

An exploration of the contribution of the arts to local economies in terms of human and social capital.

NARINE, S.

2021

The author of this thesis retains the right to be identified as such on any occasion in which content from this thesis is referenced or re-used. The licence under which this thesis is distributed applies to the text and any original images only – re-use of any third-party content must still be cleared with the original copyright holder.



Robert Gordon University

An exploration of the contribution of the Arts to local economies in terms of human and social capital

Shauna Narine

A thesis submitted for the Master of Research Degree in 2021

School of Applied Social Sciences

30,750 words
Supervised by Dr Sarah Buckler

Abstract

Although research exists about the positive impacts of the arts on wellbeing and society, public funding towards this sector in the UK has decreased significantly over the past decade. Researchers suggest a demonstration of how the arts impact local economies is necessary to justify their funding.

This thesis provides a demonstration that in addition to being good in themselves, that the arts have a positive effect on the economy. It utilised Critical Discourse Analysis (CDA) to examine the discourses, in the form of publicly available documents, of six multinational funders about the funding of the arts.

In addition to demonstrating the positive effect on the economy in terms of human and social capital, the companies' strategic philanthropy or use of the arts for corporate goals also highlighted impacts on local economies.

Although most companies expressed how the arts contributed to human and social capital - in reports and lengthy documents - most were unsure about how to articulate or represent the successes of the arts, at face value. This was observed through an uncertain use of images and discourses to represent the arts. Another interesting revelation of this thesis was the power held by the corporates not only to decide who received funding but to also determine the type of art that is created.

Human capital was discussed in terms of human development, creativity and transformation, advancement of the community and encouraging interest in education. Social capital was referred to as building partnerships, togetherness, volunteerism, strengthening communities and attracting more visitors.

This study supports the need for the arts' contribution to the economy to be rethought, revised, and re-evaluated. It suggests that this be done by firstly explicitly including human and social capital as evaluation criteria (using language identified in this study), including the exact language that needs to be used to assess these values, and considering how these should be measured, evaluated, and represented, as opposed to quantified.

Dedication

Although I had not formally studied Social Sciences before, their principles and values have always been embedded in my spirit. I am therefore grateful for the opportunity to explore this field.

Without some, this work would not have been possible especially because of challenges faced during Covid-19 which impacted on data collection and motivation to continue.

I give deep love and thanks to my parents, for raising me to think that anything was possible. To my best friends Sarah, Jenson for challenging and motivating me throughout this period of study and to my loving husband Tom, who patiently listened to my stories about the ups and downs of data collection and analysis and always knew how to inspire me to continue.

Thank you to all the people who contributed to this work, by sharing theirs, pointing me in various directions and discussing and challenging my ideas.

Finally – it is my hope that this body of work will form part of the basis necessary for the arts to be valued for what they can do and how they make us all feel, so that this most fascinating part of being human – can continue to be preserved and cherished.

Table of Contents

Abstract	1
Dedication	2
Introduction	7
Aims & Objectives	7
Why human and social capital?	7
Why was this necessary?	9
What were the outcomes?	10
Literature Review	12
Let's talk Capital	12
Human capital	14
Social capital	16
An introduction to the world of art funding	21
Divided views	21
Cutbacks due to recessions	22
Fundraising	23
Private funding	25
Growing dependence	25
CSR Defined	27
Strategic philanthropy	27
Art washing.....	28
Finding Economic Justification - A Necessary Evil?	31
Difference in opinions.....	31
Valuing the benefits of the arts	33
Measuring impact.....	36
The missing link.....	37

Methodology	39
Aim	39
Objectives.....	39
Overview	39
Research Approach	42
Sample Selection	43
Data Collection	44
Data Collection Plan.....	44
Data analysis.....	45
Developing an approach	45
Document analysis	45
Defining Discourse	48
Discourse Analysis	50
Critical Discourse Analysis.....	51
CDA Outline	53
Conclusion development	54
Overview of ethical issues	54
Results & Discussion	56
Background.....	56
Theme 1: Beliefs & Values.....	57
Focus of organisation	58
Interests of Stakeholders and Employees	65
Alignment of values	68
Proximity to the workplace.....	69
Theme 2: Perceived Impacts and Benefits of Investments.....	70
Social Improvement.....	71

Promotion of the Enjoyment of the arts	75
People and community centred	78
Preserving history and culture	83
Shaping the Next Generation.....	86
To Inspire	89
To Build Connections	91
To Gain public recognition.....	91
Attracting employees	95
To enable access to the arts.....	96
Theme 3: Specific discussions about the funding of the arts	98
Art Definition.....	99
Pride in investment.....	107
Preferred shape of the grantee	118
Theme 4: Human Capital	126
Increasing human development	127
Inspiring creativity and transformation.....	131
Enabling access to culture and the arts	138
Advancement of the community.....	142
Encouraging interest in STEM subjects	146
Theme 5: Social Capital	150
Building networks and partnerships	151
Encouraging togetherness.....	160
Promoting volunteerism.....	164
Strengthening communities.....	167
Attracting more visitors	172
Conclusion	174
Findings.....	174

Aim & Rationale	174
Corporates' strategic philanthropy	175
Human and Social Capital	176
Uncertainty about representing the arts	179
Way forward.....	180
Impact	184
Research Limitations	185
Gaps Identified	186
References	187

Introduction

Aims & Objectives

This thesis aimed to explore the ways in which the discourses built up around corporate funding of the arts, facilitate an understanding of their contribution to economies, specifically human and social capital.

This was done to provide ways of valuing the arts that are not currently widely used, so that this value can be understood and communicated to funders and policy makers. It was achieved by examining the discourses of multinational corporate funders¹, who were felt to be a powerful group in this sector.

The *objectives* were to (1) examine the discourses built up around corporate funding of the arts (2) gain a thorough understanding of why investments are made to this sector, (3) understand how corporate funders view the economic returns of their investment into this sector by exploring their reported impacts and benefits of the funding and (4) highlight the funders' perception of their investments towards this sector on human and social capital.

Why human and social capital?

In its simplest form, *human capital* can be described as changes in people that positively changes their future behaviours and *social capital*, as the changes in relationships that facilitate positive action. These two forms of capital will be examined in the literature review independently and will be defined more substantially.

The art community remains divided when it comes to exploring the concept of capital as it relates to the arts, since while some appreciate that the economic valuation is important, others believe that the arts'

¹ Corporation that has facilities and assets in at least one country other than its home country and who donates some of its profits towards non-business-related activities

values are above commercial consideration. Researchers who understand the importance of valuing the arts to capture instrumental and intrinsic components have called for a different type of valuation. *A type that does not measure but seeks to understand and one that does not set out to quantify but instead, demonstrate.*

This different type of discourse to value the arts, is one that this thesis hopes to unlock, by looking at how a powerful funding group within this sector – corporate funders – talk about the arts. To gain a different perspective and type of discourse, this thesis set out to focus on non-traditional forms of capital to value the arts, *since these forms would allow the arts to be valued not only in terms of exchange capital, but also in terms of generative capital.* Generative capital is considered more powerful since without it, exchange capital could not be possible. It is also known to positively impact the economy in the long-term and will be discussed in the literature review.

The forms of capital that were examined were human and social capital. The arts are known to impact both human and social capital, these forms also capture both instrumental and intrinsic value of the impact of the arts and are both generative forms of capital, which are necessary to build exchange capital. They also represent non-tangible and non-traditional forms of capital that can be used to better understand, represent, and demonstrate the impacts of the arts.

A careful examination of the ways in which corporate funders talked about the contribution of the arts to local economies, in particular to human and social capital, was done to draw-out and highlight the value of the arts in economic terms.

Why was this necessary?

The arts have been branded as non-essential by governments globally, which has resulted in significant funding cuts to this sector, particularly in the UK, over the last ten years. Researchers and funding advisors have noted that they have been branded as such, because the economic value of the arts have not been adequately demonstrated, which they suggest, is key to justify and secure funding.

Views on whether the arts, which rely heavily on funding, should be invested in or not, differ widely, and is the basis of this study. Economic recessions and cutbacks have led to increased scrutiny of the impact of funding which was thought necessary to understand whether money spent on art programs will have more of an impact than other programs.

Goodwin (2003) suggests that a possible reason that art funding has been cut and often referred to as non-essential, *is because the economic value of its impact has not been demonstrated*. Since economic policy makers utilise the concept of capital to make decisions (Goodwin 2003), initiatives to increase investment must get their attention by demonstrating unquestionable tangible benefits on capital and local economies. This demonstration or understanding of how they contribute to different types of capital can be attained by analysing and valuing the benefits that the arts sector offers to the economy (Caust 2003).

Research exists on the importance of the arts to mankind and people's lives and will be discussed in the literature review, but *the concept of capital and how the arts contribute to this must be sufficiently developed to convince policy makers that the arts positively impact the economy*. Cairns (1995) agrees that this capital should form the evidence used to prove that investments can generate net benefits.

What were the outcomes?

This thesis demonstrates the value of the arts in terms of human and social capital using specific language and perspectives of corporate funders of the arts.

The data showed that corporate funders found describing the impacts of the arts challenging. On the surface, they were not able to articulate the value of the arts as clearly as other sectors they funded like sports and STEM. A deeper analysis of their sustainability, annual and other lengthy reports, revealed that although they didn't use the specific language or clearly articulate the value, they did in fact describe positive impacts of the arts on the economy in the form of human and social capital.

Since this thesis was able to highlight the exact language used by corporate funders to demonstrate the contribution of the arts using human and social capital discourses, it calls for the way the arts are represented to be rethought, revised, and re-evaluated.

Based on research that will be discussed in the literature review, using specific discourses to value the arts would generate a greater understanding of impacts and a true appreciation of these impacts on the economy. This translates to moving away from focusing only on exchange capitals and considering generative forms as well.

The power relations that Critical Discourse Analysis (CDA) sought to identify revealed that these funders did much more than decide who funding should go to. They also played a vital role in influencing the type of art and projects that were being created. In essence, they create the art that they wish to fund by deciding what values are important in society and indirectly, which values are funded.

For a form of capital to be accepted by economists to value something, data and understanding are necessary. Natural capital for instance was not formally recognised by economists until research and data led to a deeper understanding, which translated to policies that now accept this as

a common way to value the environment. Similarly, human, and social capital, can become widely used ways of valuing the arts, and this thesis has revealed new ways of representing success in the arts, as opposed to quantifying them.

Literature Review

Let's talk Capital

Becker (1964, p.15) described capital as 'stocks that yield income and other useful outputs over long periods of time, and Bourdieu (1986, p.249) defined it as anything that could be used to influence the behaviour of others or to aid in the achievement of desired goals. Goodman (2003) claims it is anything that forms stocks with the capacity to produce economically desirable output and that these stocks can take various forms. Different types of capital include financial, economic, constructed or manufactured, intellectual, cultural, natural, experimental, human and social.

Bourdieu (1986) referred to capital as accumulated labour in its materialised form and criticised the economic theory for failing to recognise all forms of capital. He claimed that this theory only included forms geared towards the maximisation of profits and pushed for the recognition of other forms of capital which he referred to as generative. He thought that these would account for the structure and functioning of the social world and described these forms as those that are comprised of other attributes that are convertible into economic capital.

Scholars have identified various forms of capital and a focus has been designating a numerical value or some acceptable worth to the economically desirable outputs. Schuler and Field (1998) noted this importance to economists, funders and policy makers since they seek to calculate the returns on investment simply to understand the impacts and ultimately make informed decisions about where to focus their efforts. Although they prefer to compare investments using one acceptable form of value such as currency, some forms of capital are known to be less tangible and so more difficult to quantify.

Financial capital is the easiest to quantify since its value is in monetary terms. As such, it is easy to understand how art can contribute to

financial or monetary capital since it can produce returns through sales of tickets for exhibitions or productions as well as through sales of pieces of art.

Gollier (2018) suggested that the contribution to some ecologically productive process is what results in natural capital and noted the difficulty in valuing this form. Art that raises awareness on environmental sustainability or instead uses waste material to produce art can therefore be said to generate natural capital.

Although Canuto and Cavallari (2012) referred to produced capital as machinery, structures and equipment, Goodman (2003) suggested it also includes assets generated by applying human productive activities. This form of capital can be generated through the arts in terms of outputs from artists which may include paintings, exhibitions, musical shows, books and photographs.

Human and social capital, the ones that will be the focus of this thesis, were referred to as intangible by Canuto and Cavallari in 2012. The former is comprised of the productive capacities of an individual and are based on knowledge, education, training and skills and behavioural habits, level of energy, physical and mental health. It therefore relates to the individual's ability to be efficient and undertake some form of labour to produce economic gains. The latter is comprised of productive capacities of teams and are based on trust, networks and norms that foster cooperation and teamwork.

The arts, like sports, have been known to contribute to these forms of capital, but exactly how has not yet been fully understood. This study seeks to examine the language used to discuss how the arts contribute to these forms of capital, to ensure they are included in decision making processes.

Human capital

To be able to discuss the contribution of the arts in terms of human capital, it must be first understood. In this section, several definitions will be explored to come up with one that will be used as the focus of this study.

The concept of human capital was introduced by the economists at the end of the seventeenth century and Trovato (2020) recalled the analogy between men and machines for production, used by Adam Smith, to describe it. Trovato also showed that investment in human capital was one of the main factors on which national income growth rates depend and that although it is strongly influenced by innate individual abilities, it is producible and accumulative.

The OECD (Organization for Economic Co-operation and Development) defines human capital as 'the knowledge, skills, competences and attributes embodied of individuals that facilitate the creation of personal, social and economic well-being.'

Goldin (2016, p.22) suggests it is the 'stock of productive skills, talents, health and expertise of the labour force.' Similarly, Becker (2002) refers to it as knowledge, information, ideas, skills, and health of individuals.

Some said it is the combination of skills and experience embodied in people and that investing in its development was important for economic growth (Schultz and Becker 1964), and others agreed that education and training were the most important investments into human capital (Becker 1964). Goldin (2016) claimed that health is a major part of investment and suggested that increased health human capital increases people's productivity.

Constanza and Daly (1992 p.38) defined it as 'the stock of education, skills, culture, and knowledge stored in human beings themselves' and agreed that these new capabilities that were learnt, created human capital which enabled people to act in new ways.

Goldin (2016) suggested that it was Smith (1776) who first came up with the idea by stating that human capital comprises investments in people that increase their individual productivity.

Wyatt (2001) spoke about the United Nations' Human Development Index which includes proxies for human capital and encouraged companies to manage their human capital practices since he found that they lead to value creation within the company. Coleman (2007) added that because it relates to individual's knowledge and abilities, it allows for changes in action and economic growth. This form of capital can therefore be said to lead to increased individual value and so increased value to the economy.

These understandings led to the development of the human capital theory which was discussed by Marginson in 2017 which assumes that investments into education and human capital, determine the marginal production of labour and therefore earnings. This implies that the idea of human capital, can allow economists to calculate rates of returns to different types of investment (Schuler and Field, 1998)

On the other hand, Luthans et al. (2003) noted how problematic this form of capital is to measure. In general, human capital inputs have been measured using proxies such as an individual's duration of education and numbers of qualifications and the outputs can be valued in terms of individual outcome and productivity levels. But how does one put a value on individual skills and capabilities?

When trying to relate the arts to human capital, Guetzkow (2002) did a good job demonstrating exactly how the arts are good for individuals and claimed that they improve individual health, psychological well-being and skills, cultural capital, and creativity. Weitz (1996) added that they improve self-esteem and Williams (1995) showed how they improve skills, talents, and knowledge. Rolph (2001) agreed with several other researchers that children engaged in arts do better in other subjects and perform better at school.

'The fundamental difference between humans and other species is the extensive transmission and preservation of knowledge among humans' (Goldin 2016, p. 7). She went on to argue that this transmission led to economic growth and agrees with other researchers to note that this capital therefore determines which knowledge is applied, which questions are asked, and which possibilities explored. Human capital can take many forms and in the form of schooling, she suggests that 'it greatly changed in content as the demands for skills in the economy shifted.'

Based on these ideas, the arts develop human capital in many ways and so an exploration of these perceptions of impacts on local economies will provide grounds for the increased investment into the arts.

The definition that will be used for the purpose of this study will be '*the combination of individual knowledge, skills, experience, expertise and capabilities that enable people to act in new ways that are relevant to economic activity.*'

The funder's perceptions of the arts' contribution to human capital and the way that human capital is discussed will therefore be explored in this study.

Social capital

Hampshire and Matthijsse (2010, p.709) suggested that social capital remains a contested and problematic concept with serious disagreements about what it means and how it should be measured.' Because of this, this study will draw upon previous claims about this form of capital and use these to firstly define social capital.

The term social capital (SC) was first used by Hanifan in 1916 where he described it as 'non-tangible assets that count' which included good will, fellowship, sympathy, and social intercourse. Durkheim in 1969 noted that it was necessary for the maintenance of a nation. Paldam and Svendsen (2000) questioned if it should be considered as capital but recognised that it is a factor that reduced transaction costs. Halpern

(2005) suggested that it was different from other forms of capital because it benefits a group and so is not the sole property of single individuals.

The forefathers of SC are Coleman (1961, 1990), Putnam (1993, 2000) and Bourdieu (1997) and Coleman and Putnam have regarded it as positive entity which encouraged cohesion while Bourdieu (1997) claimed it was an individually held resource that could be used to exclude as well as include.

Bourdieu (1986, p.249) defined social capital as resources that are 'linked to possession' of a network of institutionalised relationships of mutual recognition and suggests that simply being a member of certain social groups can provide beneficial resources to the member. Bourdieu's definition has been described as colder and more privatised and addresses the material benefits to individuals of their social network and emphasises social networks as personal assets rather than public goods. He criticised economists for failing to incorporate this type of capital into economic life. Bourdieu and Wacquant (1992, p119) described it as the 'sum of resources that accrue to an individual or group by virtue of possessing a durable network of institutionalised relationships of mutual acquaintance or recognition.'

'Extremely fruitful' were the words used by Smart (1993, p.389) to describe Bourdieu's efforts to integrate social and economic analysis but disagreed with the way the concept of capital was defined which he saw as 'economic reductionism'. Smart cautions that when converting non-economic assets such as forms of capital, into economic resources, one must recognise the differences between the forms of the exchange as well as the constraints that these may impose from the transactors.

Putnam (1996, p66) described it as 'the features of social life – networks, norms and trust – that enable participants to act together more effectively to pursue shared objectives.' Similarly, Dakhli and Clercq (2003) described the central theory of social capital as the development

of characteristics in a society through building networks and suggest that these networks encourage cooperation amongst teams whose joint efforts are needed to achieve a common goal such as efficient production.

Calcagnini et al. (2019) suggested that income levels and growth rates were related positively to social capital. Iyer, Kitson and Toh (2005) added that it builds relationships, attitudes and values governing interactions among people and Luthans et al. (2003) claimed it contributes to trust, relationships and contact networks. Many scholars note its important role on the well-being of societies.

Using Coleman's (1988) definition based on its function, it affects the economy through increased trust, enables mutual acceptance of obligations, sharing of ideas and information and norms and sanctions which encourage people to work together for a common good.

Granovetter (1985) also recognised the importance of these relations in generating trust and creating norms.

Putnam (1993) studied SC in Northern Italy and suggested that it was responsible for making democracy work and for the effectiveness of regional governments. He explained that this was possible because of the level of trust between strangers inside their regions. His definition of SC claims that it consists of three main components which correspond to social trust, social norms, and networks and although he has been accused of giving a selectively positive spin to this concept, his book (Putnam 2000) discusses the dark side of SC.

Fukuyama (1995) compared levels of SC in countries and noticed higher levels of SC in the USA and Japan which he attributed to the high levels of trust between strangers. He found that this was linked to their outstanding economic performance.

Calcagnini et al. (2019) also claimed that income levels and growth rates were related positively to SC and noted that the literature on SC suffered a lack of a common definition. They described SC as being comprised of

networks, norms, values, and expectancies that are shared and sanctioned and maintained that rewards and punishments are necessary to maintain the norms and network.

Halpern mentions the generative potential of SC and suggests that this argument may have been overstated and quotes Chase (2002) who found the overuse of SC can lead to its depletion. He suggests that SC affects economic performance and describes efficient markets requiring a good flow of information, the ability to enforce contracts easily and cheaply. These are both strongly affected by the size and character of social networks.

Researchers (Hudson 1995, Coggan et al. 2008 and Mantie (2008) reported positive impacts of art programs on the development of SC and suggested that it generates income through fostering positive norms that are required for teams of people to work together. Despite this, Hampshire and Matthijsse (2010) have found that the evidence linking arts participation to social capital and health and wellbeing is inconsistent and inconclusive. They claimed that arts participation impacts health and wellbeing but warned that should not be assumed that all changes impacted by the arts on social capital are unequivocally good or straightforward.

Wilson (2000) agreed that SC reduces transaction costs by altering the terms of trade, eliminating, or greatly reducing the need for expensive contractual agreements, generates decision flexibility and saves time. At the individual level, having more extensive social networks is associated with lower unemployment and higher earnings. Neighbourhoods with more unemployment are based on the lack of social connections to economically advantaged people.

At the firm level, this network of shared values facilitates their ability to cooperate economically for mutual advantage. There have also been

positive associations between the size and quality of people's social networks and their health (Baum et al 2000, Veenstra 2000).

Guetzkow (2002) studied how the arts affects social capital and suggests that it increases the number people involved by connecting organisations and brings people together. He recognised that involvement in the arts increases social capital through encouraging individuals to get involved in community groups, impacting community norms such as diversity and creating ties. According to Baklien (2000) engagement in the arts widens and strengthens social bonds. Since it encourages togetherness and integration through classes, galleries and projects, it can be implied that it develops social capital.

Calcagnini et al. (2019) attempted to measure social capital in Italian provinces and found that income divergence between regions or countries relates to differences in social capital which show that it generally exerts a positive effect on income levels and growth rates. They reference other researchers who note the benefits of social capital on economic prosperity (Guiso, Sapienza and Zingales, 2004), worker productivity, entrepreneurship, and female labour market participation – all of which are trust sensitive (De Blasio and Nuzzo, 2006) on crime rates and corruption ((Del Monte and Papagni, 2007).

Based on the wide variety of concepts and definitions explored in this section, this study will define SC as *'the sum of resources such as networks, norms and trust that accrue to an individual or group by virtue of possessing a network and that enable people to act together, more effectively and cooperate to pursue common goals and shared objectives.'*

The funder's perceptions of the arts' contribution to social capital and the language used to describe social capital will therefore be investigated in this study.

An introduction to the world of art funding

Divided views

According to McArthur (2013), the arts comprise music, drama, visual art, poetry, and literature. Throsby (1994) included theatre, music, opera, dance, visual arts, crafts, literature and community and folk arts under the broad umbrella of the arts industry. He noted that although the arts comprise a significant area of economic activity, calculating statistics on its contribution was problematic because of difficulties associated with defining boundaries around the industry.

The State of Heritage Funding Now Report (Consilium Research and Wavehill 2018) highlighted that arts and culture organisations tend to generate income from three main sources, public funding, earned income and private investment. According to the Centre for Philanthropy (2014), each of these sources should equate to a third of their total income, which would allow them to optimise their sustainability using the 'golden tripod approach' to fundraising. Further, Hughes (2004) discussed how integral external funding is for art related organisations to accomplish their missions and noted how heavily they rely on funding to support their objectives.

Although funding and support are integral, Caust (2017) quoted the words of Kidd (2014) 'volatile, dynamic and contested' to describe the relationship between the arts, art funding and governments and attributed this to the strong difference in opinions about the funding of the arts.

Caust (2017) further described these two strong opinions as strongly agreeing with and disagreeing with arts funding. Those in favour see its worth in encouraging expression, assisting disadvantaged people, building nations and as a social outlet, while those not in favour need more empirical evidence on the impacts of this funding on people and the economy. Those not in favour therefore require justification that these funds should not be spent elsewhere on matters considered to be more

urgent and important. Providing this rationale, is, in a nutshell the rationale behind this study.

Cutbacks due to recessions

Funding Creativity (Culture Radar 2019) discussed the public investment used to support culture by many governments and referred to it as the welfare funding model. This same report noted that there has been over 70 years of public investment in the UK and that the level of public subsidy has been at a standstill for a decade. Although the future state of this subsidy is unknown, it is likely it will remain at a standstill or be reduced due to the impacts of Covid-19.

This volatile financial market will continue to impact on public and corporate spending and along with the impacts of the Covid-19 pandemic, could ultimately result in reductions of these to this sector. The impact of this standstill or negative funding on this sector will require careful management to ensure its vitality. Performance measurement is therefore critical for funders to publicly legitimize their allocation decisions, assess the impacts of their investment and determine which projects are worth investment.

Hughes (2004) agreed that cutbacks to art related non-profit organisations due to economic recessions have resulted in these organisations having to focus more on securing funds and competing for funding. He added that because of this, art organisations have had to seek out private funding, increase their fundraising initiatives and change some of their strategies and policies to become more compatible with donors' preferences.

There were major global crises that affected the funding of the arts, one such instance took place in the United States after the 9-11 attacks and the recession (Rez and Atlas 2000). Another occurred during the 2011 economic austerity approach in the United Kingdom where cuts to small cultural organisations were justified and implemented and the £100

million budget cut between 2010 and 2014 to the budget of the Arts Council of England (Caust 2017). The outcomes of the global financial crisis in Europe since 2008 has also hit all areas seen as 'non-essential'. This combination of a decreased funding pot size due to recessions and greater competition for this funding has therefore led to a heavy scrutiny of the actual impact of funding to determine the best use of the limited money.

Because of all this, the arts must present a sincere and honest demonstration that in addition to being 'good in themselves' that they have a positive effect on local economies. Since economic returns play a significant role in decision making to those holding the reigns for funding, the demonstration of economic returns on investment into the arts must be understood. This will allow economic policy makers to value and therefore justify the investments into the arts.

Campbell (2006) suggests that such a thorough understanding of why investments are made can be key to increasing the funding of the arts. Understanding the discourses of corporate multinationals on why this is done, is therefore useful and is explored in this study.

Fundraising

Despite the unavailability of funding sources and the increased competition within the sector for funding to support its work, the art sector also tends to have a strong ethical compass which is evidenced by the boycotting of some perceived unethical sponsorship.

The State of Heritage Funding Now (Consilium Research and Wavehill 2018) noted that this sector has started to place more emphasis on private investment due to reduced income from the government. It reported that the private investment fell from £163.4 to £133.2 from the period of 2007/8 and 2010/2011.

Part of this sector has rejected fossil fuel sponsorship over the past decade (Artnet 2020, Independent 2019, The Guardian, 2017.) The photo

below shows one of many protests made, to turn a harsh spotlight on arts sponsorship by fossil fuel giants.



Figure 1: Photograph showing an example of the oil sponsorship protest

Considering this, if this sector continues to boycott major funders such as Shell and BP, the pot of funding from the private sector will decrease along with public funding and the sector will need to find new ways of raising funds. The abovementioned report outlined main areas for skill development of staff in this sector which would assist in fundraising. This list includes influencing funders, managing funder relationships, strategic planning for fundraising, identifying fundraising opportunities and developing key messages to articulate the case for support.

Arts & Business Scotland manages the Culture and Business Fund which attempts to encourage businesses to sponsor arts activity in Scotland and help organisations build business sector partnerships. In addition, Resourcing Scotland's Heritage program ran a four-year program which trained members of 519 organisations in network strengthening and fundraising.

