
Browne Jacobson Ireland

Tony Lawless, Head of Strategy  
Europe, Canada Life (Irish Life)

Simone Macleod-Nairn, Chief People  
Officer, EMEA, Macquarie Group

Robert McEvoy, Head of Customer  
Retail, Allianz Ireland

Teresa McColgan, Board Member, Concern,  
Korea Foundation, Repak, Women for Election

Gerard McNaughton, Creative  
Director, TileStyle

Oliver Wall, Chief of Staff & Head of  
Corporate Affairs, Bank of Ireland

## ***Business to Arts Team***

Louise O'Reilly, Chief Executive

Emily Carson, Head of  
Communications & Partnerships

Sarah Murphy Abbamonte,  
Membership Portfolio Manager

Michelle Reid, Arts Portfolio Manager

Rachel Assaf, Curatorial Projects Manager

Mella Cahill, Membership & Project Manager

Stéphane Hanly, Curatorial Projects Assistant

Claire Westra, Business Services Executive

# Business to Arts Membership

## Our Patrons 2022

Accenture

Allianz Ireland

Anonymous

Arthur Cox

Bank of Ireland Group

CBRE

Creative Ireland

daa

Davy

Department of Tourism, Culture,  
Arts, Gaeltacht, Sport and Media

Dublin City Council

Dublin Port Company

ESB

The Ireland Funds

Irish Life Group

KPMG

Linesight

PwC

RCSI

TU Dublin

TileStyle

Turas Nua

## Our Members 2022

An Post

ARDEX Ireland

Behaviour & Attitudes

BNP Paribas

Bord Gáis Energy

Cairn Homes

CCI Executive Search / Creative Careers

DCU

Ecclesiastical

Goodbody

Hamilton House

Iconic Offices

Image Now

IMRO

Irish Art Services

KBC Bank

LK Shields

Mason Hayes & Curran

Matheson

Maurice Ward & Co Ltd

McGarrell Reilly Group

Press Up Entertainment Group

Q4PR

The Arts Council of Ireland,  
An Chomhairle Ealaíon

The Digital Hub

The HIVE

The Irish Times Group

University College Cork

University of Galway

Vhi Healthcare

Whyte & Sons Auctioneers

William Fry

Xcentuate

Zurich

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# ***Business to Arts Membership***

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## **Our Friends 2022**

Clare Duignan

Pamela Fay

Garry Ferguson

Andrew Hetherington

Noel Hiney

Jeanne Kelly

Simone Macleod-Nairn

Anne Mathews

Teresa McColgan

Claire McHugh

Natasha McKenna

Alan McNab

Gerard McNaughton

Rowena Neville

Clodagh O'Brien

Brendan O'Mara

Owen Reilly

Davina Saint

Charley Stoney

Oliver Wall

Margaret Ward

Kieran O'Boyle

## **Arts Affiliates**

AboutFACE Ireland

Access Cinema

Angelina Foster

Anne Tannam

Áras Éanna Ionad Ealaíne

Arts & Disability Ireland

Atelier Now

Axis Arts Centre

Baboró International Arts Festival for Children

Backwater Artists Group

Ballet Ireland

Banshee Press

Bernadette Doolan

Black Church Print Studio

Branar Téatar do Pháistí

Butler Gallery

Cathy Callan

Chamber Choir Ireland

Children's Books Ireland

Christopher Steenson

Civic Theatre

Connections Arts Centre

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# ***Business to Arts Membership***

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Contemporary Irish Art Society  
Cork International Film Festival  
Crash Ensemble  
Crawford Art Gallery  
Create  
Creative Spark  
Dance Ireland  
Diane Magee  
Dingle Literary Festival  
Druid  
Dublin Choral Foundation  
Dublin Dance Festival  
Dublin International Film Festival  
Dublin Theatre Festival  
Emily Quinn Photography  
Feis Ceoil Association  
Fergal Styles  
Fibin Teo  
Fishamble: The New Play Company  
Gaiety School of Acting  
Galway Community Circus  
Galway International Arts Festival  
Galway Traditional Orchestra  
Gerard Byrne Studio  
Glasnevin Trust  
glór  
Graffiti Theatre Company  
Graphic Studio Dublin  
GOMA Gallery of Modern Art Waterford  
Hang Tough

Helium  
Hen's Teeth  
Herstory  
Holly Pereira  
IMMA  
IndieCork Festival  
Ireland Made  
Irish Aerial Creation Centre  
Irish Architecture Foundation  
Irish Association of Youth Orchestras  
Irish Comedy Page  
Irish Film Institute  
Irish Georgian Society  
Irish Modern Dance Theatre  
Irish National Opera  
Irish Street Arts, Circus and Spectacle Network  
Irish Theatre Institute  
Irish Traditional Music Archive  
Irish Writers Centre  
James Joyce Centre  
Jason Ellis  
Jill & Gill Ltd.  
Kilkenny Arts Festival  
Lavit Gallery  
Lime Tree Theatre  
Little Island Books  
Marcelo Biglia  
Margaret Callan Bergin  
Mary Curran  
Mary De Blacam

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# ***Business to Arts Membership***

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Maser

Melissa O’Faherty

MoLI - Museum of Literature Ireland

Museum of Childhood Ireland Project

Music Generation

Music Network

Na Piobairi Uilleann

National Concert Hall

National Gallery of Ireland

National Library of Ireland

National Museum of Ireland

Native Events

Oireachtas na Gaeilge

Opera Workshop

Photolreland

Photo Museum Ireland

Poetry Ireland

Project Arts Centre

Publishing Ireland

Robo Riots

Royal Dublin Society

Royal Hibernian Academy Gallery

Royal Irish Academy

Royal Irish Academy of Music

Sample Studios

School of Looking

Science Gallery International

Signal Arts Centre

Sing Ireland

Skein Press

Smashing Times Theatre & Film Company

Smock Alley Theatre

SO Fine Art Editions

Spraoi

St. Patrick’s Festival

Temple Bar Gallery + Studios

The Abbey Theatre

The Ark

The Big Idea House

The Discovery Programme

The Everyman

The Factory Centre Ltd. & NPAS

The Galway Music Residency

The Little Museum of Dublin

The Richard Harris International Film Festival

The Source Arts Centre

Wexford Festival Opera

*Business to Arts*  
Developing Creative  
Partnerships



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