Arts & Business Scotland also commissioned a report on fundraising in the heritage sector in Scotland and Appendix A shows a summary of these recommendations. The report, the State of Heritage Funding Now Report (2018) includes research to improve the data pertaining to fundraising, levels of reliance on grant funding and up-to-date picture on the profile of spending for specific cultural services, mapping of networking opportunities, and sector support advisories.

Private funding

Growing dependence

In 2010, BBC journalist Will Gompertz wrote that the arts in the UK are funded by the central government through the Department of Culture, Media and Sport which directly funds some museums and distributes funding through quangos such as the Arts Council and Heritage Lottery Fund. In Scotland, Create Scotland distributes funding for the arts from two sources of the Scottish government and the National Lottery. Organisations in need of funding and can apply to become regularly funded organisations (RTOs) or apply to bid for one-off Arts Council funding.

In the UK, sectors that receive higher funding than the arts include social protection, health, education, defence, public order and safety, social services, housing and the environment, transport, and industry (United Kingdom Budget Expenditure, 2016). Research shows that capital investment spending is based on interest rates, risk assessments, market demand, corporation tax, technological change, business confidence, social costs, and benefits. To build a case to increase investment, one must therefore understand the gauges used above and how each gauge relates to the arts.

A BBC article in 2011 titled 'should arts get public money' focused on alternative ways for the arts to source funding and mentioned the sale of

tickets, donations, private subscriptions, legacies, and the National Lottery which were described as the only legitimate form of state support.

The article noted that as government subsidies for the arts declined, the amount from private financiers increased. This was echoed by Spence (2014), who discussed the growing dependence on private funding through corporate sponsorship of the arts. Spence described this sponsorship as an essential part of the infrastructure in the art world.

Research conducted by a group that analysed over 300 of the world's largest companies (Corporate Purpose, 2018), suggested that donations to the arts rose by 16% between 2015 and 2017. The Arts Council England reported that in 2017, private donations made up 15% of the total funding of the arts in the UK which also coincided with the reduced investment into museums by the government by 13% between 2007 and 2017.

Charity Aid Foundation (2017) revealed that out of 15 causes, that adults in the UK donated to, the arts received the lowest amount of donations (2%). Initiatives to encourage increased investment into the arts must therefore have a strong outreach and marketing strategy to educate the public as well as investors on the benefits of the arts and Caust (2003) recommends developing economic performance indicators which can allow investments to be measured and analysed.

Important causes that are difficult to quantify such as art, environmental conservation and women's rights can be given greater weight by economic policy makers if they were instead discussed in the context of natural and human capital (Goodwin 2003). Focusing on these types of capital will allow funders to understand 'what the opportunity costs of using this money to fund the arts are' and address the real funding issue, which is not whether the arts have an impact, but whether the money spent will have *more* of an impact than other programs (Guetzkow 2002, p.122).

CSR Defined

The year is 2022, mankind has unlimited access to information via the web and social media and people's perceptions of organisations are influenced by what they do for society, the planet and people and how well they communicate it. Creyer & Ross (1997) found that consumers were willing to support and pay higher prices for products from ethical companies and Smith and Alcron (1991) concur that they also switch support to companies that support charitable causes.

According to Moravcikova et al. (2015), Corporate Social Responsibility (CSR) is a concept under which companies should behave responsible in business decisions and creation of strategies. It is used as a tool by companies to address consumer's social concerns, create favourable images and develop positive relationships with stakeholders (Yoon et al. 2006). Porter and Kramer (2006) suggests that it can be a source of tremendous social progress as it allows, motivates, and encourages companies to apply their resources to activities that benefit society. They note that those in favour of CSR make their case using arguments about moral obligation, sustainability, license to operate and reputation.

Schultz and Nielsen (2008 p.97) suggest that it is based on companies' desires to be perceived as 'respectable and socially responsible organisations.' In addition to these benefits about their reputation, companies also benefit indirectly since their activities lead to healthier and happier societies through the development of a productive workforce, reducing accidents, efficient supply chains and often the demand for business (Porter and Kramer 2006).

Strategic philanthropy

The CSR concept has two sides and Yoon et al. (2006) implies that although CSR activities improve a company's image, they are also ineffective and may hurt the image when motives are perceived as insincere or ambiguous. Strahilevitz (2003) agrees that CSR activities do not enhance the reputation of companies that are perceived as unethical.

Companies must therefore ensure that their approaches to CSR are connected to business and strategy through using the same level frameworks that guide their core business choices. Porter and Kramer (2006) claims that when these are aligned, that CSR can be more than a charitable deed and instead a 'source of opportunity, innovation and competitive advantage'. This strategic philanthropy will be discussed alongside corporate's key CSR messages about the arts.

Yoon et al. (2006) noted how companies with bad reputations such as tobacco and oil industries seem to be interested in changing this image through CSR activities. If this is true, it implies that consumers are naive and take them at face value, attributing positive perceptions to the company, since all the corporates used in this study were oil and gas based, this theory will be considered.

Because some companies delve into philanthropy to distract consumers from other negative aspects about their conduct, terms like *green washing* and *art washing* have come about, which suggest that such firms spend more resources on marketing themselves in a positive light as opposed to minimising negative impacts.

Art washing

Born out of the phrase 'whitewashing' – which is commonly used to describe using misleading information to gloss over other negative aspects, greenwashing and art washing arise when firms convey misleading information to distract consumers. According to Cherry and Sneirson (2010, p.985), 'green washing' is a form of 'faux CSR', where a corporation may boost its image or sales 'through environmental rhetoric' while polluting the environment or declining to spend money 'honouring its commitments to other constituencies.'

Yoon et al (2006) suggested that some companies (e.g., BP and Shell – who are two companies used in this study) successfully changed their images by stressing their environmental and social initiatives. While some

consumers took these initiatives at face value, others chose to protest Shell's funding and call out their attempts to 'buy social approval (Frieze 2018). The London's National Gallery acceptance of funding from Shell from 2006 came to an end in 2018 when a funding decision was taken by Shell to 'focus on our work to inspire the next generation of engineers through STEM programmes'.

Vaughan (2018) reports that campaigners suggest that the ties between national cultural institutions in the UK and fossil fuel firms, allow the firms to 'launder' their corporate image. Similarly, BP ended its 26-year relationship with the Tate in 2016². Considering that the cumulative amount of Tate BP sponsorship was £3.8m³, Brown (2015) reported that there is a divided consensus about people who don't feel that the need to be ethically funded and people who do.

Considering that these are difficult times for the arts, there are some who still feel that these companies benefit more from the social license provided by cultural climate and that the arts should be ethically funded.

Several companies' ethical motives have been drawn into question over the past decades and the question about whether these companies as 'good' as they say they are, is not one that will be covered in this study. Since all the companies studied are fossil fuel firms, it was felt that it was necessary to represent this other dynamic which implies that perhaps not everything reported by these companies about the impacts of the arts on the economy should be taken at face value.

The Aberdeen Art Gallery for instance was supported by Bp in the sum of £1 million for special exhibition galleries which are called the 'BP Galleries.' The funding agreement also involves the popular BP Portrait

² <https://www.theguardian.com/artanddesign/2016/mar/11/bp-to-end-tate-sponsorship-climate-protests>

³ <https://www.theguardian.com/artanddesign/2015/jan/26/tate-reveal-bp-sponsorship-150000-330000-platform-information-tribunal>

Award returning to this art gallery in 2020 which came three years later when BP ended Tate Sponsorship after 26 years⁴.

Several artists have stepped up to sign and call on oil and gas giants to cease sponsorship⁵ an example of which is shown below. This backfiring of CSR is noteworthy as it shows that although some companies attempted to invest into the arts perhaps for positive recognition, that this has resulted in quite the opposite effect.



Figure 2: Example of how CSR initiatives could go wrong (BBC 2019)

⁴ <https://www.theguardian.com/artanddesign/2016/mar/11/bp-to-end-tate-sponsorship-climate-protests>

⁵ <https://www.bbc.co.uk/news/uk-48891813>

Finding Economic Justification - A Necessary Evil?

Difference in opinions

Johnson (2005, p296) suggested that the value of the arts is 'tangential, contested and questionable' for those who do not make or admire the arts and claims that one must go beyond a purely economic appraisal of the arts to justify its worth.

Several researchers have explored the importance of the arts to mankind, Guetzkow (2002) established that participation in the arts improves physical and psychological well-being, creates social capital, and improves human capital. Belfiore (2002) added that the arts are officially recognised by governments and policy makers, to positively contribute to social indicators such as health, crime, employment and education and advocates for the investment in the arts based on this along with their contribution to tackling social problems.

However, although the arts are known to reduce social issues (Loumeau-May 2012), contribute to social development (Ungar (2011), address problems related to disadvantaged populations within society (White 2005) and children who faced trauma (Kistner 2007), they remain a low priority for funding. *The pool of resources to be distributed is limited and so the arts, like any other sector, must prove its economic benefit to survive.*

Caust (2003) lamented that this requirement to provide economic justification has caused problems for the art community due to the difficulty in quantifying the intrinsic value of the arts and its worth to society. Throsby (2001) agrees that arguing the worth of the arts, only based on public good and social welfare principles is difficult. Kabanda (2014) reinforced the difficulty in documenting the direct and indirect contributions of the arts and noted some constraints as the paucity of data and the difficulty in measuring cultural activities.

Although many agree that understanding the economic value of the arts can be worthwhile, Caust (2003) argued that this attempt to value them in terms of money can lead to the unique characteristics being lost. Similar valid concerns from the arts community exist which has added to the difficulty of quantification.

England (2016) listed five main areas where sport makes its greatest contribution as physical wellbeing, mental wellbeing, individual development, social and community development and economic development. Except for physical wellbeing, the arts are known to have similar impacts (as noted above). However, despite sporting programmes also requiring funding and having similar issues with valuing outcomes as the arts, they remain high priority for funding.

Markusen (2013, p.297) spoke of art's well-known traits of 'bringing diverse people together to celebrate, inspire and be inspired' and their offerings in terms of preserving cultural traditions, providing beauty, expression and other intrinsic values and impacts. And while all these benefits are noted by people who appreciate the arts, those who think in terms of economic impact, require the benefits to be calculated and sadly, unless they are quantified, they run the risk of being lost.

Due to this very difference in opinions towards public funding for the arts, Van der Veen (2018) suggests that arguments which evidence support for art are paramount. He rightly claims that a more comprehensive justification is necessary to convince a sceptical audience and suggests that this be done in terms of research on impacts on health, education, development, critical thinking and creativity.

Based on all of this, perhaps the reason that art has remained a low priority for funding is simply because its economic value has not been fully measured and understood. Many researchers have expressed representing the impacts of art as daunting, simply because there are so

many values of art to the human spirit and wellbeing that may not be able to be quantified.

Ebrahim and Rangan (2014) indicated that pressures from funders for organisations to demonstrate the impacts of funding are increasing. Taking all this into account, this suggests that a valuation as opposed to a quantification be done, which will allow funders to understand the impacts their funding is having and be more strategic with funding allocation.

Valuing the benefits of the arts

Considering that the arts are so diverse and offer so many tangible and intangible benefits, valuing these is not a simple task. Badham (2010) stated that the arts have both intrinsic and instrumental values and noted that the intrinsic values are difficult to articulate and quantify. Further, she noted that because of this, the evaluation of the arts has therefore been typically done by looking only at the instrumental values and when thinking about including the intrinsic values, she recommended measuring how it relates to our lives, how much and how well.

Burgan (2009) discussed the assessment of the economic contribution of the arts and suggested that recognising all aspects of the contributions is key. He claimed that an economic perspective of the arts is generally poorly understood and applied and noted that many members of the arts community feel that the value of the arts is 'above' commercial consideration. He noted that it is common to value something by measuring its economic contribution and that this is usually done by assessing the contribution in terms of jobs created, incomes, economic flow, value of creativity to the quality of life and value to the participants of the sector. The table below illustrates this type of valuation in terms of the contribution of the Arts and Creative Industries to the Scottish economy.

Scottish Arts & Creative Industries – Direct Employment and Gross Value-Added Results (2010)				
Cultural Domain	Scottish Arts & Creative Industries	Direct Employment (rounded)	Gross Value Added (£ million)	Adjusted Gross Value Added (£million)
Visual Art	Advertising	3,600	230	230
	Architecture	6,100	250	250
	Visual art	800	30	30
	Crafts	2,300	80	80
	Fashion & Textiles	7,000	280	280
	Design	4,700	160	160
Performance	Performing Arts	4,700	90	90
Audio-Visual	Music	400	10	10
	Photography	900	30	30
	Film & Video	3,500	120	120
	Radio & TV	3,500	50	400
Books & Press	Writing & Publishing	16,400	810	810
Heritage	Heritage	10,700	120	250
Digital Industries	Software/ Electronic Publishing	19,100	940	940
Cultural Education	Cultural Education	400	10	10
TOTAL FOR ARTS & CREATIVE INDUSTRIES IN SCOTLAND		£84,400	£3,220	£3,690

Table 1: The contribution of the Arts and Creative Industries (A&CI) to the wider Scottish economy (Economic Contribution Study, 2012)

Caust (2003; p. 52) referred to a case in Australia where the arts needed to be justified and recalled that arguments were focused on 'employment creation, cultural tourism, cultural export and the market-multiplying effect of cultural activity.' It can therefore be implied that the benefits of the arts are the impacts that can be measured and proven on the economy. These types of benefits in the economy were used to come up with the table below.

Summary of Direct, Indirect and Induced Effects of Arts & Creative Industries in Scotland				
	Direct (Adjusted)	Indirect Effects	Induced Effects	Total
Turnover (£million) excl VAT etc	£7,200	£3,060	£2,220	£12,480
GVA (£million)	£3,700	£1,346	£1,254	£6,300
Employment	84,400	19,200	26100	129,700

Table 2: The summary of direct, indirect and induced effects of the Arts and Creative Industries (A&CI) in Scotland (Economic Contribution Study, 2012)

Millar and Hall (2013) explored techniques designed to understand social value created and discussed that in the UK, policy makers have encouraged measurement of social value and quantification of that value in monetary terms. While this is encouraged, Sheridan (2011) cautioned about the difficulties of attributing financial figures to some 'soft' outcomes and suggested that it must be understood and accepted that there will be some intangible impacts of the arts that simply cannot be quantified.

Roche (1999, p.21) described impacts as 'significant or lasting changes in people's lives, brought about by a given action or series of actions. Ebrahim and Rangan (2014), claimed that funders increasingly expect the organisations they support to measure and carefully monitor their

impacts. Funders therefore evaluate the funding outcomes to understand the impact of the project and the changes brought about in people's lives, which are difficult to measure. Hence, Markusen (2013) cautions against using 'one-size-fits-all' indicators as evaluative systems and advocated for specific indicators being developed based on the individual project. This would allow different types of changes to be analysed based on the specific action undertaken by the project.

Measuring impact

A popular funding organisation in the United States, United Way (2000) reported that their partner organisations found measuring and valuing the impacts as being useful for communicating results, identifying effective practices, and improving service delivery. As with anything else, measurement has merits as well as challenges. United Way also reported that a significant number of agencies found that it overloaded the organisation's record keeping capacity (55%) and that it led to a focus on measurable outcomes at the expense of other important results (46%).

Although challenges exist, it is only through the analysing and valuing the impacts that the art sector can truly understand how various projects are contributing to different types of capital (Caust 2003). Since economic policy makers utilise the concept of capital to make decisions (Goodwin 2003), Cairns (1995) noted that *this capital should form the evidence used to prove that investments can generate net benefits.*

Valuation of the arts is therefore critical for funders to publicly legitimize their allocation decisions, assess the impacts of their investment and determine which projects are worth investment. Valuing performance must include all forms of benefits that the arts bring to the economy, including those to human and social capital. This study seeks to draw out the various ways that these forms of capital are discussed and valued.

Traditionally, valuation has been done in terms of physical and financial capital and researchers have long called for a different type of discourse

to value art. One that would value the 'aesthetic and cultural considerations' (Caust 2003; p. 51) and nurture them through valuing certain aspects of art (Markusen 2013).

The valuation process that must be developed is therefore one that has to be accepted by both funders and the art sector. It also must be one that calculates the monetary value of the contribution of the arts, accounts for the special and intrinsic values that the arts possess and include these less traditional forms of capital.

The missing link

As donors try to assess the most innovative, cost effective and sustainable ways to solve social problems, debates about social investments and the funding of the arts have become dominated by an economic paradigm.

The tangible impacts of the arts are well understood, and it is recognised that insufficient information exists about how the arts contribute to the economy in terms of human and social capital. These intangible impacts of the arts, cannot be portrayed in financial terms and according to Dees and Anderson (2003), are hard to quantify, difficult to attribute, best evaluated in the future and open to dispute.

The arts have been labelled as non-essential by governments all over the world and to demonstrate its economic value, is key to disproving this to ensure that funds are directed to this sector. To demonstrate this value and offer additional tools and forms of measuring impact within this sector, this study seeks to examine these impacts in terms of human and social capital by exploring the ways that corporate funders talk about the arts using these terms.

To understand how the arts contribute to the economy and to human and social capital, Campbell (2006) called for a thorough understanding of why investments are made into this sector, Van der Veen (2018)

recommended exploring their impacts on health, education, development, critical thinking, and creativity, and Badham (2010) suggested examining how they relate to our lives. The language used by the corporate funders will therefore be examined to understand how the arts can generatively impact the economy by bringing about advantage, increasing competence, building connections or in any other ways they chose to describe and discuss impacts and successes.

Gunnarsson (2009) discussed that an organisation's texts are influenced by the social context and reflects its social structure, values, knowledge, and culture. Further, he added that these texts play a part in establishing various social dimensions of the organisation and so helps shape it.

The aim of this study is to explore the ways in which the discourses built up around corporate funding of the arts, facilitate an understanding of their contribution to economies, including human and social capital.

Critical Discourse Analysis will be used to analyse these texts using a variety of approaches to achieve the aim of this study, which will allow these discourses to be critically interpreted in their social context to describe and explain how they contribute to economies.

Methodology

Aim

To explore the ways in which the discourses built up around corporate funding of the arts, facilitate an understanding of their contribution to economies, including human and social capital.

Objectives

1. To examine the discourses built up around corporate funding of the arts.
2. To gain a thorough understanding of why investments are made to this sector.
3. To understand how corporate funders view the economic returns of their investment into this sector by exploring their reported impacts and benefits of the funding.
4. To highlight the funders' perception of their investments towards this sector on human and social capital.

Overview

The original approach to data collection for this study was revised due to the Covid-19 outbreak, restrictions imposed by the associated lockdown and the simultaneous downturn in the oil and gas industry. Instead of undertaking qualitative interviews with representatives of corporate funders, publicly available documents on their websites, were used to undertake document analysis using a critical discourse analytical approach was used for this study.

The selection of companies also changed during this study because of Covid-19. An initial list of companies was compiled which represented Aberdeen corporates that sponsored the arts. The plan to interview representatives of their CSR and funding teams was aborted when it was impossible to secure interviews due to the combination of meeting

restrictions imposed by Covid-19 and the oil and gas downturn and restructuring.

A new approach of collecting data was conceptualised which involved document analysis and because of this, only companies with vast amounts of publicly available discourses could be used. Bowen (2009) suggests that many documents are in the public domain since the advent of the internet and are also available without the author’s permission. These documents were used for the purpose of this study and included newspaper clippings, articles, press releases, program proposals, summaries, reports, public records, webpages and social media releases. Because some corporates on the initial list, did not have many of these documents in the public domain, it was not possible to access their data. So, only the corporates with publicly accessible documents were used, which changed the rationale for company selection.

Identification of Companies		
Pseudonym	Company Name	Industry
C1	Aberdeen Standard Investment	Investment
C2	CNOOC	Oil and Gas
C3	Shell	Oil and Gas
C4	Apache	Oil and Gas
C5	Bp	Oil and Gas
C6	Tenaris	Oil and Gas

Table 3 – Identification of companies studied

The companies displayed in Table 3 were those analysed in this study and therefore represented corporates in Aberdeen that sponsored the arts and had vast amounts of publicly available documents. Unsurprisingly 5 out of 6 of these companies were multinationals and were also based on oil and gas. Since it was found that the entire dataset of companies was all either multi-national or multi-city organisations, the study was no longer limited to Aberdeen and so now allowed a broader perspective on how these organisations perceived the contribution of the arts on a global basis. The data that was analysed was therefore made up of discourses about the arts on a global scale.

The fact that they all shared the common factor of having Head Offices in Aberdeen and other oil and gas fuelled cities, implies that these discourses take place against a social backdrop of oil dependency, which has been considered for the analysis. However, the focus of this study remains at understanding how these corporates perceive the impacts of their arts funding on the economy.

Several researchers noted that research based on documents has merit because unlike spoken words, documents are more representative of the organisation's values. It was noted that documents are preserved traces, specialised knowledge of their producers. Since this study seeks to understand the perceptions of and the language used by corporate funders about the funding of the arts, it was decided that obtaining and analysing these publicly available funding documents from corporate funders, was the next best option to achieve the aims.

Data analysis focused on understanding how the funders communicated the contribution of the arts to the public as well as exploring the main properties of the discourses.

Tannen et al. (2015 p.470) say that Critical Discourse Analysis research aims 'to look at how powerful groups control the context of public discourse and what the properties of the discourse of these powerful

groups are.’ Based on this, it was assumed that the power to fund this sector is transmitted through this discourse and so these discourses were analysed by carefully selecting texts of interest to describe the choices of words, grammar and other parts of discourse used.

This paper defined *discourse* as ‘verbal and non-verbal communication which fully entails the speakers, audience, context and time.’ It defined *discourse analysis* as an approach in which larger chunks of language material (such as vocabulary, grammar, structure, non-verbal matter, conversation codes) is studied by taking sentences apart and analysing them using a variety of methods.

Research Approach

This research followed the following sequence which is represented in Figure 2.

1. Sample Selection

Identification of multinational corporate funders in Scotland.

2. Data collection

Collection of publicly available documents, websites and documents obtained from corporate funders.

3. Data analysis

Categorisation and analysis of documents using discourse analysis.

4. Conclusion development

Proposal of a theory based on recorded observations and patterns in the discourses.

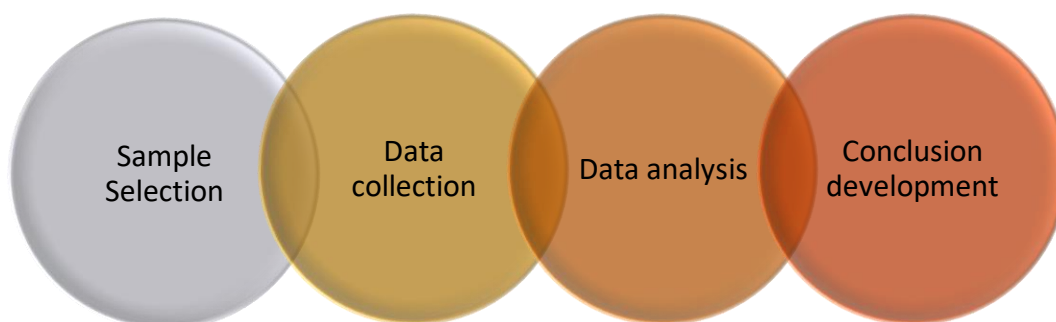


Figure 3: Research Sequence

Sample Selection

Multinational funders of the arts in Aberdeen, made up the preliminary sample and the documents included annual reports, sustainability reports, media releases and information gathered on their websites.

Marshall (1996; p.523) advised that when conducting sample selection in qualitative research, an appropriate sample size is 'one that adequately answers the research question.' He added that qualitative researchers recognise that 'some informants are richer than others and are more likely to provide insight' and listed three main approaches for sampling as convenience, purposive and theoretical sampling.

Glaser and Strauss' concept of Saturation (1967) was observed, which cautioned that data could become repetitive and advocated for careful control of the sample size.

Data Collection

Data Collection Plan

Considering the circumstances brought about by the global pandemic, the next-best method and one deemed most appropriate was document analysis.

Miller and Alvarado (2005, p.348) claim that 'documents are most widely used when researchers have no other options.' This is because qualitative researchers seek to understand the world from the interviewee's point of view and by using documents, the researcher is placed at distance from the people. Nonetheless, Salminen et al. (1997) note that a great deal of the collective knowledge of organisations is stored in documents and agrees with Miller and Alvarado (2005) that documents can be used as primary data sources.

Patton (2002) added that by sampling information-rich cases, qualitative researchers can grasp an in-depth understanding of an issue. This study focused on carefully observing the language used by an organisation in their public documents. Post-funding documents from funding agencies were collected to understand the ways corporate funders perceived the benefits of the arts.

Miller and Alvarado (2005, p.340) maintained that social research based on documents has merit because unlike spoken words, documents are more representative of the organisation's values. They acknowledged that this is because documents are 'preserved traces, specialised knowledge of their producers and are produced after many decisions by multiple people about what to write and for what purpose it should be written.'

Corbin and Strauss (2008) caution that great importance must be placed on identifying and separating pertinent from non-pertinent. When determining which documents to use, this was a core consideration.

Data analysis

Developing an approach

Hatch (2002; p.148) described data analysis as 'a systematic search for meaning.' This step of the methodology determines how the data is used and what meaning will be made of it and therefore allows the researcher to see patterns and develop explanations. This study analysed data through discourse analysis.

Gee (2014) described a *method* as a way to investigate a specific domain. Each method selected by a researcher, and the one that will be chosen for this study, is comprised of tools of inquiry as well as a strategy for applying them. The *strategy and tools* selected should be based on the particular issues or contexts of the study (Gee, 2014 p.10). The selection of an analytical approach must therefore be done only after first studying different approaches that may be used, to choose the best fit for the specific questions and problems of the study.

Bennett et al. (2018) noted that most approaches to qualitative analysis share common features which involve the researcher coding the data and identifying overarching themes. However, Leech and Onwuegbuzie (2007; p.559) cautioned that choosing an approach for analysis is one of 'the most important steps' of the research process.

Document analysis

Bowen (2009, p.34) wrote specifically about the analysis of documents, which he defines as a 'process of evaluating documents in such a way that empirical knowledge is produced, and understanding is developed.' Bowen (2008, p.28) outlined the analytic procedure as 'finding, selecting, appraising and synthesising data contained in documents.' He noted that it is an efficient, cost-effective, and readily available method but cautions that the documents used do not always provide sufficient detail to answer the research question.

Miller and Alvarado (2005, p.350) proposed a framework for analysing documents and offer three strategies which are 'the analysis of documents for their content (content analytic), the analysis of documents as commentary (context analytic) and the analysis of documents as actor (context analytic.)' Content analysis will be used in this analysis and documents will be used as independent resources for understanding and addressing the research questions.

The set of data that were used in this study were publicly available funding documents produced by corporate funders ⁶in Scotland. The documents were analysed using Document and Thematic Analysis and the steps used were those outlined by Bowen (2009) as skimming, reading, and interpreting the documents which he noted combines elements of content analysis and thematic analysis.

The documents were printed and reviewed and then reviewed again this time using colour coding to develop themes.

- Five main themes were identified.
- 5 separate 20" x 20" paper sheets were used to draw 5 large tables which captured each theme (see example in Figure below).
- Each company's discourse on the specific theme (words, phrases, and statements) was represented within individual columns of the table using
- These tables were used to further analyse the themes into sub-themes using another round of colour coding.
- Sub-themes were then picked out and grouped along with examples of words, phrases and statements used by each company for each theme and sub-theme.

⁶ Corporate funders – a company that gives money to support the work of a charity or other not-for-profit organisations. Anon, (2019). In 1st ed. [online] Available at: <https://dictionary.cambridge.org/dictionary/english/corporate-funder>

- The sub-themes were then presented as results and further analysed within tables to understand each company as well as their similarities and differences with regards to discourse and perceptions.

Company 1	Company 2	Company 3	Company 4	Company 5	Company 6
Invest in a better future	Commitment to sustainable development	We are part of the local community	Give where we live and work	We promote growth and development in our communities	Long standing partnerships
Generate better outcomes	Cornerstones are economy, environment and society	Good neighbour	Contribute thoughtfully and beneficially to communities	Promote a culture that rewards merit and initiatives	One of the most significant corporate investors in UK arts and culture
Focus on key societal and environmental issues that matter to our stakeholders	Value creation	Contribute to the wellbeing of local communities	We contribute to causes that align with our values	Provides opportunities for our people	Long term support for the arts and culture
Investing responsibly	Align the interests of our stakeholders with our values	Tackles social issues	And that are important to our employees	Contribute to sustainable development of our communities	Support for the arts is part of the company's contribution to society
Support communities in which we operate	Supporting thriving and safe communities	Make the area a great place to live, work and visit	Zero in on the specific needs of the areas we operate	Art and culture are a source of innovation	Strategy focuses on support for major institutions

Table 4: Portion of Theme 1's Table used for analysis and creation of sub-themes

Defining Discourse

When attempting to explain discourse analysis (DA), one must first understand the 'discourse' that is to be analysed. Angermuller et al. (2014, p.2) began by addressing how confusing this is since, 'the discourse that one is supposed to study, has no single definition recognised by all researchers.'

Fairclough (1992) explained that this may be because the discourse considers 'meaning' as a product of social practices and so texts being analysed must be contextualised. He defined discourse as language used as a form of social practice and Parker (1992) described it as a set of statements that construct an object. Discourse analysis therefore involves content as well as context analysis of the text used.

To understand the extent of what is considered as discourse, Maschler and Schiffrin (2015) categorised discourse definitions into three groups (Figure 3). They suggested that it could range from 'anything beyond the sentence' to 'language in use', and to 'a broader range of social practice that includes non-linguistic and non-specific instances of language such as postures, clothing and gestures'.

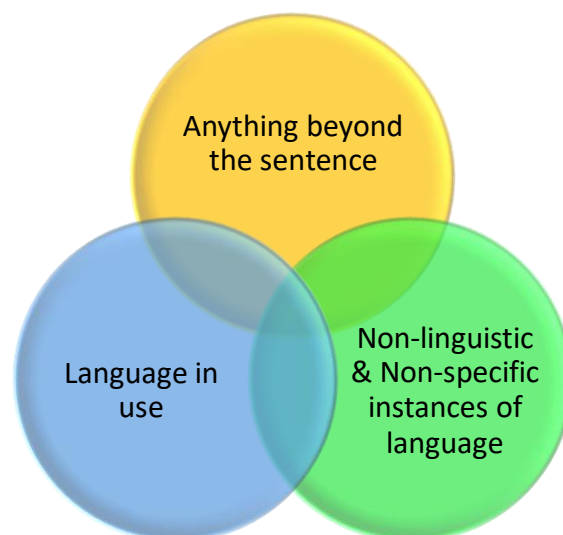


Figure 4: The categorisation of discourse definitions (Adapted from Schiffrin 2015)

By collecting discourses on a particular subject, one can investigate these to understand how experts perceive a subject. These discourses were collected by scanning the collected documents and identifying pertinent parts of information to be analysed. This involved the collection of 'language data' which Taylor (2013) suggests includes notes, recordings, texts and other documents which are analysed. This also involved 'anything beyond the sentence data', which would entail images used, size and type of fonts and other graphics that may be used to highlight parts of the text.

Figure 4 shows Schiffrin et al. (2003) categorisation of discourse into three main elements which are the speakers, the context, and the time at which it was said. Similarly, Tannen et al. (2015) included the social goals of the speaker as well as the presumed knowledge of the audience.

Given the vast dimensions of what discourse is thought to mean, it is not surprising that so many approaches for DA exist.

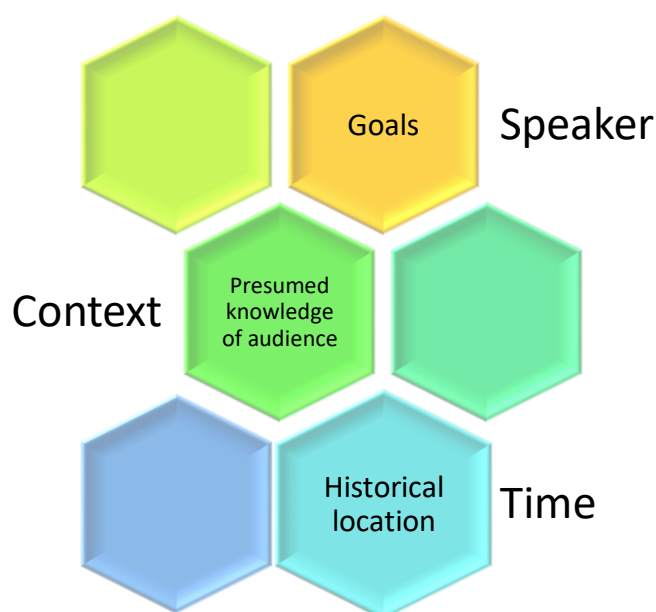


Figure 5: Main Elements of Discourse (Adapted from Schiffrin et al. 2003, Tannen et al. 2015 and Foucault 1989)

The definition of discourse that this paper will use is 'written communication which fully entails the writers, audience, context and time.' For this study, this written communication was in the form of website information, media releases, annual reports and sustainability reports, the writers were the representatives of the corporate companies, employed to undertake this communication, the audience was the reader and the context and time, were the context and time used for this study.

Discourse Analysis

Discourse Analysis (DA) has become a well accepted method of analysing qualitative data and interpreting language use. It involves description, analysis and interpretation. This type of analysis emerged in the 1960s and comprises a variety of different approaches to studying texts (Bauer and Gaskell 2000.)

It is a frequently used common qualitative research method that focuses on larger chunks of language such as entire conversations with the aim of exploring 'what' and 'how' people communicate with the objective of identifying dominant discourses (Taylor 2013.)

DA 'reflects a distinct interest in the social, political and psychological characteristics of language use ' (Arribas-Ayllon and Walkerdine 2008 p.110) and is interpretative in nature and looks at contextual knowledge (Tannen et al. 2015.) Gee and Green (1998) add that it pays attention to everything that gives meaning to the text and so enables a deeper understanding of language. Gibson and Brown (2009) suggest that it involves taking sentences apart and analysing their characteristics.

Based on all of these understandings, DA can therefore be described an approach in which larger chunks of language material (such as vocabulary, grammar, structure, non-verbal matter, conversation codes)

is studied by taking sentences apart and analysing them using a variety of methods.

Critical Discourse Analysis

Machin (2012) identifies the roots of Critical Discourse Analysis (CDA) in critical linguistics which have been attributed to the work of Fowler et al. in 1979. He claims it is the *study of texts for the ways that categorise people, events, places, and actions.*

Gee and Green (1998) claim that CDA is based on the applied understandings of the linguistics which aim to understand how power operates and flows in society. Machin (2012) with this basis for CDA about power being transmitted and practiced through discourse and states that the 'term *critical* means denaturalising the language to reveal the kinds of ideas, absences and taken for granted assumptions in texts.'

Fairclough's (1995) CDA framework is shown below which shows how language connects with other elements of social life. He suggests that although CDA analyses texts and interactions, it starts from social issues and problems to look at these in terms of how meaning is created and communicated.

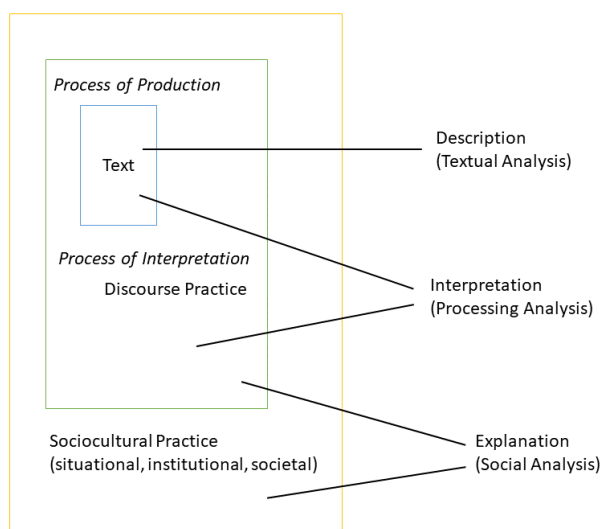


Figure 6: Diagrammatic representation of Fairclough's critical discourse analysis framework, adapted from Fairclough (1995)

This research assumes that the *power* to fund the arts is transmitted through discourses by corporate funders, and so their discourses were analysed using CDA.

Hodges et al. (2008) describe three main approaches to DA which are illustrated in the figure below. In short, all three approaches described are differentiated by the sources of data that the researcher has access to as well as the type of analysis performed on the data. His formal linguistic and empirical DA will fall under the descriptive approach noted by Gee and Green (1998).

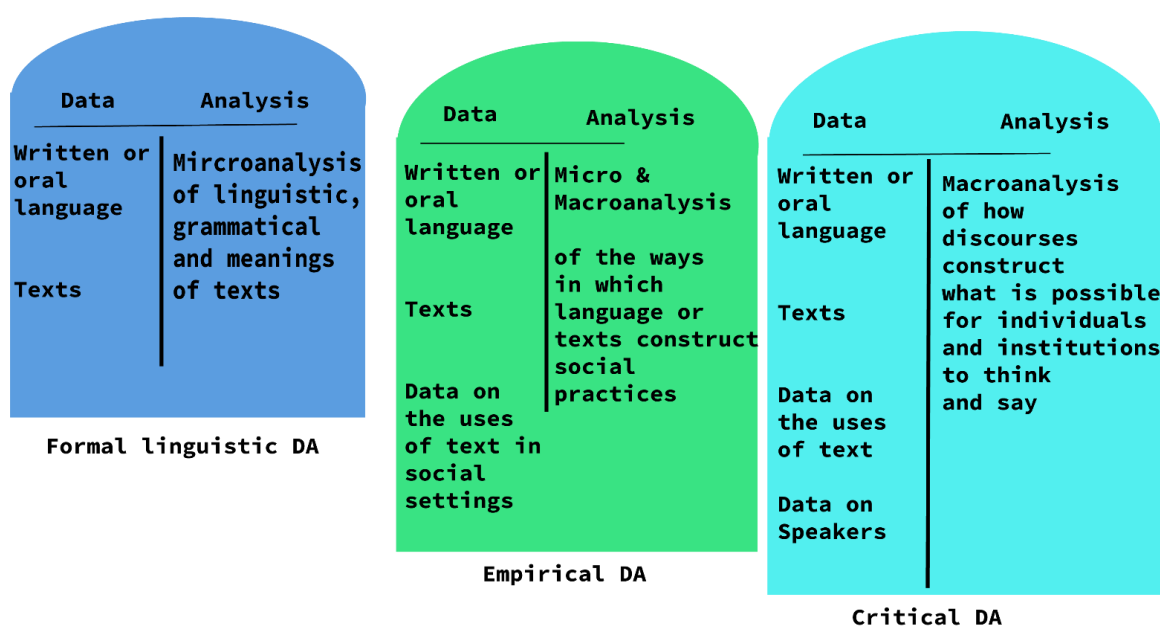


Figure 7: Types of DA, Hodges et al. (2008)

According to Wodak and Meyer (2008), in CDA, all methods of the cross discipline of discourses studies may be used. Machin (2015) listed some of the criticisms of CDA as that it is an exercise of interpretation instead of actual analysis, that not enough attention is paid to text production,

that it is not cognitive enough and that it is too selective, partial and qualitative.

Tannen et al. (2015) described the general properties of CDA as focusing on social problems, trying to explain discourse instead of merely describing it (in terms of the properties of social interaction), being multidisciplinary and theoretically and analytically diverse.

The data collected as part of this study will be analysed using CDA to reveal ideas and taken for granted assumptions in texts and to try to explain discourse instead of merely describing it. The power relations that flow through arts funding practices are enabled by the discourses that are drawn upon, these discourses will be dissected to explain them and reveal the ideas behind them and hidden inside them.

CDA Outline

Taylor (2013) noted that the actual process of analysing and interpreting written data requires 'protracted and iterative re-reading and comparison with the objective of finding patterns in the data'.

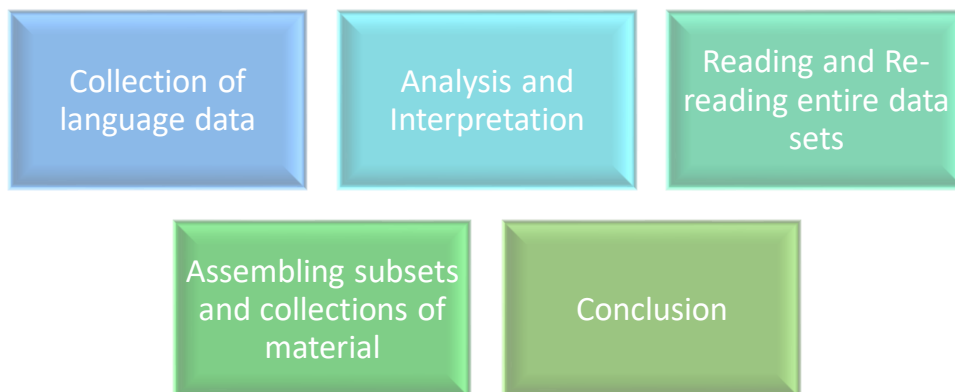


Figure 8: CDA Steps used for this study

This study utilised this process and involved the steps shown in Figure 8, which were collecting the data, reading and re-reading entire data sets,

comparing, noticing, and marking points of possible interest and returning to them later. Taylor also recommended marking connections between different pieces of material and then assembling subsets or collections of material, this was followed in this study. All observations, patterns and findings will be used to carefully arrive at a conclusion.

Conclusion development

Observations in the data will be recorded and studied extensively. Patterns will be recorded and explored. Theories will be proposed.

Overview of ethical issues

The Belmont Report (1978) was developed to protect subjects of research and suggests that beneficence, respect, and justice be the pillars that guide any research methodology.

Cook (2001) gave meaning to these three pillars as conducting the research while doing no harm, protecting the autonomy of persons involved in the study and acting fairly. He described five standards that are accepted for conducting ethically responsible research as all participants should be willing to partake, have enough information to decide to participate, can withdraw whenever they choose, not be subjected to unnecessary risks and that scientific studies should only be done by qualified persons.

Documents will be collected from public websites and will be requested directly from companies and organisations. In the realm of this study, ethical issues that must therefore be considered are providing companies with sufficient information on the purpose and background of this study and ensuring that they consent to participate and that their identities are protected.

In this case a general information document will be prepared and sent to the representative of the company after they have submitted documents. A consent form will be drafted which will provide participants with the understanding that their identities will be protected, and the documents submitted (if not available to the public) will be stored in a safe place.

Results & Discussion

Background

The overall aim of this research was to examine how the discourses around corporate funding of the arts facilitate an understanding of their contribution to the economy, specifically in terms of human and social capital. This was thought to be pertinent to justify and increase investment to the arts sector, considering the cuts to art funding in the UK over the past ten years, and the potential impacts of the Covid pandemic on future funding of the arts.

Tannen et al. (2015 p.470) explained that CDA research aims 'to look at how powerful groups control the context of public discourse and what the properties of the discourse of these powerful groups are.' It is also a study of how discourses are used to construct a version of reality and how ideology or the concealment of interests is used to mask possible intentions. Based on this, it was assumed that some of the power to fund the arts sector is transmitted through discourses by corporate funders. The properties of their discourses were analysed using CDA to explore how they facilitated an understanding of the contribution of the arts to the economy and in terms of human and social capital.

Human capital was defined as 'the combination of individual knowledge, skills, experience, expertise and capabilities that enable people to act in new ways that are relevant to economic activity.'

Social capital as 'the sum of resources such as networks, norms and trust that accrue to an individual or group by virtue of possessing a network and that enable people to act together, more effectively and cooperate to pursue common goals and shared objectives.'

An analysis of the corporate funders' discourses about the arts, identified five major patterns that were observed amongst all funders. The tone

used in this chapter is heuristic and so encourages questions and reflection rather than providing definitive answers.

The themes that were identified in the data were the *beliefs and values* of each organisation, the *perceived benefits of donating*, the *specific discussions about the arts* and the *contribution to human and social capital*. Each theme was explored to identify sub-themes (Figure 9).

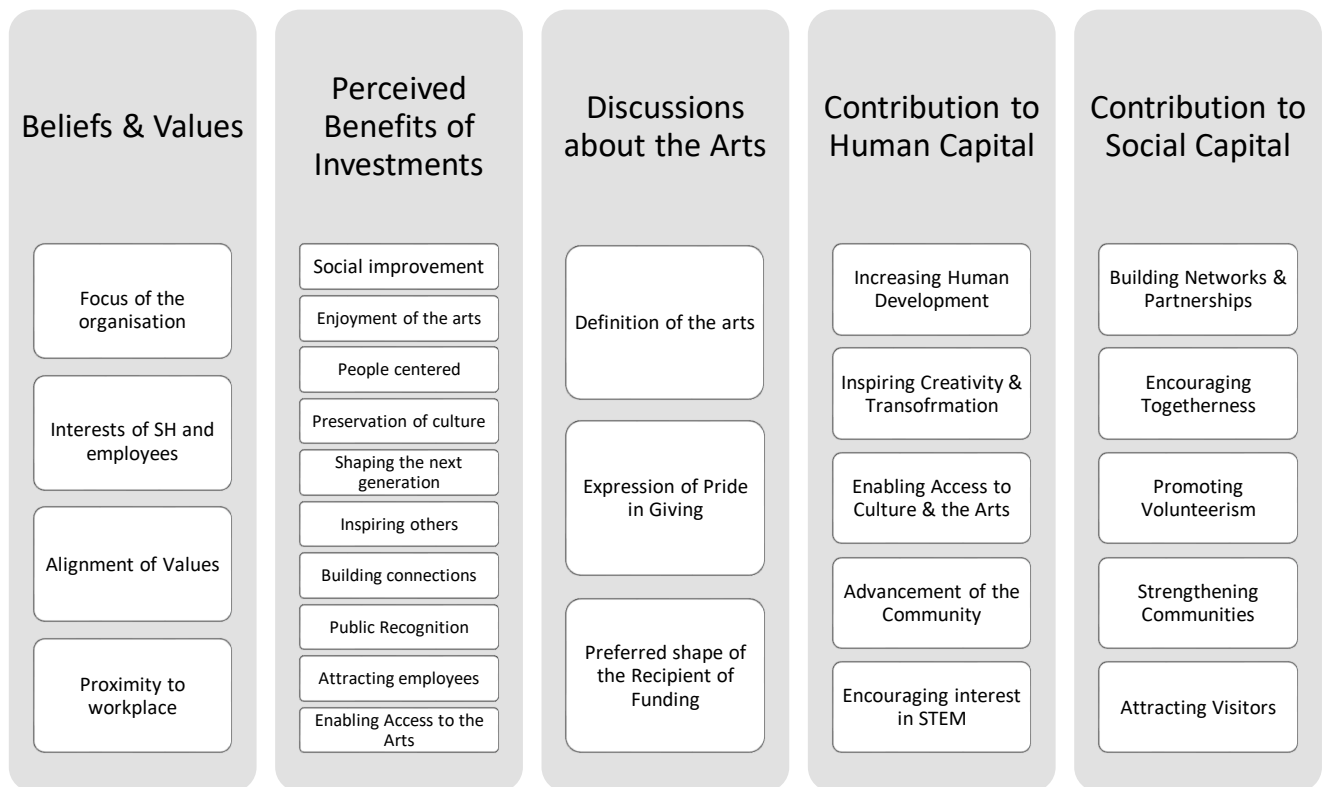


Figure 9: Elements of Data and Sub-themes identified in discourses

Each company is represented using the pseudonyms, Company 1 – 6 and abbreviated to C1 – C6.

Theme 1: Beliefs & Values

Chin, Hambrick and Trevino (2013) suggest that a company’s emphasis on CSR, stems from the values and preferences of its own decision

makers. All organisations expressed values and preferences in their discourses and these are explored in this section to show how these underpin investments. The table below summarizes the sub-themes that were identified within these discourses. A more detailed description of this table can be found in Appendix B.

Theme: Benefits, Value & Purpose						
Sub-theme	C1	C2	C3	C4	C5	C6
Focus of the organisation						
Interests of SHs and Employees						
Alignment of values						
Proximity to workplace						

Table 5: Company ethos: Beliefs & Values

Focus of organisation

The websites of all the corporate funders contained one page dedicated to who they were and what they did, this webpage clearly noted the foci of the organisations. These foci varied widely amongst the companies, analysing these allowed an understanding of whether the funders' social and economic objectives are separate or connected. Often these investments are intended as much to increase company visibility and improve employee morale as to create socio-economic impact.

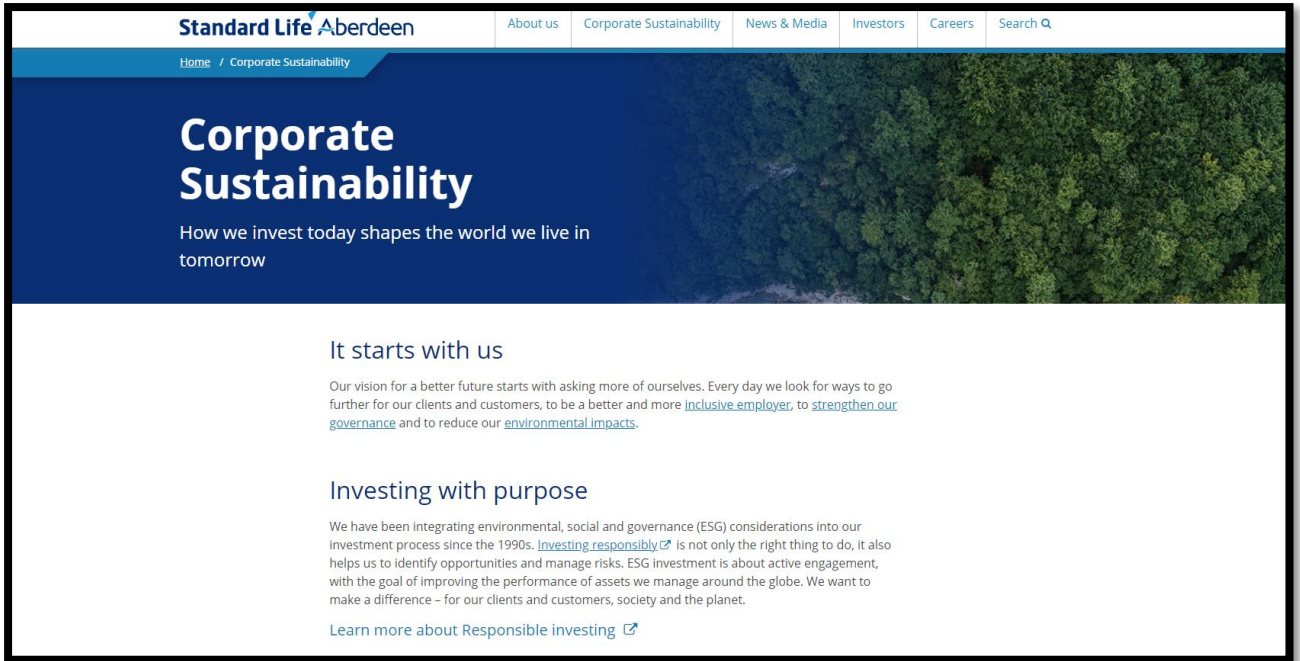


Figure 10: Excerpt of C1's Corporate Sustainability webpage ⁷⁹

Figure 10 shows a photo of a forested area as C1s banner for its webpage on Corporate Sustainability. This image represents what sustainability means to C1 and fit with its text below which states 'as a company, we focus on key societal and environmental issues that matter to our stakeholders.' The fact that sustainability to C1 didn't include people and instead the planet, suggests that people and indirectly, the arts, may not be at the centre of its sustainability investments.

The heading 'it starts with us', and this 'it' is indefinite and is left to the reader's imagination. The header 'investing with a purpose' implies that investments are meaningful and focused. Underneath, it carefully notes that 'it is not only the right thing to do' but that it 'helps us to identify opportunities and manage risks.' This shows that it uses its investments to gain benefits and perhaps that its social and economic objectives are connected. C1 hoped to make a difference which was discussed in terms

⁷ <https://www.abrdn.com/corporate/corporate-sustainability>

of 'creating collective solutions that can't be measured beyond money alone', 'building a better future' and a 'fairer society.'

On the other hand, C2's banner for its Social Responsibility webpage (Figure 11) shows focused people alongside drilling equipment and tools. This imagery of bright, sunny faces alongside oil and gas development, and one man pointing upwards, gives the reader the feeling of a bright future and the idea that oil and gas exploration can lead to a progressive outcome with positive social impacts. C2 also focused on 'environmental and social' issues but added 'economic issues' to this.

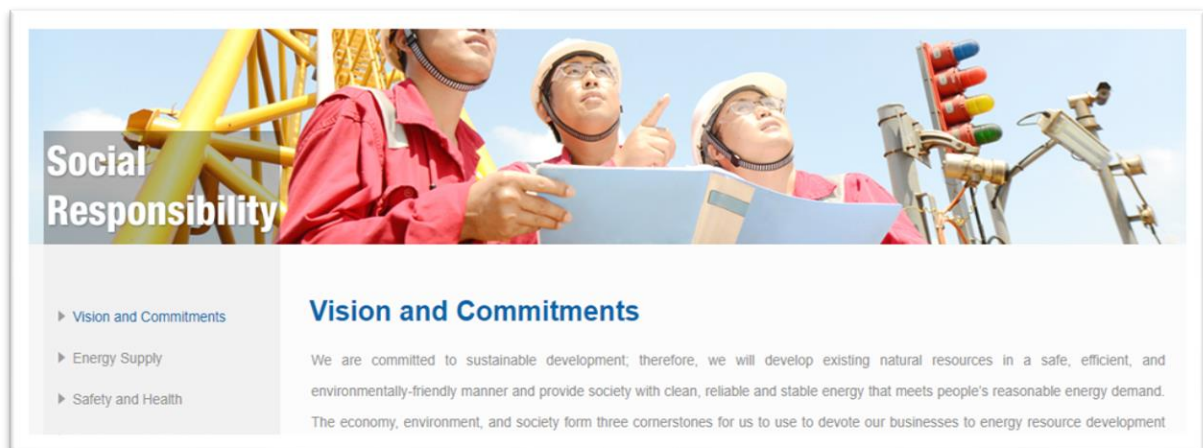


Figure 11: Excerpt of company website showing C2's banner ⁸

C2 stated that 'we focus on helping individuals and families in need access the resources and opportunities to help them reach their full potential.' 'Full potential' implies their focus on bottom-line benefit in terms of getting people performing at their maximum productivity. It mentioned its initiatives that aimed to 'protect the environment, cultivate the arts and provide educational and learning opportunities for young and disabled people.' The Chairman of its UK donations committee in a speech said,

⁸ <https://www.cnoccltd.com/col/col7561/index.html>

'we are extremely proud to make strategic donations in the communities in which we operate.' The word strategic here suggests that its social and economic objectives are intertwined.

C3's CSR efforts were community focused, and the snapshot of its website below shows its banner as a group of children wearing company sponsored basketball t-shirts and holding a trophy. Its decision to place children and sport on its banner, shows how proud it is to have sponsored a winning team and demonstrates its commitment to the next generation, which forms the basis of its discourses on giving.

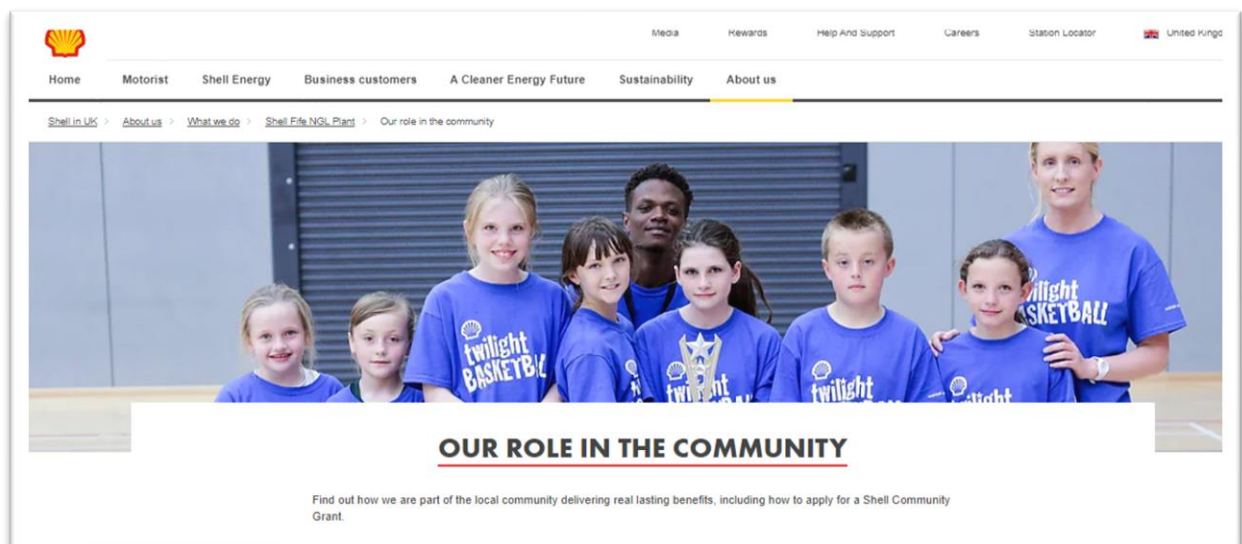


Figure 12: Excerpt of company website showing C3's Banner⁹

Underneath it states that 'our aim is to be a good neighbour by managing our operations well and helping to contribute to the wellbeing of local communities.' It lists several sponsored activities which focus on STEM education, sports, and arts, which all seem to be youth focused. This suggests that C3 is strategic about its investments and wants to ensure that its communities are well and that its youth and young women are

⁹ <https://www.shell.co.uk/about-us/what-we-do/shell-fife-ngl/working-with-communities.html>

inspired and motivated. These investments allow C3 to benefit from public recognition, boosting employee morale and improving the local economy indirectly.

Similarly, C4's donations were targeted at the specific needs of the community and hoped to have long-term results. Its discourse can be shown in the clip below, which notes its desire to 'be a partner to the communities where we live and work.' Despite this desire, it was noted that its sustainability webpage banner¹⁰ was a leaf and didn't include people, or these communities that it hoped to partner with.

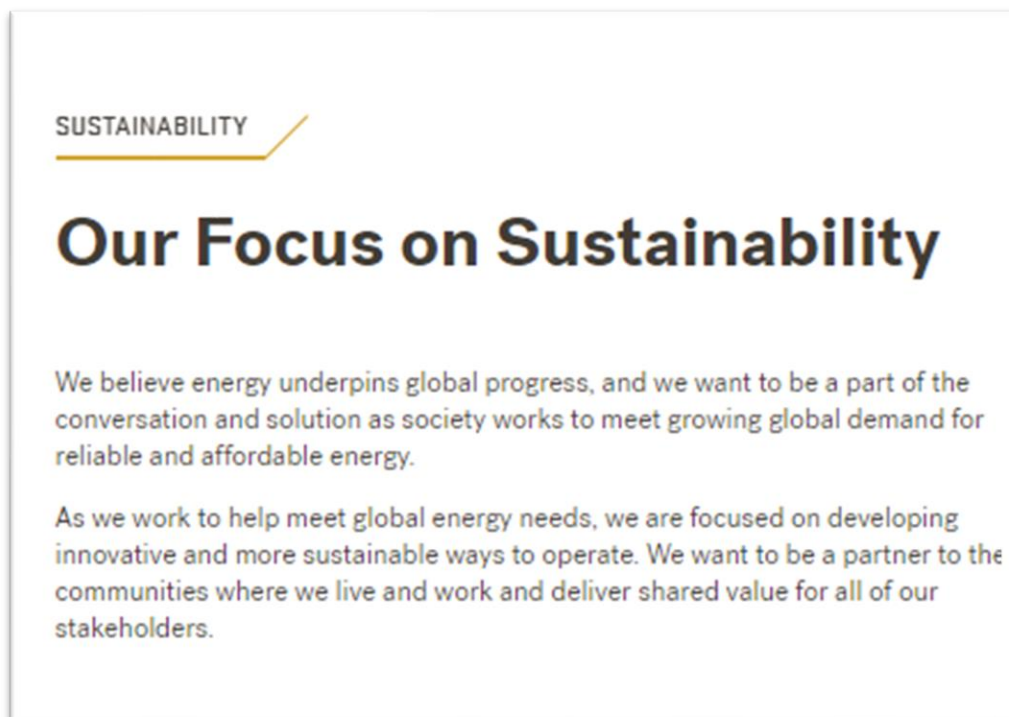


Figure 13: Excerpt of company website showing C3's Banner

Figure 13 shows its desire to be 'a partner to the communities where we live and work' and this coupled with its mission statement - 'to contribute thoughtfully and beneficially to communities by positively influencing

¹⁰ <https://apacorp.com/sustainability/>

areas of the arts, education, the environment', shows its focus on communities and specifically the areas it hopes to impact.

The webpage differentiated between 'social sustainability' which included 'people' and 'community' and 'environmental sustainability.' Its community webpage¹¹ shows people participating in sport, planting trees and in a classroom. The arts were not included in any of these photos. It referred to wanting to make a 'meaningful impact' and focusing on 'community partnerships', which implies its belief that relationships can be altruistic.

C5 was the only company to specifically include access to the arts as a focus. It believed that 'access to arts and culture helps to build a more inspired and creative society', as shown below. The company 'community' webpage banner¹² shows a representation of 'community', which C5 has placed as a diverse set of people in terms of ages, walks of life, ethnicities and backgrounds, some clapping, and some smiling all looking forward with interest. The image triggers a feeling of togetherness and suggests that the people are inspired by something that the company has created.

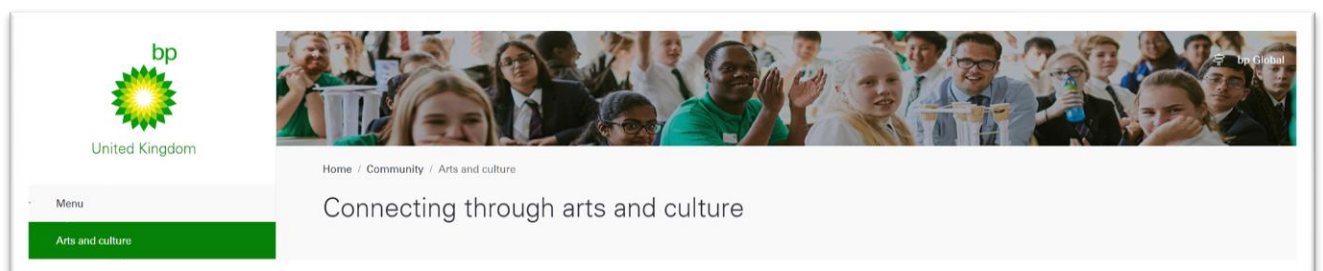


Figure 14: Excerpt of C5's Community webpage

It considers itself to be 'one of the most significant corporate investors in UK arts and culture' and states that 'support for the arts is part of the company's wider contribution to society.' This direct link between the arts

¹¹ <https://apacorp.com/sustainability/social/community/>

¹² https://www.bp.com/en_gb/united-kingdom/home/community.html

and a contribution to society, signifies that C5 understands how the arts contribute to the economy. It noted the 'importance of creating social value' and further described this focus in terms of bringing people together as well as bringing artists together to inspire creativity. Many projects were centred around encouraging artists and careers in the arts compared to other companies that focused on STEM related careers. This will be discussed further under the sections that focus on human and social capital.

C6 focused on 'enriching and broadening people's cultural horizons in the communities where we work.' It aimed to provide arts and culture to people who would not have otherwise been able to experience them and suggests that it promoted 'cultural activities' because it saw art and culture as a 'source of innovation as well as a means of celebrating diversity and exploring humanity.'

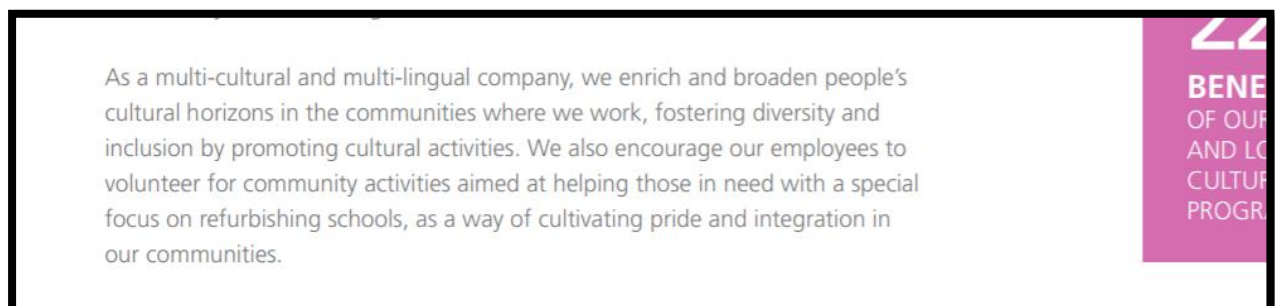


Figure 15: Excerpt of company report outlining C6's focus

As seen above, C6 defined itself as 'multicultural and multilingual', as opposed to the others who referred to themselves as innovative or forward thinking, this difference in language infers its values in diversity, respect, and inclusion. In its value statement it noted its strife for 'growth and development in our communities and to promote a culture that rewards merit and initiative.' This is backed up by its intent to 'provide opportunities for our people and contribute to the sustainable development of our communities.' It related promoting art and culture to

a direct growth and development within the community, which also tells that its investments are strategic and that it recognises the arts contribution.

Interests of Stakeholders and Employees

The discourses highlighted in this section will delve into the power relations that flow through the arts funding practices, particularly those relations that put stakeholders and employees in control.

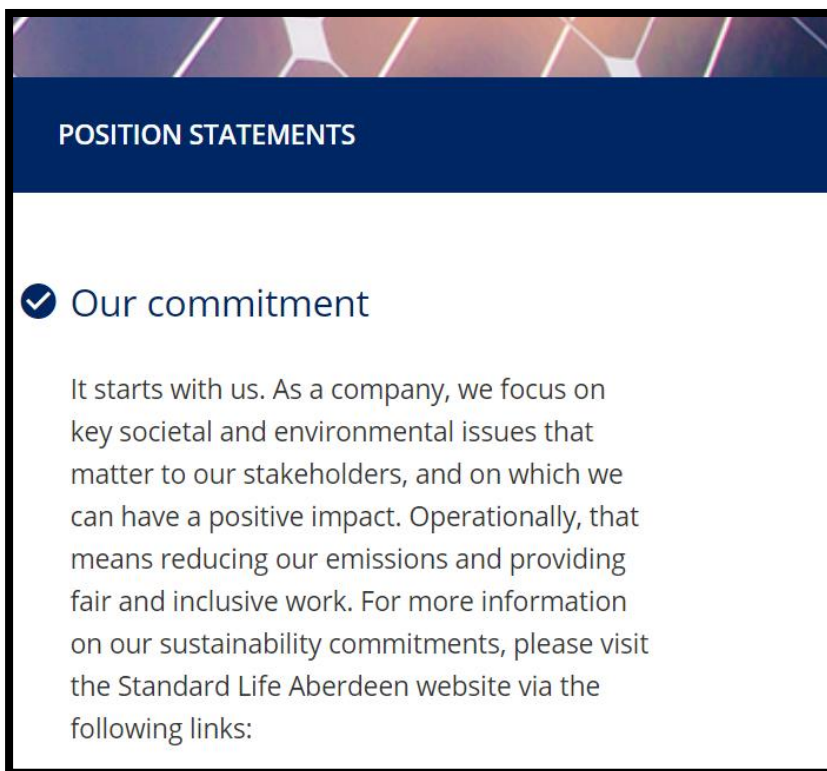


Figure 16: Excerpt of website outlining C1’s about aligning foci with stakeholders’ interests

As shown above C1 noted its focus on ‘issues that matter to our stakeholders’ and below, C2 outlined the importance of aligning ‘interests of stakeholders with our values and business principles.’ This implies that some investments may not be core values such as the arts or the environment, but instead are simply done to attract business

opportunities and employees. This explains why many corporates are accused of 'green washing', as these aspects may be funded but not actually part of the company strategy and so some corporates may invest in environmental campaigns but have no internal policies to reduce their impact on the environment.

Building Mutually Beneficial Relationships

CNOOC International demonstrates respect for stakeholders through early, ongoing engagement and open dialogue. We align the interests of stakeholders with our values and business principles.

Our approach is based on the belief that all stakeholders have a legitimate right to



Figure 17: Excerpt of website outlining C2's value alignment with stakeholders' interests

C2 seemed proud of its employee initiatives which 'support the organisations and initiatives that are important to our employees' and further matched employee donations to charity and supported 'employee volunteerism in the community.' Figure 17 shows the language used 'legitimate right' which implies a legal obligation to its stakeholders as opposed to something that the company wanted to do on its own.

This implies that the power relations could also be as a direct consequence of laws and policies that the company must adhere to or because of the stockholders who own it. It also shows that the practice of corporate philanthropy may simply reflect the personal beliefs and values of executives and employees and so in some cases, may not be directly related to achieve a specific socio-economic goal.

While C3's discourse about community investment and wellbeing implied that it invested based on the needs of its community and external stakeholders, C4 specifically mentioned 'community partnerships' and 'employee engagement' in its Mission Statement (Figure 18). It hoped 'to make impact in areas that are important to our employees' and discussed its funding approach as having 'a primary focus on fostering meaningful connections between our employees and community partners.'

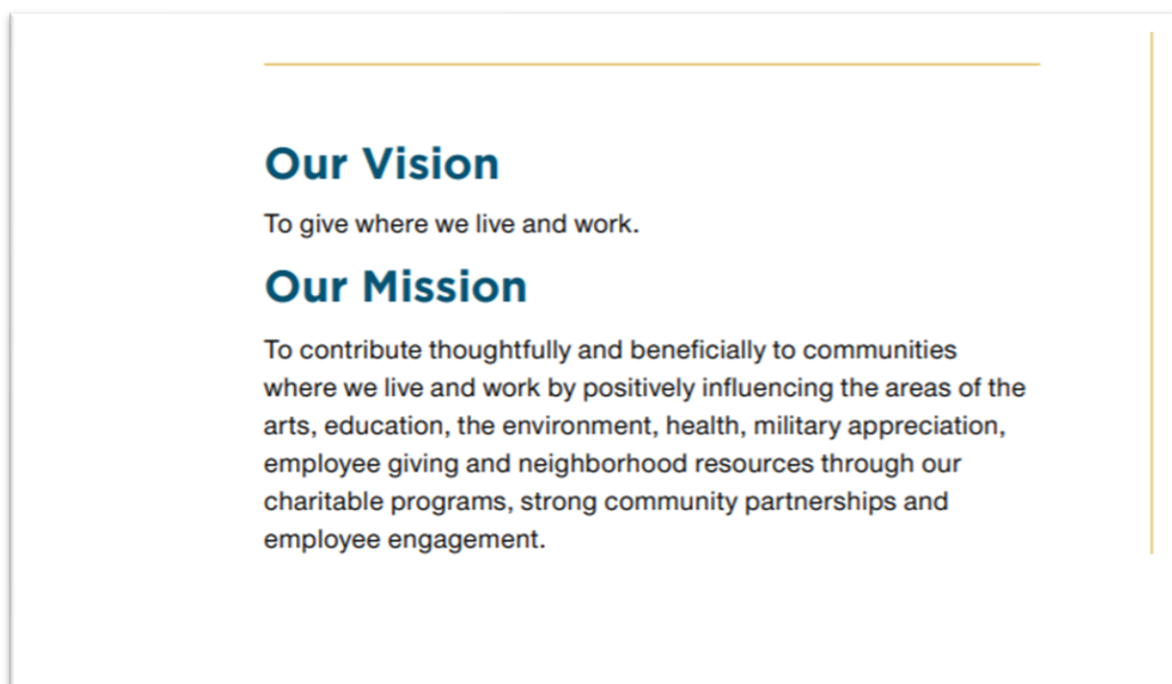


Figure 18: Excerpt of website outlining C4's strong employee engagement

C4's language therefore appeared to show that boosting employee morale was a major objective of its investments as it discussed how it provides 'opportunities for employees to give their time and resources to local communities' and suggests that this is 'part of why they love working here.' This revealed that employees of some companies also have this power to determine the types of art that is funded and thereby created.

Alignment of values

Some companies claimed they invested in organisations that aligned with their own brands, values, and visions. This alignment can allow a company to leverage its capabilities and relationships in support of charitable causes. For instance, Figure 19 below shows one of C1's projects which shows a child piggy backing on a member of the Scottish Ballet. This webpage highlighted that the programme it supported 'aligned closely' with its 'core values of encouraging diversity in the workplace' and referred to it as a 'perfect fit.'



Pupils are initially introduced to the themes by a team of experienced dance practitioners in the weeks leading up to watching a performance, which is choreographed by Scottish Ballet's Engagement Creative Director, Lorraine Jamieson. The pupils then take part in a full-day workshop where they have the opportunity to create their own Safe to be Me performance; encouraging each of them to be comfortable with who they are.

The Safe to be Me programme aligns closely with Aberdeen Standard Investments' core value of encouraging diversity in the workplace. A perfect fit for Aberdeen Standard Investments, Safe to be Me is in line with their corporate vision to work towards a culture of inclusion where everyone is able to be fully themselves at work.

Figure 19: Excerpt of website outlining C1's alignment of values

Through its discourse, C1 indicated that it was more likely to give when it was able to align its brand with organisations that shared similar values and ambitions. It noted some of programs that it sponsored and recalled two that aligned with its 'core values of encouraging diversity and corporate vision of inclusion.'

Similarly, C2 and C4 mentioned that its investments were aligned with company values and the photo below shows an excerpt from C4's website where it noted its belief in making 'a meaningful impact in areas that align with our values.' It also, shared that its investments are 'deeply rooted in our values.'

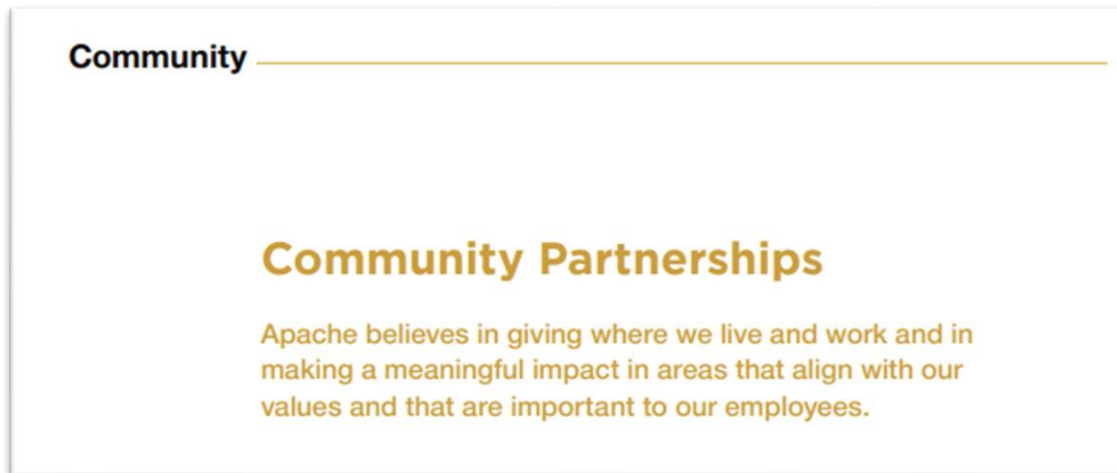


Figure 20: Excerpt of website outlining C4's alignment of values

By funding programs based on its values, these companies can indirectly raise awareness of its views, as a subtle means of marketing and attracting customers who share similar values and again, their power to determine the art that is created is shown. The previous subtheme about stakeholders' interests links with this to show that some corporate align investments with stakeholder values and not necessarily with their own company policies and values.

Proximity to the workplace

Most companies noted *proximity to the workplace* as a value that was considered when donating and that they preferred to give 'where they lived' or to areas of the community where their offices were set up. This was interesting because it shows the direct impacts to local economies.

C1 suggested that many of its sponsored projects was 'near its office' and C2 noted that many of its donations were to organisations who 'were not

far from our office.’ C3 mentioned several times that ‘we give where we live’ and that it *emphasized* ‘integration, communities, and local culture.’

Similarly, C4 spoke heavily about ‘wellbeing of local communities’ and C5 also said ‘we give where we live and work’ and admitted to ‘zeroing in on areas where we operate.’

This shows the importance placed on investing into the communities around them, which may affect the local workforce and indirectly improve the company’s business. This according to Porter and Kramer (2002) is how CSR is often used to benefit the companies’ interests and reinforces the idea that investments into the arts do benefit economies, which will be explored later.

Theme 2: Perceived Impacts and Benefits of Investments

Campbell (2006) claimed that a thorough understanding of why investments are made, can be key to increasing the funding of the arts. This theme will explore the *why* behind the investments by examining the discourses used to describe the perceived impacts and benefits of the arts.

Research suggests that demonstrating the economic returns on investments into the arts, will allow policy makers to value and justify their investments. Examining how these companies discussed their *returns on investment*, was done to further understand ‘why investments are made.’

All companies noted that their investments sought to generate some form of positive impact. The ways these impacts were described varied widely and Table 5 shows these sub-themes identified. Each describes the impacts that each company hoped to achieve by donating. A more detailed description of this table can be found in Appendix C.

Perceived Impacts and Benefits of Giving						
Sub-theme	C1	C2	C3	C4	C5	C6
Social improvement						
Promotion of enjoyment of the arts						
People and community centred						
Preservation of history and culture						
Shaping the Next Generation						
Inspiring Others						
Building Connections and Networks						
Gaining Public Recognition						
Attracting employees						
Enabling access to the arts						

Table 6: Company ethos: perceived impacts of giving

Social Improvement

All corporates' discourses included positive social impact as a *return on investment* and this was described in many ways such as 'creating solutions', 'improving the future', or 'targeting areas of greatest needs.'

Porter and Kramer (2002) noted that the more a social improvement relates to a company's business, the more it leads to economic benefits. The language used to describe each company's social improvement was strongly linked to the language used by each company to describe their

values and beliefs. Since specific attitudes and behaviours are known to drive productivity and encourage cohesion, companies that discuss these as impacts, can be seen as consciously contributing to intangible forms of capital.

C1 hoped to 'make a difference for society' and more specifically, wanted to 'build a fairer society,' 'invest for a better future' and 'target areas of greatest need.' It spoke below about enabling 'financial wellbeing to innovative social and environmental programmes' which suggests that this type of *wellbeing* is at the forefront of its investment. Its sponsorship page¹³ shows photos of golf balls and a golfer, mid-swing, which sets out that sports is a priority for funding.

By referring to its solutions as being 'measured beyond money alone' C1 implies intangible benefits. Its discourses show a clear strategy in its approaches in terms of targeting focused areas, building collaborative partnerships, and measuring impacts.

C2's language was dotted with 'social progress' and transformation, it wanted to fulfil its 'social responsibility', 'achieve balanced development for society' and 'transform the lives of people.' Many of its projects focused on 'lifting people out of poverty' and 'improving local peoples' livelihoods.' It also reported success in terms of 'improvement of academic performance' and 'bringing knowledge' as well as 'looking after migrants and left-behind children.'

Boosting local social and economic conditions, especially in developing countries can create more productive locations for operations. Although C2's discourses seem to be less economically focused than C1, a closer look reveals that its impacts all indirectly contribute to the local economy.

C3's social efforts were focused on youth, STEM education and targeted community development projects. Below, it states that these projects

¹³ <https://www.abrdn.com/corporate/about-us/sponsorship>

seek to benefit local people from 'social and economic development', which suggests that these two types of development underpin its gifts.

Since these economic and social objectives impact the local workforce, they can also affect a company's potential competitiveness which was evidenced by C3's language 'create a more positive local business environment.' The bottom text in Figure 21 shows that its intent is 'to create a more positive local business environment for Shell' and the top text states that although its 'investment is sometimes voluntary, it is also sometimes required by governments' and reinforces the argument that not all investments are based on a company's values and beliefs.

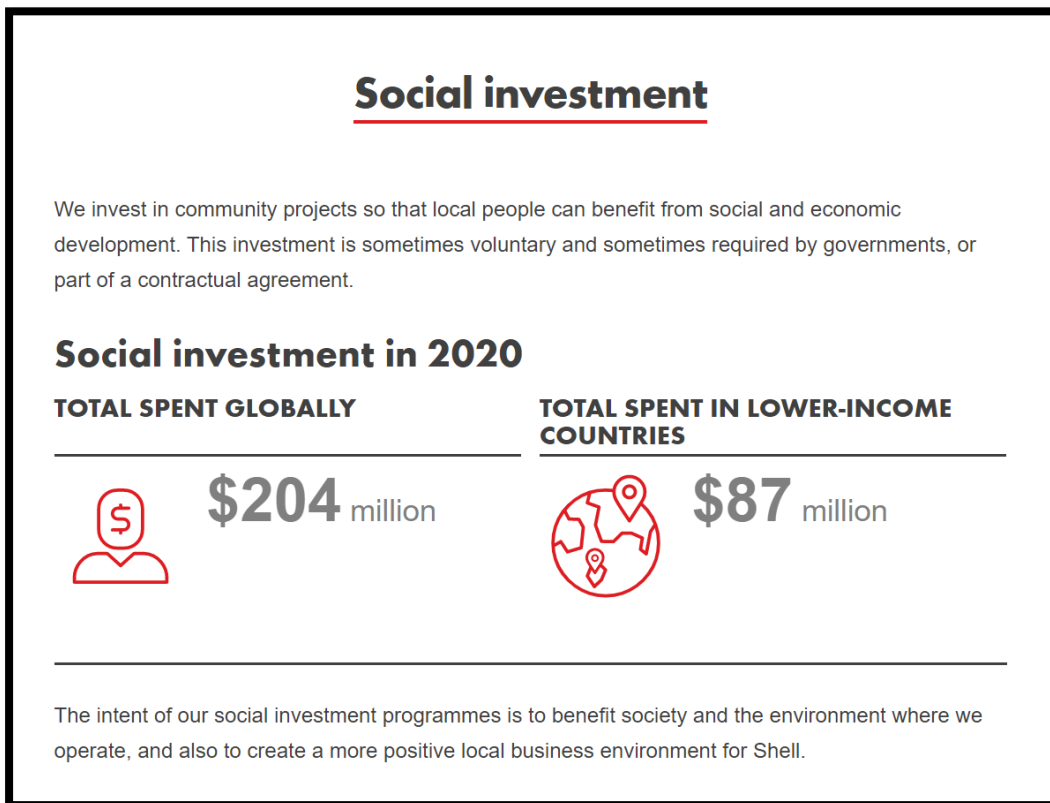


Figure 21: Excerpt of website outlining C3's social investment

C4 noted its impacts in terms of its ability to 'support and engage local communities¹⁴.' It hoped to contribute 'thoughtfully and meaningfully' and to 'positively influence social development' but most importantly to 'create long-lasting value.' This creation of value and impact on social development addresses 'local needs' and also focuses on the 'health of communities.' This implies a win-win situation for companies like C3 that rely on local resources to get things done.

The social investment by C5¹⁵ was focused on creating a specific *type of society*, as opposed to simply improving social conditions. It stated its intent to 'build a more creative and inspired society' and one that was 'healthier, smarter, more cohesive and happier.' Like C4, C5 wanted to have an impact on wellbeing, but with more specific physiological impacts which seemed to relate creativity, inspiration, and happiness to economic returns.

C6 also hoped its funding would foster values such as 'innovation, diversity, growth and development' (Figure 22) which are all known to drive productivity.

¹⁴ <https://apacorp.com/sustainability/social/community/>

¹⁵ <https://www.bp.com/en/global/corporate/who-we-are/sponsorship/uk-arts-and-culture/why-we-fund-the-arts.html>

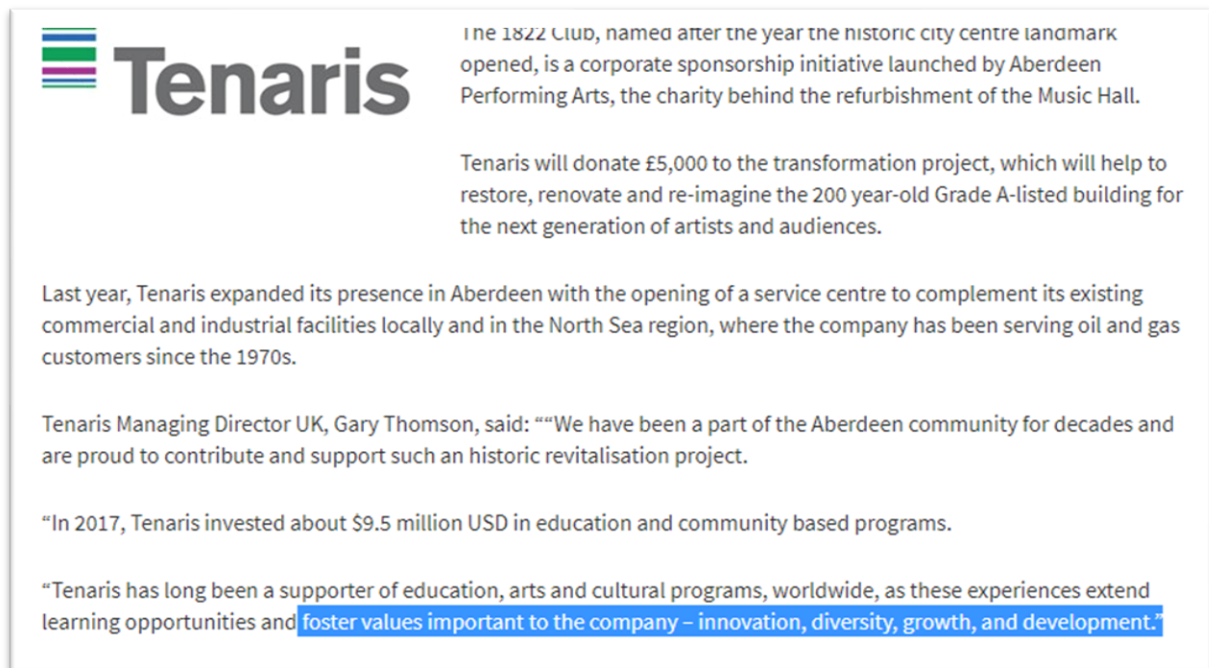


Figure 22: Excerpt of website showing C6’s ideas about improving the society

The values, attitudes and behaviours that C6 discussed as its contribution to social improvement, can be seen to create more productive and transparent locations for a company’s operations and perhaps improve the company’s business prospects.

Promotion of the Enjoyment of the arts

Some companies donated, simply to enable and promote the enjoyment of the arts. Understanding how this enjoyment benefits society and the economy, will be explored here.

Enthusiastic language such as ‘celebrate’, ‘superstar conductor’, ‘best loved films’ and ‘spectacular style’ was used by C1 to discuss the arts, (Figure 23). The image featured below, is of a massive orchestra on a stage donned in banners from sponsors of the event, C1’s banner was at the centre of the stage and included in the photo was a snippet of guests looking on at the performance in enjoyment.



Figure 23: Excerpt of website showing C1's promotion of the enjoyment of arts

C1 claimed they invested in this enjoyment because of its 'commitment to excellence, ambition, creativity and innovation', again, values that are important to the economy and responsible for productivity.

C4's sustainability report, mentioned its 'active role in encouraging our employees to enjoy the arts. Porter and Kramer (2002) suggest these kinds of campaigns are used by companies to improve employee morale as much as to create social impact, which can be seen as benefiting the company and the economy.

Along with C5, C4 spoke about *enjoyment* both for the artists as well as spectators and discussed initiatives where 'artists can find their muse and the opportunity to do some of their best work without outside distractions.'



Figure 24: Excerpt of C5's website showing enjoyment of the arts

The photo above shows an experienced portrait artist smiling and quite pleased in her studio with her work. It gives the reader the impression that this enjoyment for the artist is important to C5. This ties in with its statements about its intention to 'help artists pursue their passion' and 'enables millions of people to enjoy that work', this pursuit of passion on the part of the artists, was a type of enjoyment that was not discussed by any other companies who mainly focused on the enjoyment of the arts by the spectators.

C5 announced pride about 'more than 5 million people have enjoyed the world's most renowned portrait exhibition' as shown in the excerpt of its website below. From C5s language, one can infer that the number of people that experienced and enjoyed this exhibition, was classified as a success for this company which suggests that it hasn't come up with more sound impacts on the economy to clearly value performance and success.

This investment into promoting enjoyment by the spectators and artists and creating opportunities for them, can be seen as actively building a variety of skills, values and attitudes in the local community and thereby influencing the company's competitive context.

People and community centred

C1's discourse on *young people* was shown below, where it reported 'increasing life chances', 'building skills', 'offering expression' and 'education and partnerships.'

"We're pleased to support a project to directly increase the life chances of young people through building skills and offering the most vulnerable young people a forum to express themselves, with a strong focus on education and partnerships.

"It was great we were able to invite Lyra participants to attend a Scottish Ballet performance, tickets which were made available through a corporate sponsorship. We look forward to learning of the self-esteem, creative skills and aspirations blossom in this community."

Figure 25: Excerpt of website showing C1's people and community focus

It also noted its desire to 'support the communities in which we operate' and to implement projects in 'one of Scotland's most deprived communities.' In addition to targeted support, it also used its projects as tools against negative values like 'racism and homophobia' and to promote positive ones like 'inclusion and togetherness.' This conscious shaping of society by promoting and eliminating specific values can also be seen as C1's *why* for investment.

Figure 26 shows an excerpt of C2's Community Building webpage, shows a group of indigenous people, smiling and waving, which ties in perfectly with its discourses about 'transforming the lives of people', 'supporting indigenous communities', 'alleviating poverty' and 'advancing safety.'



Community Building

Figure 26: Photo on C2's website about people

It mentioned 'adding real value to the quality of people's lives' and claimed to 'strengthen communities' and 'help people in need access resources and opportunities to help them reach their full potential.' This was done through 'prioritizing funding for projects that provide long-term and sustainable results that have a positive impact.' Its discourses revealed the specific ways C2 intended to achieve its aims. Positively impacting people's lives and potential, implies the impact C2 hopes to have on *norms and values*, which also have a fundamental impact on overall productivity. The use of the words 'thriving and safe communities' further showed how it created a particular environment for people or thriving business operations.

'Youth' and the 'next generation' was a target for C3's investments and in terms of people and communities, it reported successes in terms of 'reduction in youth crime and disturbances', 'inspiring the interest in STEM subjects', 'promoting the pursuit of a career in the energy industry to young women' and 'creating opportunities for young people.' The photo shown below was taken from C3's 'supporting our local communities' page

and demonstrates how it is not only focused on people as a group, but also on individuals. The classroom setting reinforces the company's priority of STEM education.



Figure 27: C'3 approach to people

Providing a safe community and educating young people, creates an environment like the one C2 hoped to build. The values C3 hoped to impart in this generation were 'integration, self-efficacy, healthy lifestyles and good citizenship', contributors to human capital, and will be discussed further.

The discourse of C4 was interesting as its goals of 'advancing human potential' and 'developing community partnerships' thread closely on human and social capital aspects. In hopes of 'contributing thoughtfully and beneficially to communities', it discussed its initiatives that focused on 'reversing cultural trends', such as insufficient opportunities to 'attend school, to learn to read, write and perform basic arithmetic.' This reversal of norms and trends appears to have positive impacts on the economy by

improving education and indirectly local services and people that can affect its own business operations.

The image below of three seemingly indigenous children running happily down an unpaved path was perhaps used to show a snippet of their lives which have been improved because of C4's interventions. Underneath this image, it mentions its intent to address 'community concerns' through its 'efforts to be responsive to community needs' and 'commitment to minimizing impacts on communities.'

Further it claims to 'adds value' for all its stakeholders and brings 'significant economic benefits' to them which it described in terms of jobs, economic expansion in supporting industries and direct local investment. It talks about 'prioritizing local sourcing of supplies and services' which 'involve local community' and concentrates on 'maximising local benefits.' It's 'give where we live and work approach to philanthropy' although seemingly generous, has a strong influence on its own productivity which is enhanced by having high-quality supporting services nearby.



Figure 28: Excerpt of website showing a photo in C4's Sustainability report¹⁶ offering community support

C5 used less economic jargon and instead, named 'improving people's lives' as one of its targets, as shown in Figure 29, the illustration that accompanied this target is shown below. It shows two seemingly educated people, perhaps a couple, in a developed area with high-rise buildings and trees, which depicts how it hopes to contribute to people's lives. It suggests that it can do this through providing education, employment and better living conditions.

¹⁶ https://www.apachecorp.com/wp-content/uploads/2020/01/APA_2019SustainabilityReport.pdf

'It also spoke extensively about 'providing access to the arts' to people and communities and this will be discussed in a separate sub-theme.



Figure 29: Excerpt of website outlining C5's focus on people's lives

C6's discourse mentioned people and the communities sparingly but noted that it hoped to 'provide opportunities for our people and contribute to the sustainable development of our communities', which, like the other companies, implies an aspect of economic development.

Preserving history and culture

For many of the companies who invested in the arts, preserving history and culture appeared to be a driving force. Moreno et al. (2005) suggests that this is a strong and sustainable approach to economic and human resources development. They referred to *tangible, intangible, and cultural heritage* and suggested that these provide small enterprises and communities with new economic activities and enable them to become less dependent on more erosive development strategies.

This *preservation* also provides entertainment, access to the arts and opportunities for people to meet, learn, gather, and think about the past, which could also be seen as contributing to human and social capital.

Some like C2 and C5 reported their successes in terms of being able to cultivate the arts by 'expanding the available cultural activities' in an area and making them 'more accessible to people.' This is shown in the excerpt below which features C5's portrait awards.

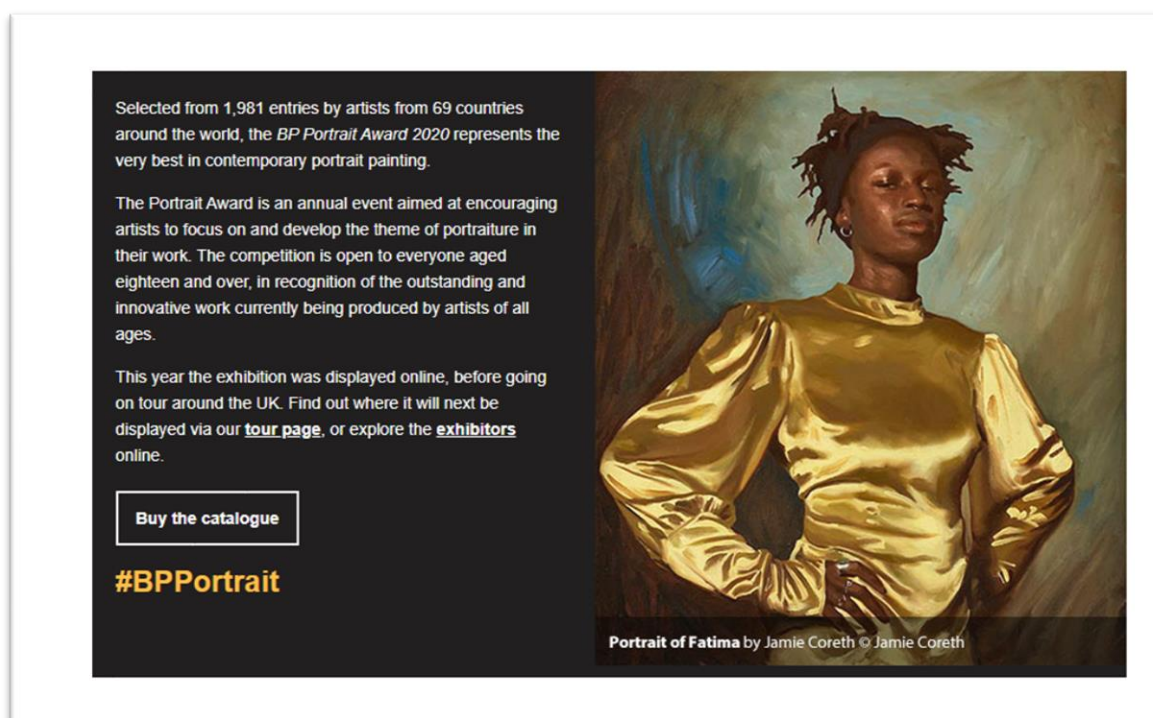


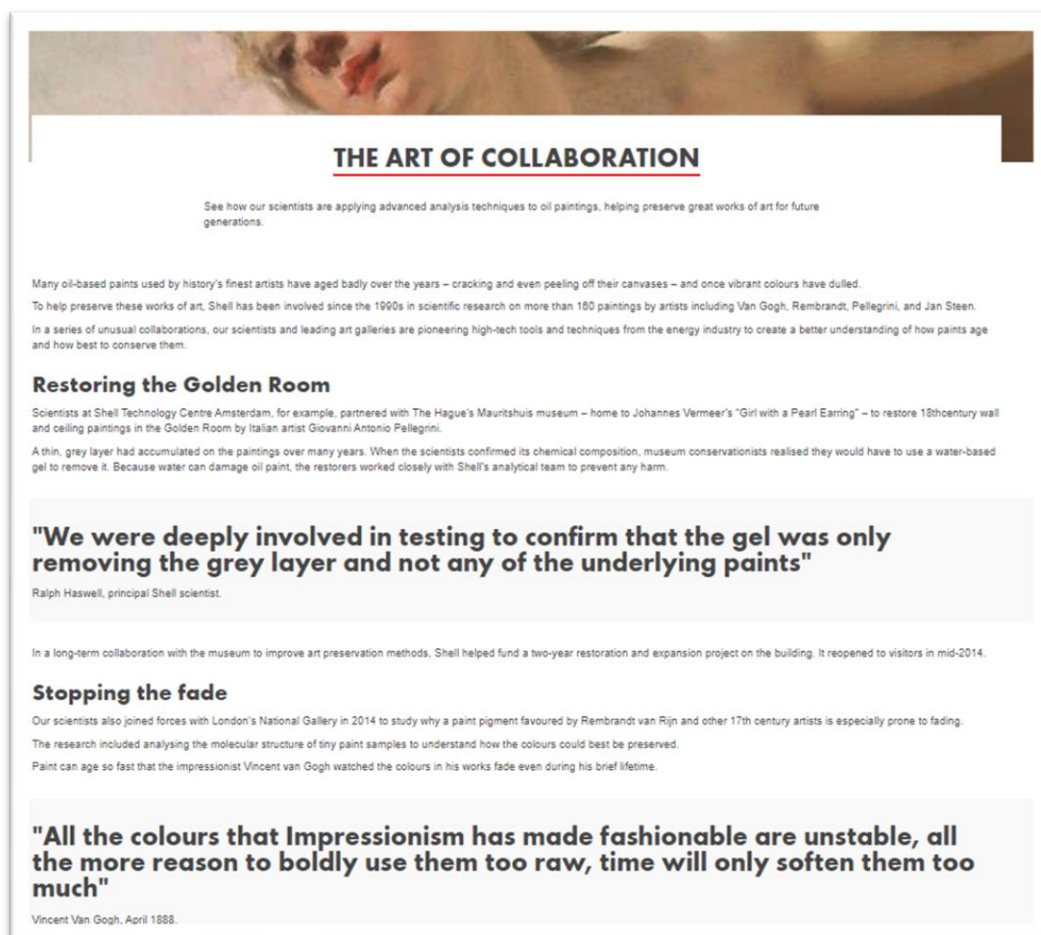
Figure 30: Excerpt of website outlining C5's focus on preserving the arts and culture

The image above of a winning portrait, this time of a black woman, was also significant as its 2020 launch occurred at the time of the Black Lives Matter movement. The photo used here to represent the arts, albeit a portrait – which are known to be more serious, gives a different feeling from the other happy smiling photos that have previously been used by various companies. The stance of the woman and the expression on her face is bold and focused, it could be that this is how C5 envisions the arts,

eccentric in nature, or it could be that the arts themselves are viewed as misunderstood or difficult to grasp by many non-artists.

The text alongside states C5's hope to 'keep art traditions such as portraiture alive' and its desire to 'encourage artists to focus on and develop the theme of portraiture in their work.' The company invests in enabling access, keeping traditions alive and hence preserving history and culture in these ways.

Others like C3 focused on preserving the actual works such as old paintings and rooms and invested significantly through 'developing techniques to stop the fade of important and aging paintings' and 'preserving antiques' as seen below.



THE ART OF COLLABORATION

See how our scientists are applying advanced analysis techniques to oil paintings, helping preserve great works of art for future generations.

Many oil-based paints used by history's finest artists have aged badly over the years – cracking and even peeling off their canvases – and once vibrant colours have dulled. To help preserve these works of art, Shell has been involved since the 1990s in scientific research on more than 180 paintings by artists including Van Gogh, Rembrandt, Pellegrini, and Jan Steen. In a series of unusual collaborations, our scientists and leading art galleries are pioneering high-tech tools and techniques from the energy industry to create a better understanding of how paints age and how best to conserve them.

Restoring the Golden Room

Scientists at Shell Technology Centre Amsterdam, for example, partnered with The Hague's Mauritshuis museum – home to Johannes Vermeer's "Girl with a Pearl Earring" – to restore 18th-century wall and ceiling paintings in the Golden Room by Italian artist Giovanni Antonio Pellegrini.

A thin, grey layer had accumulated on the paintings over many years. When the scientists confirmed its chemical composition, museum conservationists realised they would have to use a water-based gel to remove it. Because water can damage oil paint, the restorers worked closely with Shell's analytical team to prevent any harm.

"We were deeply involved in testing to confirm that the gel was only removing the grey layer and not any of the underlying paints"

Ralph Haswell, principal Shell scientist.

In a long-term collaboration with the museum to improve art preservation methods, Shell helped fund a two-year restoration and expansion project on the building. It reopened to visitors in mid-2014.

Stopping the fade

Our scientists also joined forces with London's National Gallery in 2014 to study why a paint pigment favoured by Rembrandt van Rijn and other 17th century artists is especially prone to fading. The research included analysing the molecular structure of tiny paint samples to understand how the colours could best be preserved.

Paint can age so fast that the impressionist Vincent van Gogh watched the colours in his works fade even during his brief lifetime.

"All the colours that Impressionism has made fashionable are unstable, all the more reason to boldly use them too raw, time will only soften them too much"

Vincent Van Gogh, April 1888.

Figure 31: Excerpt of C3's interventions to preserve history and culture

Culture and tradition

Opening up new horizons and remembering our origins

For Tenaris and its sister companies in the Techint Group, art and culture are a source of innovation as well as a means of celebrating diversity and exploring humanity. The cornerstone of our cultural activities is our association with PROA, which, in addition to its activities in the community in Buenos Aires, provides us with invaluable expertise and experience to guide us in the selection and development of content in our global arts programs. In 2019, Tenaris earmarked 23% of its

Figure 32: Excerpt of C6's annual report outlining its focus on cultural activities

C6, however, did note the importance of 'preserving our heritage and supporting historic revitalisation' and suggested that this was to 'open up new horizons and remembering our origins', as shown above.

Expanding cultural activities, making the arts more accessible, keeping traditions alive and preserving important works of art were the objectives of the investors and the reasons behind were to create 'happier and healthier societies', remember where we came from and open up new horizons.

This language about *why* they invested in the arts, implies that they felt that the arts positively impact the physiological state of societies and that remembering history and opening new horizons are beneficial for people. This indirectly suggests that it can be good for human development and therefore human capital.

Shaping the Next Generation

Many of the funders' mentioned the 'next generation' when describing why they invested. The discourses all focused on preparing this

generation for the future by shaping what they know, how they behave and which career paths they choose. Each company's ideas about exactly how they wanted to do this varied in terms of the types of skills they hoped to build, how they approached advancing education and the types of subjects and careers that they hoped to inspire interests in.

Shaping the next generation through 'advancing education' was a common discourse for C1, C2 and C3 and it was clear that that was not just a phrase they used, but a core part of its funding, as shown in Figure 33, which show a direct way to access scholarship programs using its website. In terms of advancing education, C1 noted its 'strong focus on education' and C2 spoke about its 'prioritization of funding to support students pursuing education, through scholarships and bursaries.'

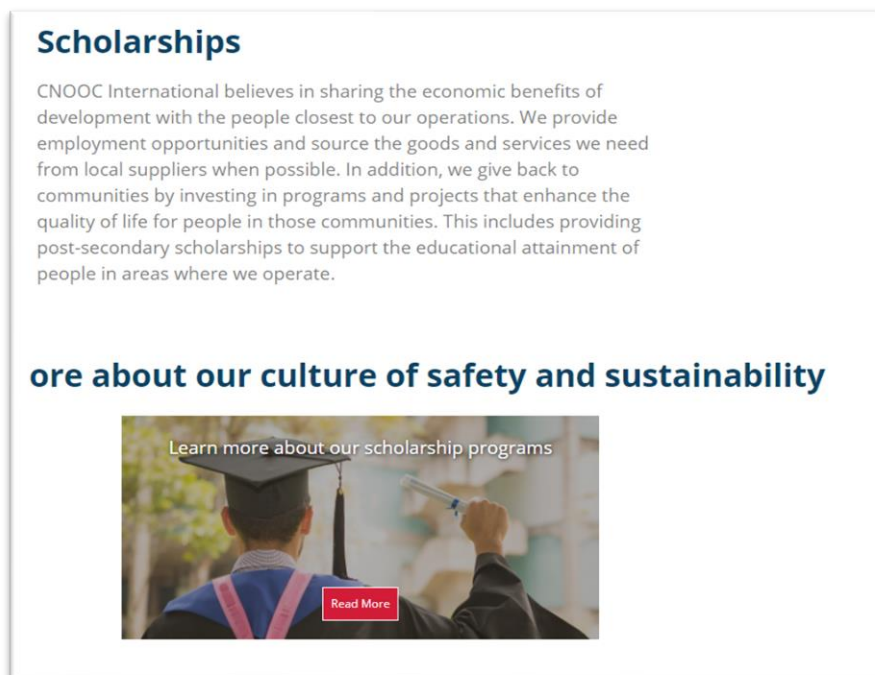


Figure 33: Excerpt of C2's website about funding towards educational advancement

The text adds to this advancement by 'providing post-secondary scholarships to support the educational attainment of people in areas where we operate.' The image further illustrates this desire to build

educational skills by showing a graduate with his hand in the air, signifying pride and looking towards the future.

In general, C3's investments were youth focused and centred mainly around STEM subjects. It invested heavily in the 'Tomorrow's Engineers programme throughout the UK' and created cash incentive competitions such as the 'Bright Ideas Challenge' to 'invite young people to use their creativity, problem solving, teamwork and STEM skills to devise innovative solutions.' It also 'supports young entrepreneurs with sustainable business ideas and hosts the 'Shell Springboard' which 'helps people take their businesses to the next level.' Most of its language about giving was targeted at the youth and careers in science and engineering.

While C4 worked to address girl's education in developing countries, it also did its part to encourage young artists. C4 and C5 were the only companies which included increasing support for young artists and encouraging careers in the field of the arts. The photo below shows an example from C4's website which highlights an 'artist in residence program' developed to allow artists to have a 'creative space to focus their energies.'

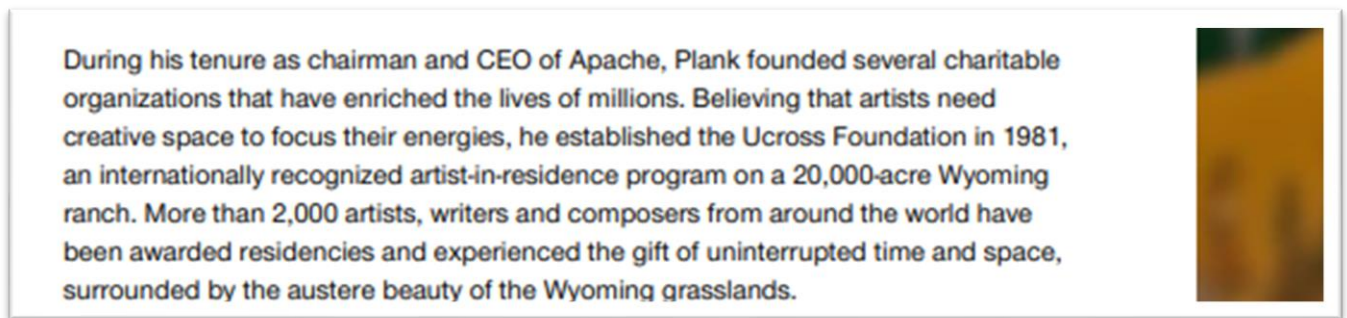


Figure 34: Excerpt of C4's Sustainability report outlining its focus on young artists

Figure 35 shows C5's webpage where it showcases how its competition allowed 'young aspiring artists' to 'pursue portraiture and be ambitious in

their work.’ It highlights a quote from a winner of its competition revealing what impact it had on her life as an artist and her career in the arts. The smiling faces of the young artist and her trophy denotes their commitment to the next generation.

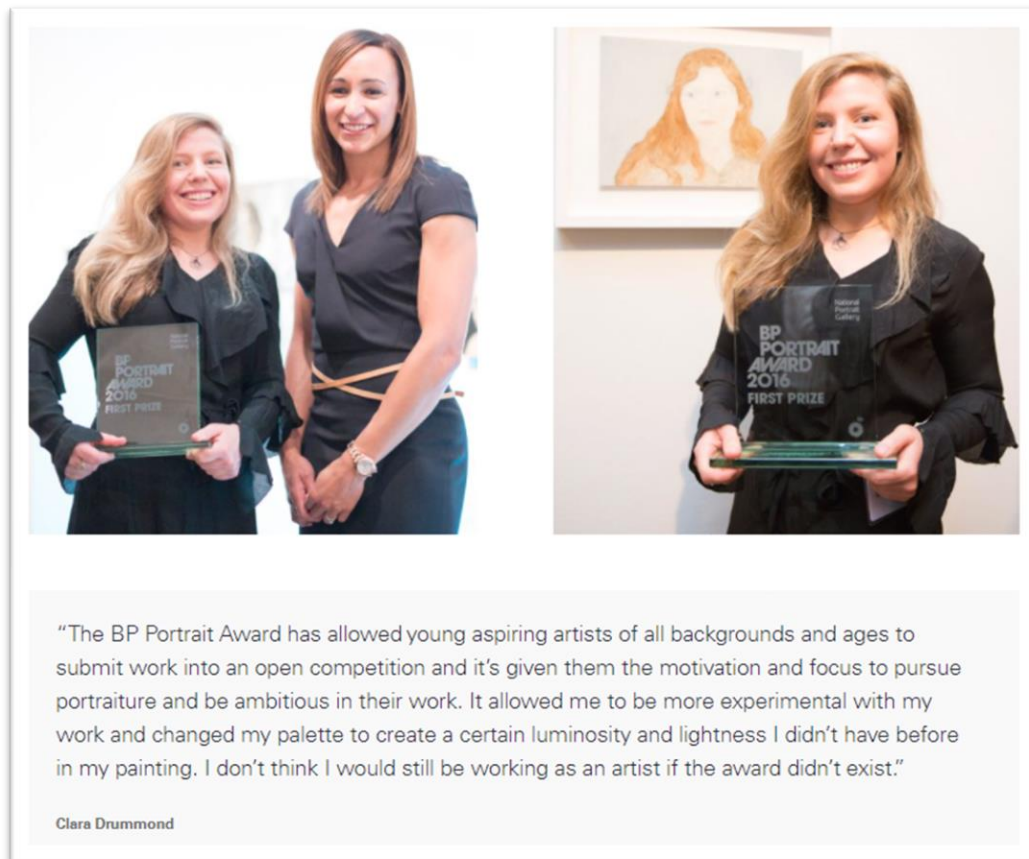


Figure 35: Excerpt of C5’s website outlining its activities for the next generation

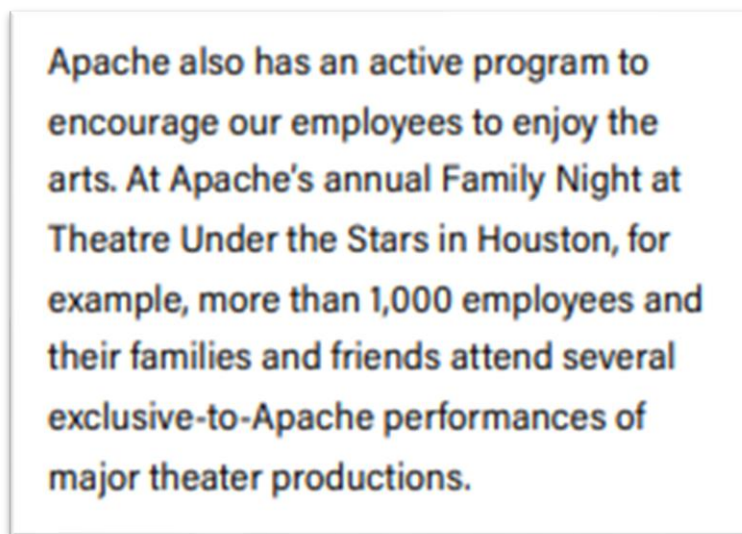
Consciously and actively doing their part in building human and social capital is recognised here through investments directly into education, specific skills, motivating career paths and encouraging collaboration amongst young people.

To Inspire

People are the most important assets for the economy and so it was not surprising that inspiring them, was a main impact that many corporates

hoped to achieve. Kaufman (2011) claimed that inspiration transforms the way people perceive their capabilities, makes people more absorbed in their tasks and increases wellbeing.

C1 aimed to 'inspire excellence and values such as creativity and ambition', C3 wanted to 'inspire young people' and C4 sought to specifically inspire its employees to be more involved in the community (shown below). Similarly, C6 wanted to 'open up new horizons for people' which implied motivation and encouragement.



Apache also has an active program to encourage our employees to enjoy the arts. At Apache's annual Family Night at Theatre Under the Stars in Houston, for example, more than 1,000 employees and their families and friends attend several exclusive-to-Apache performances of major theater productions.

Figure 36: Excerpt of C4's report showing their hope to inspire their employees

C5 was the only company to speak about inspiration in terms of *societies* as opposed to communities. It hoped to 'enable experiences that bring about a healthier, smarter, more cohesive and happier society, making a difference to people's lives.' The website excerpt below illustrates C5's belief about a direct relationship between access to the arts and a 'more inspired and creative society.' The webpage banner further shows people gathered and possibly being inspired by the arts and culture.

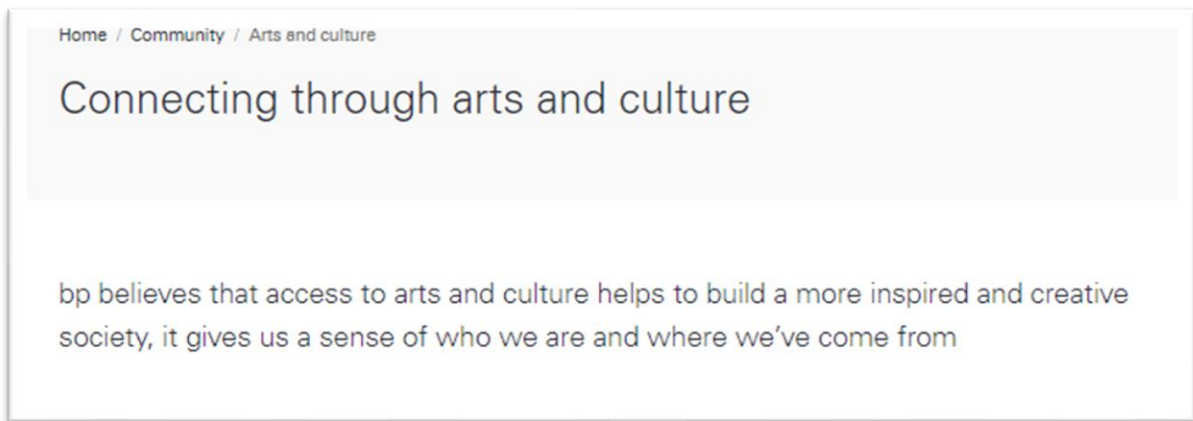


Figure 37: Excerpt of C5's website outlining their intent to inspire

The companies' discourses about the inspiration of excellence, values, people, employees, and societies, imply benefits, and whether the intent was awakening new possibilities or conscientiousness, the impact on human capital is clear.

To Build Connections

Building connections was another common pattern that occurred in the discourses about why these companies chose to give. All companies discussed the impacts of their funding in terms of creating networks and the language used to describe this was 'partnering and collaborating', 'building relationships with our communities' and 'building connections.'

Since this focuses on social capital, it will be discussed in greater detail under a separate theme.

To Gain public recognition

While corporates provide much-needed support to worthy causes, they are intended as much to gain public recognition and increase company visibility as to tackle issues. Brammer and Millington (2006 p.6) agree about it playing a key role in 'establishing and developing value-creating relationships with primary stakeholders.'

Public recognition comes in many forms but is usually showcased by the companies when they discuss their achievements, organisations they established, projects they were proud to have funded and merits they have been awarded because of their *good work*.

Below, C3 boasts that it owns one of Britain's 'most important collections of commercial art' and about the artists' work featured in this collection. The webpage banner is an illustrated exhibition highlighting some of C3's vintage marketing posters.



Figure 38: Excerpt of C3's website showing the public recognition gained

Figure 39 C4s discourse about a foundation it established and seems to gain visibility through the number of fellowships it offers and the number of its alumni who received prizes and awards. This is evidenced by the language - 'best-known in the arts' and mention of 'Broadway's Tony Awards, Pulitzer Prizes and other national and international recognition.'

A quarter century ago, several of us at Apache joined with others to establish the *Ucross Foundation* in Wyoming. The foundation is best-known in the arts through more than 1,100 fellowships that have been granted through its Artists-in-Residence program. Alumni of this program have received Broadway's Tony Awards, Pulitzer Prizes and other national and international recognition.

Figure 39: Excerpt of C4's website showing the public recognition gained

Being the best at something allows this type of positive publicity and below, C5 refers to one of its initiatives as 'the world's most prestigious competition of its kind' and features an image of the National Portrait Gallery where its Portrait Awards are exhibited.

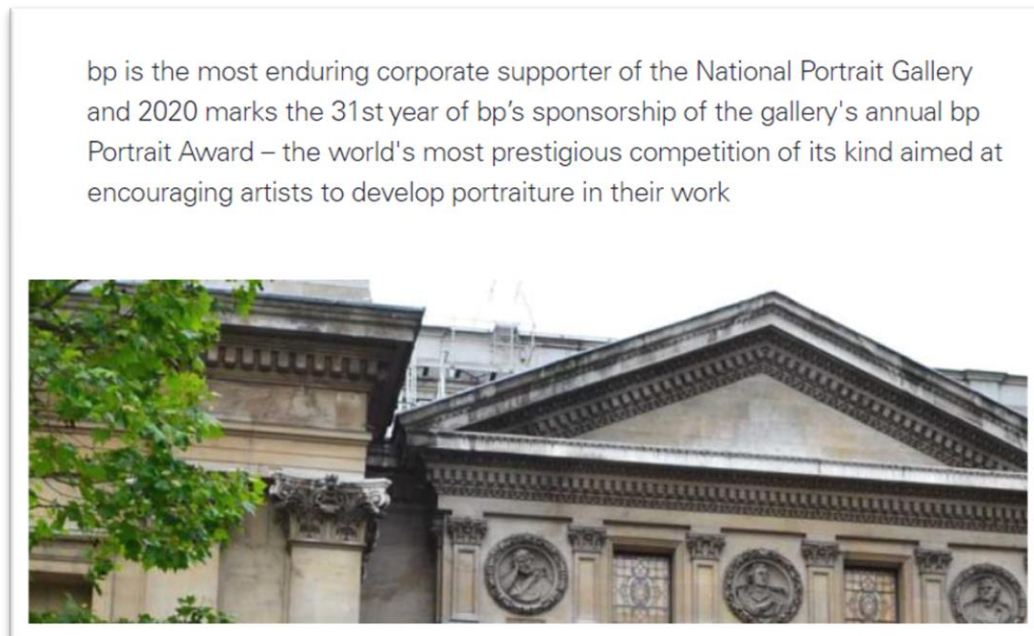


Figure 40: Excerpt of C5's website showing its discourse on prestige

The use of this phrase paired with the image of the gallery, which was the first portrait gallery in the world, gives the reader a sense of how important the distinguished this exhibition is. Further, describing it as 'the world's most renowned portrait exhibition' and stating that its exhibition is 'one of the gallery's most popular' adds to this.

An example of increasing corporate visibility and gaining recognition is depicted below from C6's website which shows the Aberdeen Performing Arts (APA) building which C6 donated towards restoring. C6 not only mentioned its 'support' for the APA, but that the building was a 'category A-listed concert hall in the heart of the city', it also stated the sum of its donation.

Its mention of the 'restoration and renovation work' done to the building ties in with C6's belief and value in preserving history and heritage. Littered throughout its discourse was the fact that C6 was 'the main sponsor' of several arts programmes and incentives.



Figure 41: Excerpt of C6's website evidencing public recognition

A careful review of the images used by corporates and the placement of logos and banners at arts events and in the program guides reinforces Mescon and Tilson's (1987) theory that corporations use the arts to promote and revamp their images and reach key markets appear to be true. Further, famous arts organisations offer this publicity through name

identification, inclusion in program guides and other promotional recognition. This cannot be omitted as an important *why* for investments.

Attracting employees

C4 was the only company to name its employees as a reason behind why it gave. It spoke highly about 'employee engagement' and 'spurring employee volunteerism' as well as 'development of a program to encourage employees to enjoy the arts' (shown in Figure 42).

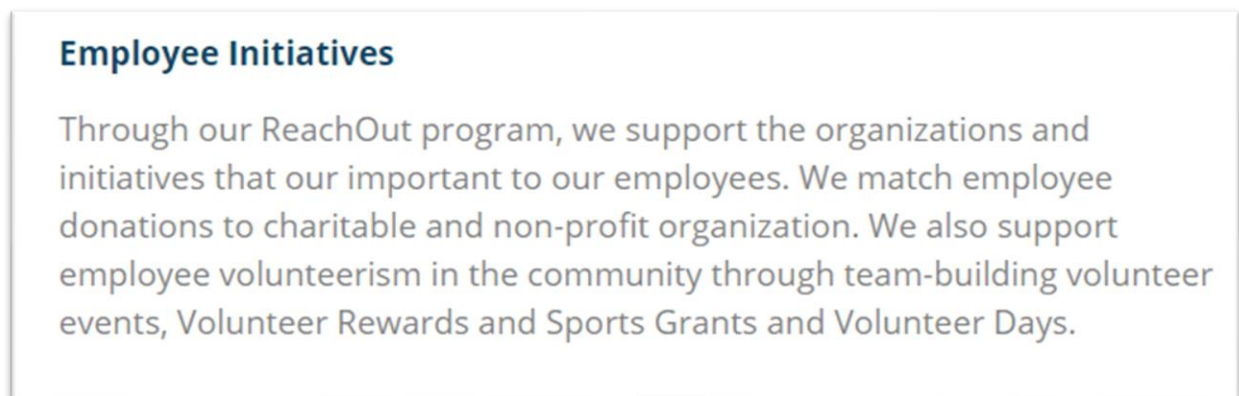


Figure 42: Excerpt of C4's report showing the relation of its giving to its employees

This is no surprise since enhancing employee morale is known as an important driving factor behind CSR. C4 identified 'organisations and initiatives that are important to our employees' and supported 'employee volunteerism in the company' through events and rewards.

It appears that C4 finds that engaging in these types of activities, not only boosts morale but builds certain skills and values in their employees that may be beneficial to its business. This could also be in terms of the connections made within the communities and with external stakeholders, which builds social capital.

To enable access to the arts

Only C5 claimed to donate specifically to 'enable access to the arts' since it 'sees support for the arts as part of our wider contribution to UK society' and believes that 'access to arts and culture helps to build a more inspired and creative society.'

However, since a more inspired and creative society means a more enhanced business environment for C5, this improvement of competitive context could also be a reason behind this investment (Porter and Kramer 2002).

C5 'encouraged more people to engage with exhibitions' and enabled its 'partners to widen access to their productions.' Figure 43 shows a photo C5 displays which solidifies the idea that greater access to the arts and having more people attend is very important to C5.



Figure 43: Excerpt of C5's website outlining what success in terms of enabling access to arts looks like

Williams (1995) noted how the arts improve skills, knowledge and talents, all aspects of human capital and the mass gatherings shown in C5's

website photo above also insinuates social capital being built. Further, it claims to 'enable access to excellence in the arts for millions of people' and states that its funding allows 'a new generation of visitors to experience and engage with exhibitions of the highest quality.' Most of its successes were defined in the number of people who were able to experience the arts and it announced that 'many more people will have access to the best of the UK's culture well into the future.'

As discussed previously, the *why* for each company varied based on its beliefs and values, C1 invested to enable financial wellbeing, foster values, increase life chances, advance education, and shape societies, while C2 hoped to impact livelihoods by transforming lives, lifting people out of poverty, advancing safety and expanding cultural activities. C3 focused on social and economic development and aimed to encourage STEM study and careers in science and education, while cultivating a more positive local business environment. C4 wanted to offer long-lasting value to the community by focusing on its health and wellness, advancing human potential, encouraging young artists, motivating employees and developing community partnerships.

C5 focused investments on building a healthier, smarter, more cohesive and happier society and kept art traditions alive, encouraged young artists and tried to maximise access to the arts. C6 aimed to preserve history and foster values like innovation, diversity, growth and development. They all wanted to inspire connection and build networks as well as gain public recognition by doing their social good.

A closer look at the values that the companies hoped to build and the connections they wanted emphasises that the reasons for investing are discussed in terms of human and social capital.

Investments directly into people's skills, life chances, lives and careers can be seen in terms of increasing productivity, since this depends on having employees who are educated, safe, healthy, and motivated. These

investments also indirectly strengthen the quality of supply chains, effectiveness of administrative institutions and other local organisations on which the companies rely.

This language about *why* they invested in the arts, implies that they felt that the arts positively impact the physiological state of societies and that remembering history and opening new horizons are beneficial for people. This indirectly suggests that it can be good for human development and therefore human capital.

This implies that the power relations could also be as a direct consequence of laws and policies that the company must adhere to or because of the stockholders who own it. It shows that the practice of corporate philanthropy may simply reflect the personal beliefs and values of stakeholders.

Theme 3: Specific discussions about the funding of the arts

Most philanthropic activity involves giving money to other organisations that deliver the impacts and benefits. The impact achieved by a corporate funder is therefore greatly determined by the effectiveness of the recipient. Selecting a more effective recipient or cause, will therefore result in a greater return on investment (Porter and Kramer 2002).

Examining the specific discourses about the arts and the recipients that were selected by the corporates allowed a greater understanding of how they felt they contributed to the economy. Table 6 shows the subthemes that were identified in the language. A more detailed description of this table can be found in Appendix D.

<p>Closer look at how art funding is discussed</p>						
Sub-theme	C1	C2	C3	C4	C5	C6
Art definition	Yellow	Yellow	White	Yellow	Yellow	Yellow
Pride in investment	Blue	Blue	Blue	Blue	Blue	Blue
Preferred shape of the grantee	Green	Green	Green	Green	Green	White

Table 7: Company ethos: Discussion of art funding

Art Definition

Most companies highlighted their investments into the arts using a webpage or a section of their annual or sustainability report. This sub-theme focuses on the discourses specifically about how these companies defined the arts.

C1 dedicated a webpage of its 'Sponsorship' part of the website to 'Culture and the arts' (Figure 44). This page shows various images of cultural and arts events that C1 sponsored and emphasises the importance of the arts to C1 by allowing the reader to click on any of the photos and be able to have a detailed description of the project, its successes, and merits. By grouping the arts and the culture together, this suggests that C1 considers them to be the same thing. This failure to define both entities, insinuates that perhaps C1 could be investing without fully understanding the impacts of its investment.

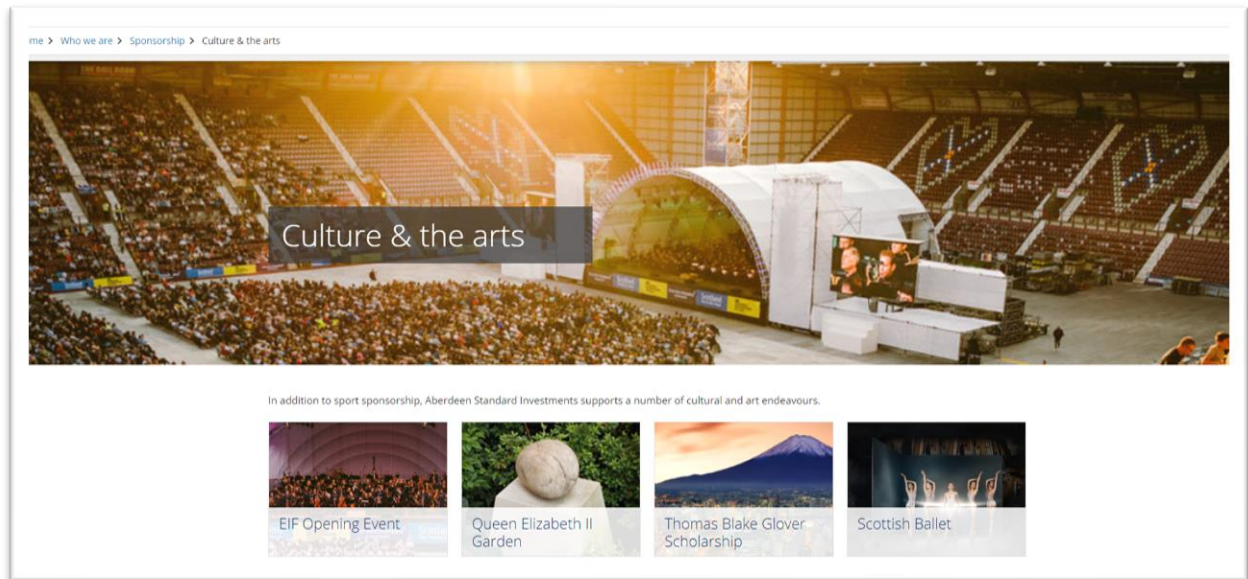


Figure 44: A photo from C1s website highlighting the arts it sponsored

C1s discourses about the arts was expressive and vibrant, such as 'celebrate our shared home', 'superstar conductor', 'most passionate and energetic performances.' It also explained its interest in sponsoring the arts is because of its commitment to 'excellence, ambition, creativity and innovation', all values which are known to build human capital.

It suggested that one of its Festivals 'transformed the city over the years by immersing the facades around St. Andrew Square in colour, texture, sounds and sensations.'

It claimed that one project used 'the expressive arts to set new challenges for young people' and another which 'directly increased the life chances of young people through building skills and offering the most vulnerable people a forum to express themselves.' It appears that the arts programs it chose to sponsor were also focused on building skills, encouraging expression, and tackling issues.

C2 claimed it 'invests in communities through the sponsorship of charities and organisations which aim to protect the environment, cultivate the arts and provide educational opportunities for young and disabled people.' The

explicit mention of the *cultivation of the arts* as a form of investment into the community, speaks volumes about the association it makes between the arts and their generative impact on the economy.

Although C2's discourses were less enthusiastic than C1, those about the arts were functional and purposeful, using it to expand cultural activity, support the third sector and make meaningful connections.

Figure 45 shows this proclaimed belief that 'arts and culture are a vital part of the fabric of our communities', and desire to help 'expand the range of cultural activities available to the youngest citizens of Aberdeen.' A vital part of the fabric of the community suggests that it represents a social tie that binds people together and shows how C2 views the art and the importance it places on its role in society.

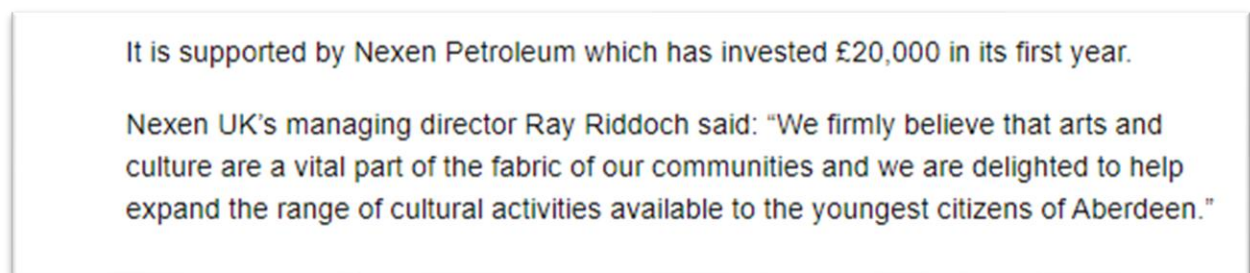


Figure 45: An excerpt of the Evening Express showing an article about C2's discourse about the arts

Although C3 was recognised as a major donor to the arts in the UK, it did not have a separate page dedicated to the arts. It however included arts as one of the many forms of community donations¹⁷. Its funding to the arts was quite diverse as it donated to promote the active implementation of the arts for children, 'where local children are able to act, sing and perform live on stage to an audience', to 'preserve artworks' and 'to work

¹⁷ <https://www.shell.co.uk/about-us/what-we-do/bacton-gas-plant/our-role-in-the-community.html>

with young people to create a street performance.’ This was thought that this lack of publications was due to the recent withdrawal of support to the arts due to the negative publicity obtained from anti-fossil fuel protests.

The screenshot shows a webpage with a dark header bar containing the title "THE ART OF COLLABORATION" in white, underlined text. Below the header, there is a sub-header "See how our scientists are applying advanced analysis techniques to oil paintings, helping preserve great works of art for future generations." followed by several paragraphs of text. The text describes the challenges of oil-based paint aging and the collaborative work between Shell scientists and art galleries. Two prominent quotes are highlighted in light grey boxes: one by Ralph Haswell, a principal Shell scientist, and another by Vincent Van Gogh from 1888. The page also includes a section titled "Restoring the Golden Room" and "Stopping the fade", both with descriptive text.

THE ART OF COLLABORATION

See how our scientists are applying advanced analysis techniques to oil paintings, helping preserve great works of art for future generations.

Many oil-based paints used by history's finest artists have aged badly over the years – cracking and even peeling off their canvases – and once vibrant colours have dulled. To help preserve these works of art, Shell has been involved since the 1990s in scientific research on more than 160 paintings by artists including Van Gogh, Rembrandt, Pellegrini, and Jan Steen. In a series of unusual collaborations, our scientists and leading art galleries are pioneering high-tech tools and techniques from the energy industry to create a better understanding of how paints age and how best to conserve them.

Restoring the Golden Room

Scientists at Shell Technology Centre Amsterdam, for example, partnered with The Hague's Mauritshuis museum – home to Johannes Vermeer's "Girl with a Pearl Earring" – to restore 18th century wall and ceiling paintings in the Golden Room by Italian artist Giovanni Antonio Pellegrini. A thin, grey layer had accumulated on the paintings over many years. When the scientists confirmed its chemical composition, museum conservationists realised they would have to use a water-based gel to remove it. Because water can damage oil paint, the restorers worked closely with Shell's analytical team to prevent any harm.

"We were deeply involved in testing to confirm that the gel was only removing the grey layer and not any of the underlying paints"

Ralph Haswell, principal Shell scientist.

In a long-term collaboration with the museum to improve art preservation methods, Shell helped fund a two-year restoration and expansion project on the building. It reopened to visitors in mid-2014.

Stopping the fade

Our scientists also joined forces with London's National Gallery in 2014 to study why a paint pigment favoured by Rembrandt van Rijn and other 17th century artists is especially prone to fading. The research included analysing the molecular structure of tiny paint samples to understand how the colours could best be preserved. Paint can age so fast that the impressionist Vincent van Gogh watched the colours in his works fade even during his brief lifetime.

"All the colours that Impressionism has made fashionable are unstable, all the more reason to boldly use them too raw, time will only soften them too much"

Vincent Van Gogh, April 1888.

Figure 46: An excerpt of C3's website showing its work to preserve art

Figure 46 represents an entire webpage which shows this shift in what C3 has dedicated to showcase. Instead of its sponsorship of major art arenas in the UK, the focus of its communications was about C3's intervention into 'restoring the Golden Room' and 'stopping the fade'. It used this page to discuss how it 'applies analysis techniques to oil paintings and helps preserve great works of art for future generations.'

C4 was the only company to mention the arts in its Mission Statement and stated that it 'aimed to positively influence areas of the arts, education...' As shown below, it referred to itself as 'a strong supporter of the arts since the founding of the company' and noted that over the last 20 years, 'we have donated approximately \$26 million to arts groups in the US and around the world.' The arts were always included as a separate and stand-alone entity for donations, discussions and focus of C4.



Figure 47: An excerpt of C4's Sustainability Report

When talking about the arts it uses the phrase 'help support' frequently as it referred to local community theatre, international youth festivals and the Aberdeen Music Hall. Porter and Kramer (2002) suggest that the majority of corporate contributions are diffuse and unfocused and aimed

at generating goodwill among employers and the local community, however C4s contributions were quite focused.

These contributions are present throughout its discourses about the arts and is further backed up by its establishment of the 'Ucross Foundation which is best-known in the arts through more than 1100 fellowships that have been granted through its Artists-in-Residence program.' C4 sees this as playing a part in its focus on 'life-long learning.'

It goes further by implementing an 'active program to encourage our employees to enjoy the arts', which is in line with Porter and Kramer's claim about generating good will among employees. Whether or not C4 wanted to boost employee morale or if there was a thought-out social or business objective attached to this, will be discussed in the next sub-theme.

C5's language about the arts focused on how the arts themselves could positively influence a society. It believed that 'access to arts and culture helps to build a more inspired and creative society' and was happy that 'our support enables our partners to widen access to their productions.' It claimed that 'access to the arts gives us a sense of who we are and where we've come from.'

Because of this belief, it saw its 'support for the arts as part of our wider contribution to UK society' and aimed 'to play our part in UK society through our long-term support for arts and culture.' Unlike the other companies that wanted to donate to be part of the community, C5, gave to *play a part in society*.

It did this through 'enabling access to excellence in the arts for millions of people.' It also wanted to contribute in different ways, such as contribute to the fabric of cities when it stated, 'through our support of the Aberdeen Art Gallery, we hope to make a material contribution to the fabric of the city.' It measured its successes by the number of people who were able to watch and experience the various performances that it provided.

Its discourses featured language about wanting its funding to transform the lives of artists, inspire them to create more work and bring about recognition. Its website states 'our award provides a platform for work that could otherwise go unseen by the public and unrecognised to the art world.' C5 uses images of different portraits from winners to highlight their work and give the artists further recognition. Figure 48¹⁸, like Figure 30 was very interesting. It is painted in grey scale and is dark and almost eerie, giving off a feeling of discomfort and uneasiness. The decision to use this image to represent art and portraits, seem to represent that very uneasiness that comes with measuring the impacts on society, understanding how it truly affects people and indirectly, how and why it is funded.



Figure 48: An excerpt of C5's website showing its discourse on the arts

Based on C5s language about the arts it appears that its investments are strategic and tied to well-thought-out objectives, however the images

¹⁸ <https://www.bp.com/en/global/corporate/news-and-insights/reimagining-energy/bp-portrait-award-at-30.html>

used, connote that there might be uncertainty about the arts and confusion about their valuation.

Figure 49 shows an excerpt of C6's annual report which gives a glimpse into how it spoke about the arts. The text shows that it is the *main sponsor* of an art foundation in its home country, Argentina and refers to other galleries and exhibitions that it *supports*. The discourses referred to the arts more as a tool to 'preserve historic heritage of our industrial facilities' and to help with 'remembering our origins.' The collage of images used incorporated someone engrossed in an exhibition, a hand-made work of art by a seemingly indigenous person and included colour and plenty of light. It felt more positive than some of the dreary images used by C5 to represent the arts.

It also suggested that it saw the arts as a 'source of innovation as well as a means of celebrating diversity and exploring humanity.' C6 was proud to 'organise 16 film festivals in five countries' and to have 'earmarked 23% of its community budget for cultural activities in eight countries.' It boasted that a Foundation that it 'fully supported', 'regularly invites internationally renowned artists to display and discuss works that foster critical thinking and creativity' which implies human capital and 'conducts open-door activities for the community' which implies social capital. These will be discussed further in those sections.

It donated to several initiatives in Aberdeen such as Nu-Art Festival and the refurbishment of the Music Hall and its managing director expressed pride in being able to 'support such an historic revitalisation project' and believes that 'the arts and cultural programs extend learning opportunities and foster values important to the company such as innovation, diversity, growth and development.'

Tenaris is the main sponsor of the contemporary art foundation PROA in Buenos Aires, Argentina, and also supports the Galleria d'Arte Moderna e Contemporanea (GAMEC) in Bergamo, Italy. The GAMEC in Bergamo where Tenaris has its Dalmine mill opened in 1991 in the grounds of a 15th century convent and hosts a wide variety of local and international exhibitions.



Figure 49: An excerpt of C6's sustainability report¹⁹ showing its discourse on the arts

Pride in investment

All companies expressed *pride* when they spoke about their investments in the arts. This sub-theme explores these discourses about pride to further understand if their discourses help them depict what they are doing by investing in the arts. It will also compare these discourses of

¹⁹ <https://www.tenaris.com/media/mmvh3xzh/sustainability-report-2019.pdf>

pride with other discourses about successes of non-arts investments to determine if they are aligned with other discourses about risk margins.

C1 was proud of how its donations to the arts helped improve people's lives, the wellbeing of the community and 'built connection.' It noted successes in an art project that 'directly increased the life chances of young people', 'built skills' and 'offered expression to young people.' It was proud that its intervention in the arts 'tackled challenging subjects such as racism, homophobia, bigotry, ableism and transphobia', 'transformed the city' and 'inspired audiences.' A common pattern in the discourses was also *the sum of money* that it invested, which allowed it the titles of 'title sponsor', 'supporter of' and 'headline sponsor' of various art and culture programs. These discourses show clarity in the intent behind C1's investments, which were to transform communities, inspire people and gain public recognition.

Its website highlights the total sum contributed, the number of people who benefited and the total hours that its employees volunteered. These can be seen as C1's performance measurement gauges with the overall goal to 'build connection', which it says is the 'overall focus of our charitable giving.' It wanted to 'connect people to opportunities, their communities and the natural world.'

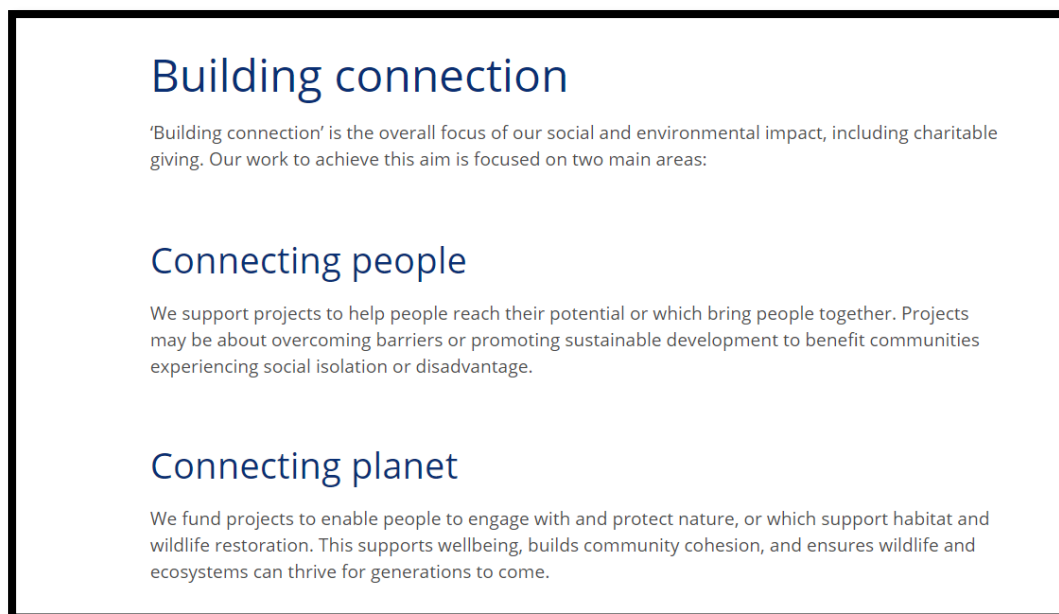


Figure 50: An excerpt of C1's discourse on successes

Although C2 boasted of its investments through cultivating the arts, the lack of a webpage dedicated to the arts or discourses on the specific outcomes of the arts projects, suggests these investments were less focused on the arts. Instead, it appears that the initiatives and organisations it selected, was done in hope of generating good will in the community. This was since most of its donations were backed up with discourses about 'making meaningful connections with the community through generous donations.'

Its pride was focused on being able to 'give back to the communities' and 'be part of the community' and it seemed to use the arts as a tool to do just this. The by-product of this was the accumulation of social capital for the company itself.

Although C3 saw itself as one of the 'top investors into the arts in the UK', an owner of 'one of the most important art collections of commercial art in Britain' and as a leader in 'helping to preserve great works of art for future generations', the arts were not given a webpage or discussed as a stand-alone entity. This is seen below where the arts instead, exist as

separate articles amongst a pile of other topics, under its 'Inside Energy' tab. C3's discourses are therefore conflicting and evidence of its sponsorship of the arts were less visible on its website and hidden in large Sustainability and Annual Reports.

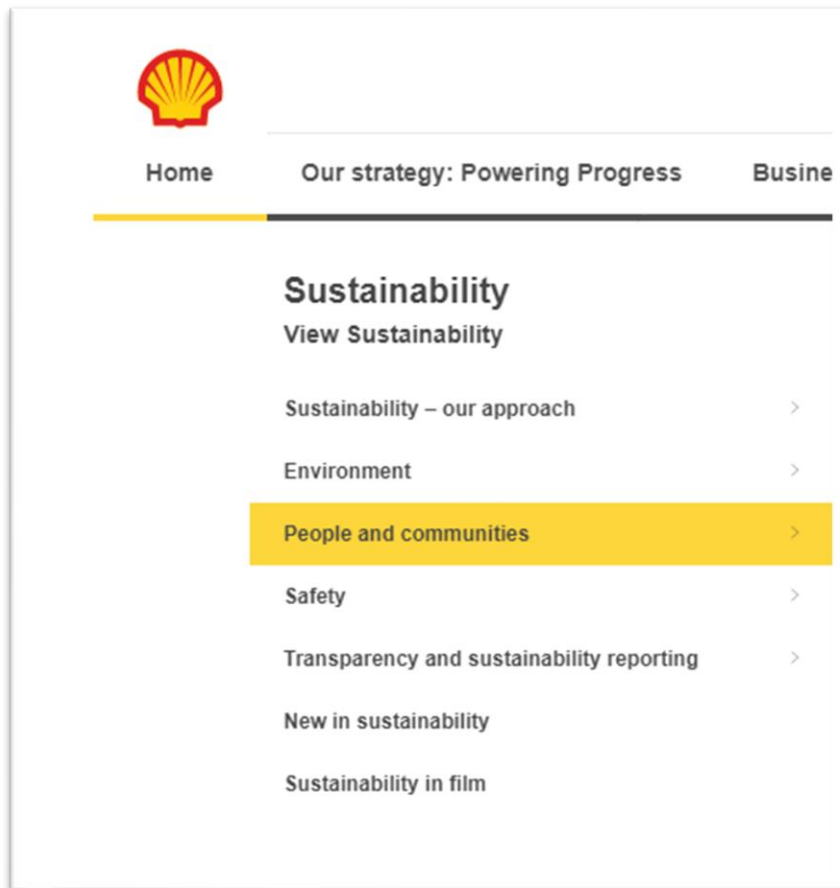


Figure 51: A look at C3's placement of the arts on its website

It is unclear whether this was a deliberate attempt by C3 to develop a new Communications Plan and focus its discourses elsewhere, following the negative publicity from anti-fossil fuel funding. This involved C3's 2020 decision to end its partnership with several major UK art institutions, because of pressure for cultural institutions to divest from oil sponsorship in the midst of the climate crisis.

It appears that C3's discourses about the arts have been altered and now thread lightly on the arts. The company's discourse about impacts and

pride is now focused on youth, careers in science and STEM subjects. Some deeper digging revealed several pre-2020 media releases which highlighted C3 enabling 3000 pupils to attend an exhibition where it hoped to inspire budding animators. The text shows enthusiastic language such as 'fascinating', 'magic of animation' and even speaks about inspiring 'budding animators.' It also exuded pride in its development of technologies to understand and reduce the time that paints take to age, which allowed for the preservation of important works of art

C4 claims to be committed to 'the stewardship of the Earth and the human spirit', and its discourses seemed to suggest that this was also related to the arts. Like C2, the arts were used as a tool to boost employee morale and gain public recognition, however, C4 also hoped to inspire the creation of the arts, which suggests that it sees value in this.

In its spirit of boosting employee morale, C4 seemed delighted to provide exclusive arts productions and tours not only to its employees but also to their *friends and families* (Figure 52). This can be seen as using the arts to build social capital and unlike C2, which used the arts to build social capital for itself, C4 hoped to build this for its employees. This was part of its 'active program to encourage its employees to enjoy the arts.' This initiative also encouraged employees to 'invest their own time and money, which is matched' by C4. Porter and Kramer (2002) suggests that this *employee matching grants* is a popular approach used to enhance morale. Its support for theatre and its own artists-in-residence programme, further evidences C4's belief that the arts are valuable. Since it described its investments as being 'deeply rooted in our values', this suggests that the arts provide something that C4 values as important. It spoke about encouraging 'wellbeing of communities', 'advancing human potential' and also about allowing artists to enjoy their work, so perhaps there is a link between C4s investments into the arts and to human potential and wellbeing.

Apache also has an active program to encourage our employees to enjoy the arts. At Apache's annual Family Night at Theatre Under the Stars in Houston, for example, more than 1,000 employees and their families and friends attend several exclusive-to-Apache performances of major theater productions.

Figure 52: An excerpt of C4's discourse on pride in supporting the arts

Another common theme in C4's discourses about the arts was the length of time that it has been offering its support. This indicates that this long-standing commitment to the arts was also something that it was proud of and feeds into discussions about giving to gain public recognition.

Although its language about the arts seemed to heavily support them, its website was devoid of arts images or images of people participating in or enjoying the arts.

C5 gave 'UK arts and culture' an entire webpage (shown below) which was listed under its Sponsorship tab, again, showing it explicitly, but pairing it with culture, like C1.

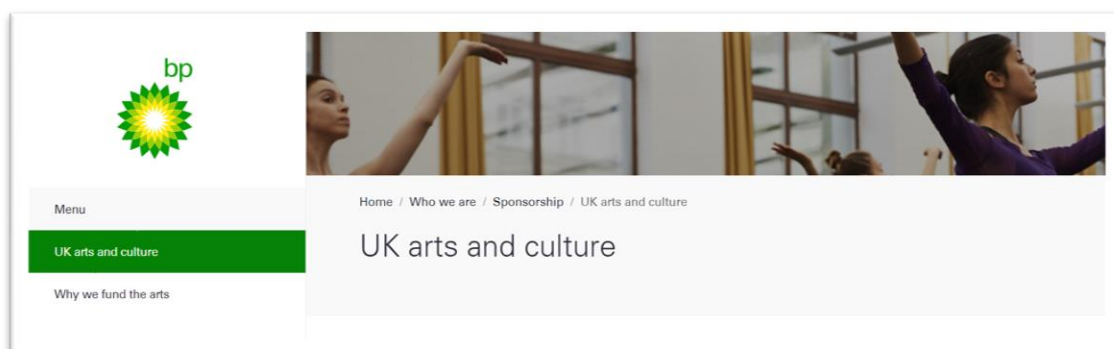


Figure 53: An excerpt of C5's website, showing its placement of the arts

Its pride was three-fold, it was pleased to help artists gain public recognition, to enable access to the highest quality of exhibitions and performances, and to be recognised as one of the UK's top supporters of the arts and culture.

Aberdeen Art Gallery



Figure 54: An excerpt of C5's website, showing a photo of Bp and Aberdeen Art Gallery staff posing for a picture together

Figure 54 shows a photo of Bp and Aberdeen Art Gallery staff, highlighting its £1 million investment into the Gallery. The smiling faces of people all dressed in business attire, shows the strength of this commitment to the gallery and to the arts.

The CEO referred to its relationships with art institutions²⁰ as 'long-standing' and said that C5 was proud to 'enable access to excellence in the arts for millions of people' and 'add the Gallery to the list of great institutions that we support.' These discourses tie in with C5's associations with prestigious arts organisations and events and its belief that a greater

²⁰ https://www.bp.com/en_gb/united-kingdom/home/news/press-releases/bp-announces-1m-pound-investment-in-aberdeen-art-gallery.html

investment equates to greater access to the arts, which extends to a 'more inspired and creative society.'

It spoke greatly of the 'free performances' that it offers, and below shows 'the free Big Screens live relays of some of the world's most loved operas and ballet performances direct from Covent Garden to a growing number of sites across the country.' The images of its events are all similar in terms of highlighting the number of people, or crowds that attend, as well as the expressions of interest and sheer awe captured on their faces.

This coincides with the way the company expresses its successes in media releases and publications, which is done in terms of the number of people who attended, watched and experienced the live performances. It is extremely proud of 'bringing art into the public domain in ways that wouldn't otherwise be possible without' its investment. In addition to enabling access, it referred to pride in the arts by 'making a material contribution to the fabric of the city.'

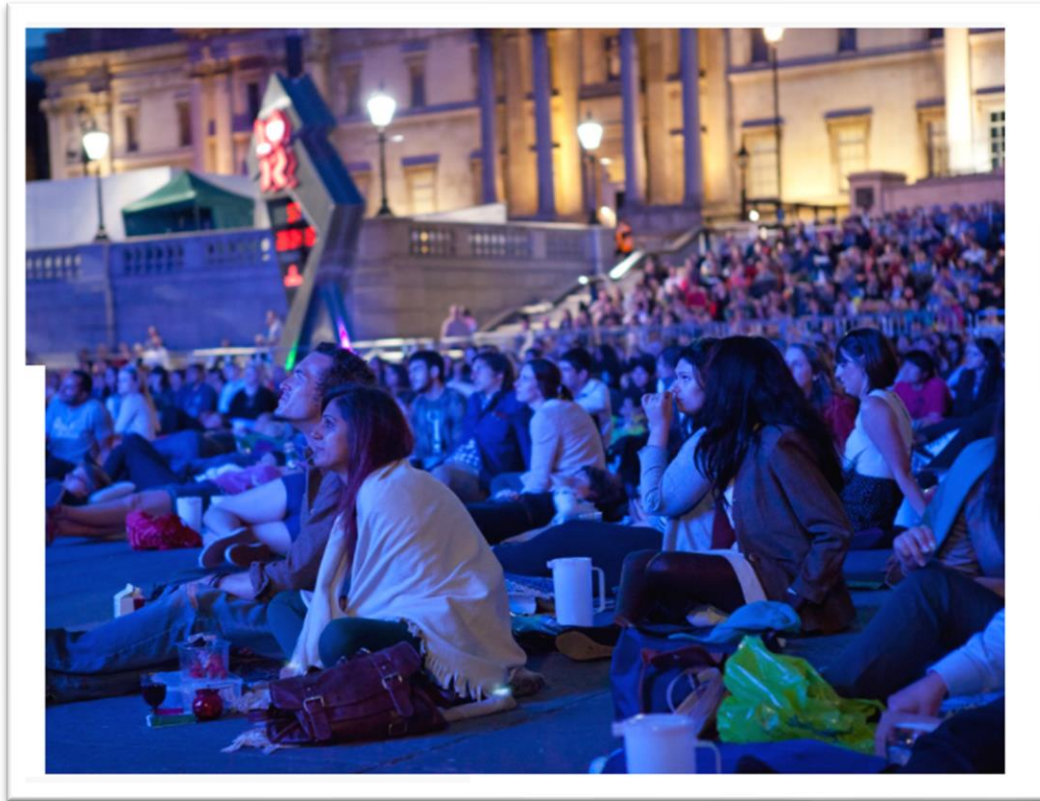


Figure 55: C5's website highlighting its Big Screens Events

C5, by being the only company to include the arts as a prime focus shows the importance it places on the arts and its discourses clearly state that the impacts of the arts are extremely valuable as it 'builds a more inspired and creative society.' Ironically, for a company who sees such value in the arts, it doesn't explicitly express its successes in any other forms, other than attendance, which reveals that perhaps the performance measurement aspect or the *actual impact* on economies, may not have been well thought out. This is further evidenced below in Figure 56, which C5 presents as numbers representing numbers of people who attended various events²¹.

²¹ https://www.bp.com/en_gb/united-kingdom/home/community/connecting-through-arts-and-culture/bp-and-the-royal-opera-house/bp-and-the-royal-opera-house-partnership-30-year-anniversary.html

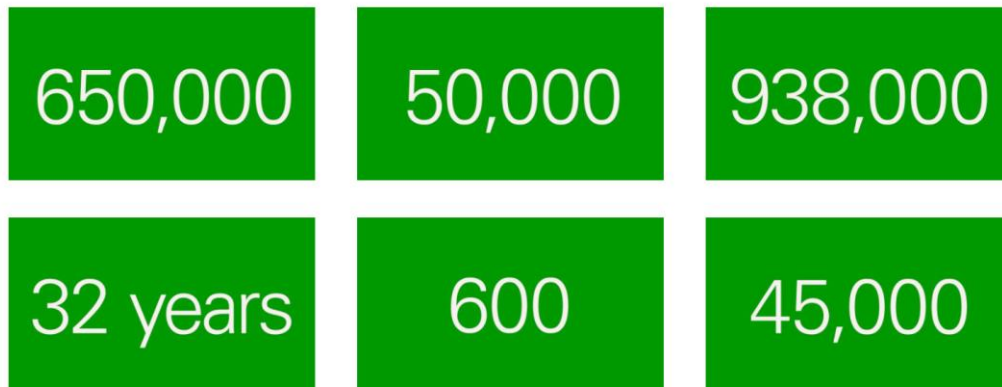


Figure 56: C5’s website highlighting its successes in terms of numbers

As illustrated below, C6s UK Managing Director placed the arts into a group with education and cultural programs and specifically notes how ‘these experiences extend learning opportunities and foster values important to the company²².’

“Tenaris has long been a supporter of education, arts and cultural programs, worldwide, as these experiences extend learning opportunities and foster values important to the company – innovation, diversity, growth, and development.”

Figure 57: An excerpt of C6’s annual report showing its discourse on the arts

Its discourses about the arts matched its values and beliefs about preserving history as it boasted about a ‘historic revitalisation project’ that it supported.

²² <https://www.tenaris.com/en/newsroom/news-listing/apa--17069512118>



Figure 58: An excerpt of C6's sustainability report showing its pride in the arts

Above is a quotation shared in C6's sustainability report from a winner of an award. C6 shared a photo of the winner, a young woman from Indonesia and spotlighted her words on 'inspiring excellence.'

C6 maintained its successes in terms of the impacts of the arts on fostering values. Earlier it was shown that C6 listed *innovation* as one of these values and Figure 59 shows how important this value is to C6, since an entire webpage is dedicated to this. Although this webpage is unrelated to arts, it is used to highlight the values that C6 sees as important and consciously tries to build within communities, through investing in activities that it hopes will do just that.

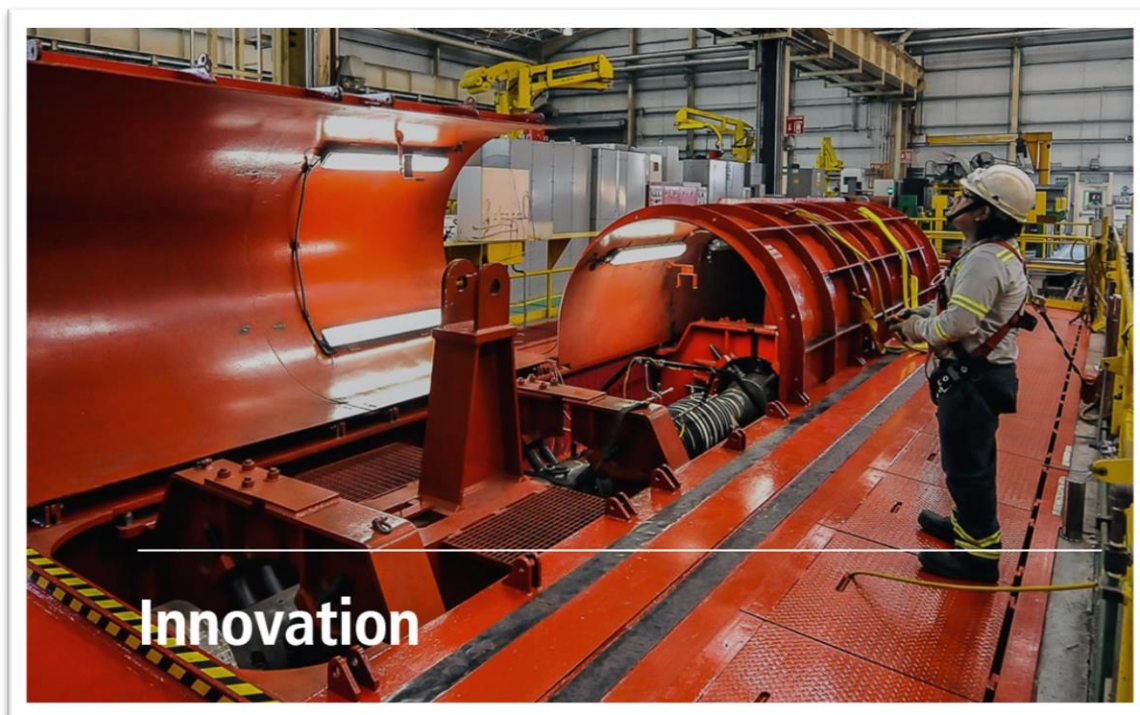


Figure 59: An excerpt of C6's website showing the importance of innovation

C6 was also proud of the amount that was given to the arts as it notes that 'in 2019, we earmarked 23% of our community budget for cultural activities in eight countries.' It was the only company to include works to 'compile and preserve historic heritage of our industrial facilities around the world' and 'tell the story of the last hundred years of industry in the region', under the arts. This showed its diverse approach to labelling the arts and more practical approach to how it can be used and the impacts that it can have.

Preferred shape of the grantee

Porter and Kramer (2002 p9) noted that 'selecting a more effective grantee will lead to more social impact per dollar expended' and this sub-theme explores this idea further, by looking at the preferred type or *shape* of the grantees.

All companies appeared to have a preferred shape of their selected grantees. C1 seemed to invest in elite organisations, evidenced by its discourses about its ambassadors 'who represent us on the golf and tennis courts' and included 'Paralympic and Wimbledon tennis champion Gordon Reid.'

Figure 60 illustrates C1's use of language in hoping to 'inspire excellence', its commitment to 'excellence' and 'depth of expertise', which seem to align with prestige. The photos on this excerpt also compound this point as the sports that were highlighted were golf, rugby and skiing, which can all be considered to be of associated with a select group of society.

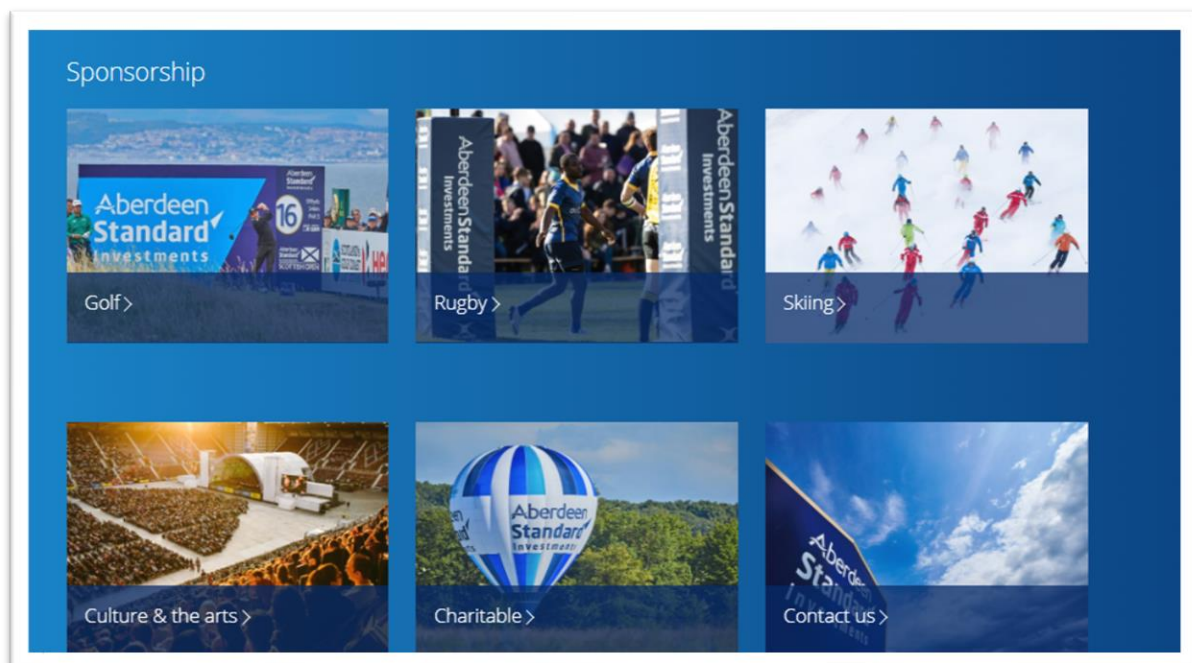


Figure 60: An excerpt of C1's website showing its discourse about 'excellence'

It was also the 'title sponsor of the Men's Scottish and Ladies Scottish open, headline sponsor of the Edinburgh International Festival Opening Event, supporters of Scottish Ballet and partners to a number of top Ski Schools across Europe.' It also 'announced its support of Scottish Ballet's pioneering dance programme 'Safe to be Me.'

Aside from its affiliations with the leading organisations, C1 also did give small amounts to other projects that seemed to be aimed at tackling social issues. Some of these were arts projects aimed at reducing negative norms 'such as bullying and racism', 'increasing the life chances of vulnerable young people' and building skills in communities.

C2's focus was not on the size or reputation of its grantees, but instead on projects aimed at 'making meaningful connections within the community.' Some examples of these aims were its projects that were targeted at 'poverty alleviation', 'improving local people's livelihoods by improving community infrastructure' and providing 'education aid' and 'employment promotion'.

This is evidenced by the fact that it invested large-scale projects such as the transformation of the Aberdeen Music Hall as well as small-scale projects like partnering with local charities like Cornerstone to provide therapeutic activities for people with disabilities. It appeared to fund both small and large organisations based on its funding objective of adding 'real value' to people's lives and 'strengthening communities.' Its funding priorities are shown in the excerpt below which clearly outlines the areas that it focuses its funding on.

Giving

CNOOC International's Community Investment program helps strengthen the communities where we live and work. Through meaningful corporate gifts including donations and sponsorships, we prioritize funding for projects that provide long-term and sustainable results that have a positive impact on our communities.

Our funding priorities are:

Supporting Thriving & Safe Communities

We focus on helping individuals and families in need access the resources and opportunities to help them reach their full potential. In addition, we support initiatives that contribute to advancing safety and emergency response in the communities where we operate.

Advancing Education

We prioritize funding to support students pursuing education. Through scholarships and bursaries, we are helping to advance the educational attainment of young people in our communities.

Capacity Building for Indigenous Communities

Support for our Indigenous stakeholders is an important pillar in our Community Investment program. We focus on providing funding that supports capacity building, educational advancement and thriving communities.

Employee Initiatives

Through our ReachOut program, we support the organizations and initiatives that are important to our employees. We match employee donations to charitable and non-profit organizations. We also support employee volunteerism in the community through team-building volunteer events, Volunteer Rewards and Sports Grants and Volunteer Days.

Figure 61: An excerpt of C2's website showing its discourse about giving

As shown above, these included 'helping individuals and families in need access resources', 'initiatives that contribute to advancing safety and emergency response in the communities where we operate', 'funding to support students', 'capacity building, educational advancement and thriving communities' and 'organisations and initiatives that are important to our employees.'

As such, it can be said that C2 does not have a preferred shape of grantees, but instead contribute using well-thought-out *local socio-economic objectives*. These aim to have positive social impacts which may or may not be tied to business goals such as cause-related marketing or to improve its competitive context. C2's discourses about sustainable environment and the inclusion of 'the economy, environment, and society' as its 'three cornerstones', implies that its social and economic objectives are not separate and distinct.

On the other hand, most of C3's funding was dedicated to inspiring youth and while much of its discourse about donations was focused on encouraging students to study Science Technology Engineering and Math (STEM) subjects and pursue careers in science and engineering, a large sum was reserved for the arts. Its support seemed to be focused equally on grassroot and smaller local organisations as well as larger, more well-known organisations.

One of the smaller initiatives that it supported included its 'Perfect week initiative' which incentivised safety by donating money to local community charities once a week, once there were no safety incidents. Another example is its contribution to Fife Art, which allowed over 300 amateur artists from Fife to compete and be recognised as artists. Most of its sponsorship has been long-term such as the Fife Art competition which has ran since the mid 1980's and suggests that C3s support is longstanding.

In addition to its grassroots support, it is also well known for sponsoring larger more renowned institutions, such as the Theatre Royal Youth Production, which enabled youth to perform on stage to an audience for over 20 years. It is also one of 19 companies that holds a corporate gold membership which means that it contributed between £15,000 - £30,000 per year to the London theatre.

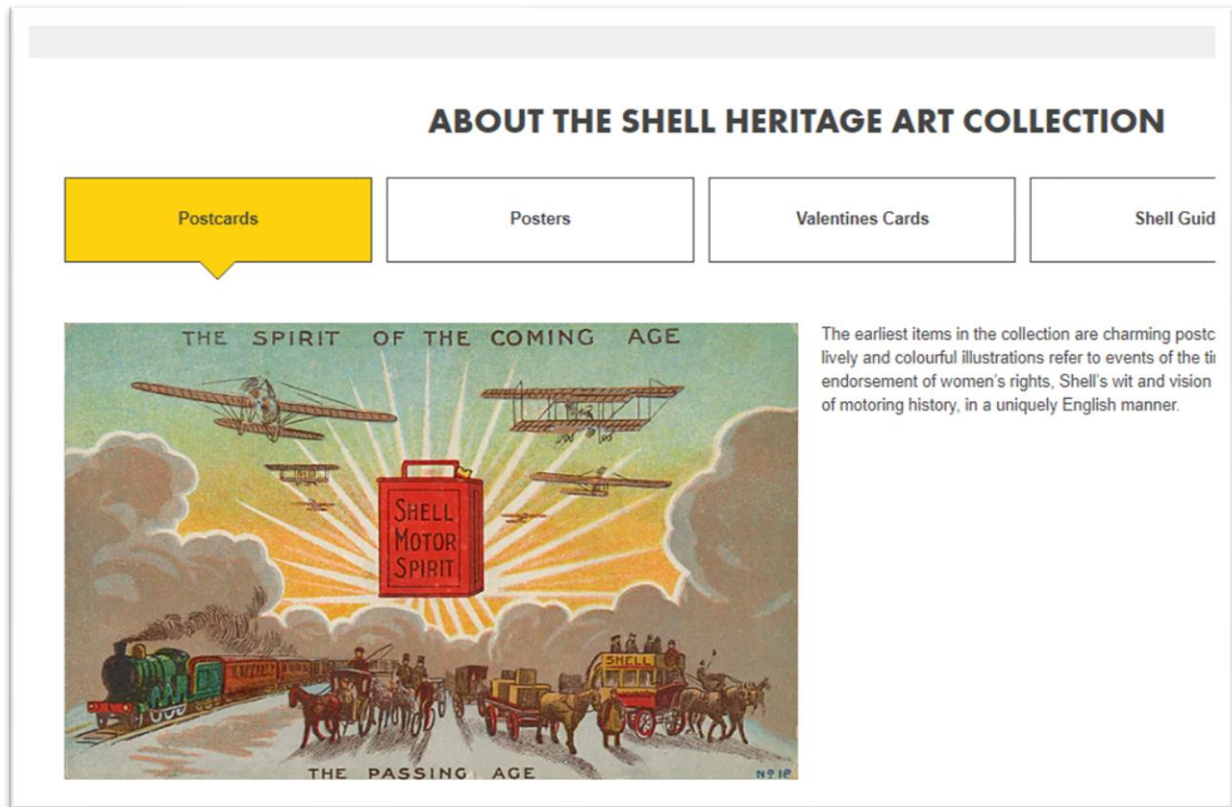


Figure 62: An excerpt of C3's website, highlighting its own Collection

The company also has its own art collections such as the 'Shell Heritage Art Collection' (Figure 62) which it refers to as 'one of the most important collections of commercial art in Britain.' The above excerpt from its website shows how it showcases its own heritage art collection and uses one of its vintage, early 20th Century postcards as the image, perhaps to show the length of time it has been involved in the arts.

C4's vision is displayed below 'giving where we live and work'.

Underneath it described its motive 'to build lasting relationships with the communities in which we operate' which alludes to building social capital. Its support ranges from local community theatre to youth festivals and refurbishment of music halls, with the main aim of 'contributing thoughtfully and beneficially to local communities.'

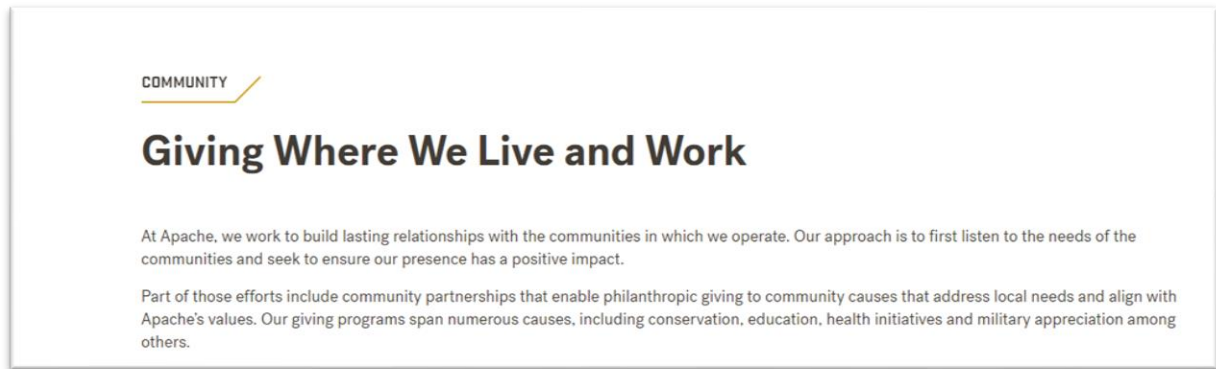


Figure 63: Excerpt of C4's website, highlighting it's approach to selecting grantees

Like C3, C4 did not have a specific shape for the recipient but appeared to align its funding with 'the needs of the community' which suggests that its investments can fix social problems but could also improve the quality of the local business environment. This type of 'context-focused philanthropy' (Porter and Kramer 2002) helps companies compete better by improving the circumstances in which they operate and is evidenced by its discourses such as 'we aim to bring significant economic benefits to local communities.'

Like C1, C5 seemed to associate with the elite and prestigious and was proud to highlight its 'relationships with major centres' and the 'great institutions we support'. It listed the Royal Opera Houses, Aberdeen Art Gallery and National Portrait Gallery and well as the British Museum as well as its own prestigious Portrait Award. In Scotland, it also supported the annual Robert Gordon University Gray's School of Art Degree Show and the Aberdeen Music Hall.

One of these 'great institutions' is further highlighted below in its webpage²³ to celebrate its 32-year partnership with the Royal Opera House. The page proudly marks the anniversary of the partnership and of course noted the number of people who were able to experience free performances. The image used shows a group of young people totally engrossed in an opera performance, each face, completely interested, each stance – engaged and each mind – focused. It shows the connection between the people experiencing the arts and leads the reader to believe that because of how interested the youth are, that the impacts on their minds and futures, will be somehow progressive.



Figure 64: An excerpt of C5's website, showing a photo from one of its long-term partnerships

C5's choice to associate with grantees of this shape could be that they want to maximise their return on investment. Unlike most of the other companies, it did not mention matching its values, beliefs or investments

²³ https://www.bp.com/en_gb/united-kingdom/home/community/connecting-through-arts-and-culture/bp-and-the-royal-opera-house.html

with those of its stakeholders or employees and seemed to have a focused way of giving with the ultimate goal of a 'healthier, smarter, more cohesive and happier society.'

C6 in all its discourses about sponsorship of the arts, claimed its support intends to preserve history and foster values important to the economy. In Aberdeen alone, it contributed £5000 to the refurbishment of the Music Hall and funds towards the NuArt Festival, these investments were not published on the company's website or in its annual report and were instead found on the grantees' websites. This suggests that the goal of C6s gifts is not increasing corporate visibility or public recognition.

It organised 16 film festivals in 5 countries and contributed smaller donations to various types of arts and culture projects and in larger ways for instance by being the main sponsor of the contemporary art foundation in Argentina.

C6's investments appeared to be piecemeal and less strategic. It did not have a preferred shape of its grantees which suggests that it might use the arts to achieve other strategic objectives such as offering preservation of history or the fostering of specific values.

Theme 4: Human Capital

As discussed previously, Trovato (2020) recalled the analogy between men and machines for production, to show that investment in human capital is producible and accumulative.

To discuss this theme in the context of this study, the definition that was previously outlined is 'the combination of individual knowledge, skills, experience, expertise and capabilities that enable people to act in new ways that are relevant to economic activity.' This theme therefore focuses on these skills, abilities and experiences that companies consciously build through their investments into the arts.

The patterns in the discourses about *human capital* refer to statements about how these skills and abilities were built or improved, from the funders’ perspective. This improvement or building of human capital was discussed by the companies, in terms of *increasing human development, inspiring creativity and transformation, enabling access to the arts, advancement of the community, and encouraging interest in STEM subjects*. These sub-themes can all be seen as building skills and values in people that could be generative and so, positively impact the economy.

Each company used a specific language to describe human capital, which was comprised of between 1 to 3 of the subthemes shown in Table 7. A more detailed description of this table can be found in Appendix E.

Human Capital						
Sub-theme	C1	C2	C3	C4	C5	C6
Increasing human development						
Inspiring creativity and transformation						
Enabling access to the arts						
Advancement of the community						
Encouraging interest in STEM Subjects						

Table 8: Company ethos: Human Capital

Increasing human development

All discourses about the funding of the arts which involved the development of soft skills, life chances and opportunities, were placed

under this sub-theme of *human development*. This subtheme explores growth and learning opportunities that companies used in their PR to discuss programs they funded.

C1, C3 and C6 all referred to *specific* forms of human development that arose from the arts projects that they funded. These words, phrases and statements were presented here to capture how the corporates understood their contribution to human capital.

C1 suggested that it invested into the arts because of its 'commitment to excellence, ambition, creativity and innovation.' It discussed a project where the participants of one dance program were 'able to encourage each other to be comfortable with who they are' and another that 'enabled people to be fully themselves at work', 'increase decision making' and 'have the confidence to host events.'

"It was great we were able to invite Lyra participants to attend a Scottish Ballet performance, tickets which were made available through a corporate sponsorship. We look forward to learning of the self-esteem, creative skills and aspirations blossom in this community."

Figure 65: An excerpt of C1's website, showing evidence of human development

Shown above is a statement made by C1's Head of Charity and Partnerships about the impact of one of its initiatives which 'increased the life chances of young people through building skills and offering the most vulnerable young people a forum to express themselves.' She also mentioned impacts on 'self -esteem, creative skills and aspirations blossom in this community.'

Human development was discussed in a different way by C3, as it said its arts' funding focused on projects which sought to invite young people to 'use their creativity', 'problem solve' and use 'teamwork to devise

solutions.’ It claimed one of its programs²⁴ builds attitudes such as ‘integration, self-efficacy, healthy lifestyles, and good citizenship.’

The programme builds healthy, trusting and supportive relationships as a platform to introduce topics such as conflict resolution, body awareness, respect and tolerance. Weekly sessions are held in areas identified as suffering youth disorder issues and are open to all young people aged between 10 and 21.

Figure 66: An excerpt of C3’s website, showing evidence of human development

Above, it shows the proclaimed benefits in terms of attitudes in the form of ‘conflict resolution, body awareness, respect and tolerance.’

As always C6 placed a great emphasis on preserving history and noted that ‘understanding history and present are important to human development.’ It spoke about ‘offering elementary and high school students, hands-on workshops to study the region’s past and present.’

Its support for the arts is based on its belief that ‘these experiences extend learning opportunities and foster values important to the company - innovation, diversity, growth and development.’ The human capital it hoped to build in the form of *human development* is outlined in the figure below.

The way that each of the 3 companies discussed human capital in terms of *human development* is shown comparatively below. Each spoke about specific attitudes, skills, and values that they aspired to build, and Figure 67, shows how their expressions differ. An analysis of this showed a strong link between the way they expressed human capital and their individual values and beliefs.

²⁴ <https://cashbackforcommunities.org/projects/shell-twilight-basketball/>

C1 **Attitudes** Excellence, comfort, self-esteem, ambition, fully-themselves, confidence

Skills Creativity, creative skills, decision-making, expression, inclusion

Values Ambition, aspiration, increasing life-chances (equality)

C3 **Attitudes** Self-efficacy, healthy lifestyle

Skills Creativity, problem-solving, solution-oriented, team-work, integration

Values Good citizenship

C6 **Attitudes** Growth

Skills Diversity, development, innovation

Values Understanding history and present

Figure 67: A summary of attitudes, skills, and values that C1,3 and 6 hoped to build

C1 spoke about consciously shaping the future through its investments, perhaps this can account for the level of specificity and detail that has gone into understanding the exact characteristics that it hoped to build in people. It also spoke highly about brand alignment and a few of its core values 'diversity, inclusion and excellence' were used to describe human capital.

On the other hand, C3's expressions were fewer but seemed to be more targeted and in line with its objective of creating interest in STEM subjects and encouraging career paths in science and engineering. Its language about self-efficacy, good citizenship and healthy lifestyles also aligns with its target to reduce crime and create safe communities.

C6's language was more similar to its discourses about profit margins as it expressed human development in terms of growth, development and innovation. It also linked understanding history to human development, which is backed up by its many investments into specifically preserving culture, history and the arts to 'remember our origins.'

Inspiring creativity and transformation

Lee et al. (2010) claimed that innovation is accepted as a fundamental factor in economic growth and that it is a joint product of human capital and creativity. *Inspiring creativity* in people and *transformation* lives was another common pattern in the discourses, and was predominant in those of C1, C4 and C5.

These discourses were explored to understand how the funders felt that inspiring creativity and transformation led to the creation of human capital. This assumes that these companies practiced strategic philanthropy and examined why these companies publicised building these specific values.

C1 described its approach as 'responsible investing' and was proud that its funding for the arts 'inspired audiences on stage and beyond.' This language implies that C1 sees benefit in inspiring people and that

investing in the arts, somehow equates to an investment into people, which can be seen as a form of human capital management (Bassi and McMurrer 2007.)

In introducing the *Culture Crew* programme to Scotland, Lyra is offering young people, aged 10 upwards, the chance to learn technical theatre, backstage operations, marketing, organising and hosting events. It includes decision making, in conjunction with the Lyra team, about the professional performances it presents. These behind-the-scenes roles introduce young people to different aspects which are critical to support a show in reaching the stage.

Front of house, marketing and publicity, hosting, curation of work and public will be among the broad range of skills young people learn from industry professionals, enabling them to have the confidence to host events. As well as a core group of 15 young participants aged between 12 and 18, the programme will connect with the wider community, who will be invited along as audience members and event attendees.

Figure 68: An excerpt of C1's website, showing evidence of inspiring creativity and transformation

The excerpt above shows a project that C1 was the main sponsor of, where it partnered with a local charity, Lyra. The project gave young people the 'chance to flourish in the creative arts industry' and taught a broad range of skills to young people such as 'front of house, marketing and publicity, hosting, curation of work.' Its discourses about encouraging a career in the arts through providing specific essential skills implies that C1 sees value in publicizing this.



Figure 69: An excerpt of a C1 sponsored event on the Scottish Ballet's website

The photo above was taken from C1's Sponsorship page. The project enabled children to work with dance practitioners to 'create their own performance.' The text used described the results as 'beautiful and effective' and of 'having a massive lasting impact on the class.' Lasting impact implies C1's intent to build generative capital.

C2 claimed that its funding 'transforms the lives of people in Aberdeen' and spoke about its donation to a North-east charity, which offered 'stimulating activities for people with disabilities, dementia, and other life challenging conditions.' Another project 'connects people through artistic and social activity and offers them an environment where they can feel safe, learn new things and flourish.' Although C2 hoped to use the arts to make them feel better, the language used appears to be less focused than C1, and the way it paired artistic and social activities, suggests that the arts may be perceived as simply something to do, a tool to achieve

objectives, but does not convince the audience on C2's belief that it contributes to the economy.



Figure 70: An excerpt of an article, highlighting C2's donation

The photo above shows an article excerpt from its website which shows that the headline of how much it donated along with the image of its managing director. Which unlike other companies who chose to use images of groups of people, togetherness, and enjoyment of the arts, was a bit serious and more business-like. This adds to the assumption that, for C2, the arts could be used as a form of cause-related marketing, which aim to promote a company's image.

C4's discourses about human capital were predominantly focused on *inspiring creativity and transformation*. Figure 71 shows, C4 was happy that its funding 'provided rooms, board and facilities for artists to find their muse and the opportunity to do some of their best work without outside distractions.'

As discussed previously in this section, the highly regarded Ucross Foundation in Wyoming hosts an artists-in-residence program open to all forms of artistic expression. The Foundation provides room, board and facilities for artists to find their muse - and the opportunity to do some of their best work without outside distractions.

Figure 71: An excerpt of C4’s report, highlighting its donation towards creativity and transformation

It also boasted about having an ‘active program to encourage our employees to enjoy the arts’ which implies that it sees a direct relationship between its employees’ interaction with and participation in the arts, that might be beneficial to the company. This seemingly conscious attempt to build human capital in its employees, using art as a tool was unique amongst the companies.

MAKING A DIFFERENCE

Over Apache’s 51-year history, we have remained committed to profitable growth and to stewardship of the Earth and the human spirit. Through a diverse portfolio of highly focused, high-impact projects that share the common goal of advancing human potential, Apache is proud to lend a hand and make a difference.

Figure 72: An excerpt of C4’s report, highlighting its donation towards creativity and transformation

Figure 72 shows the target of C4s investments as part of its role in the 'stewardship of the earth and the human spirit' and its focus on high-impact projects that share the common goal of advancing human potential.'

Another project evidenced this as it aimed to 'transform teachers' as it funded projects to allow them to engage in experiences that allow them to 'return motivated to teach and transfer their enthusiasm and commitment for lifetime learning to their pupils.'

C5's funding strategy was also focused mainly on *inspiring creativity* as it attempted to build a more inspired and creative society.' It referred to a 'transformative impact' of a competition it sponsors annually which 'helps artists to pursue their passion' and shared stories of artists on its webpage, describing being selected as 'a gamechanger for an artists' career' as seen below. Based on an analysis of its language and its goals, it seems fitting to say that C5 invested in this, to encourage artists to continue to produce work, which would be beneficial for them, inspire interest from the public and result in an overall better society.

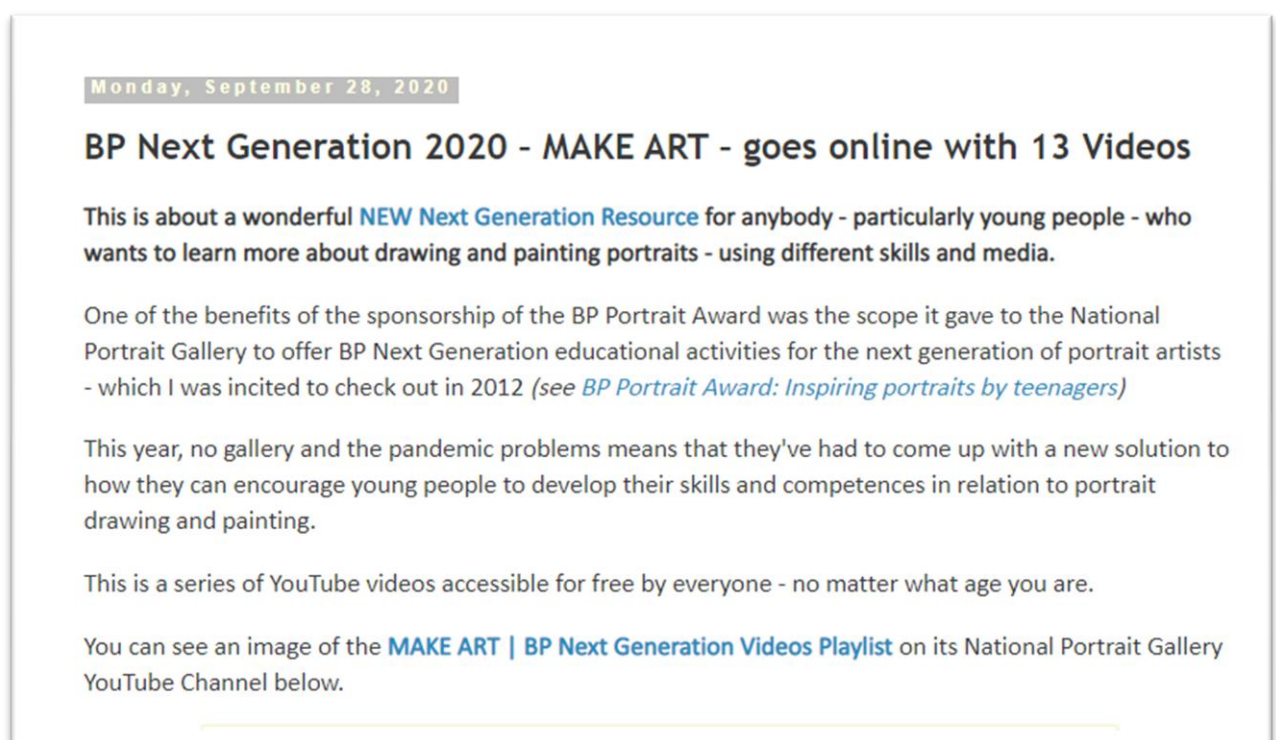


Figure 73: An excerpt of C5s website, highlighting its commitment towards creativity and transformation

Figure 73 shows one of its projects which highlight this and its choice to publicise these aspects of impacts of the arts implies that it set out to build a specific type of human capital.

It mentioned that another outcome of a project was that it allowed people to 'experience and engage with exhibitions of the highest quality.' When speaking about its support for a revitalised Art Gallery, it mentioned its intention 'to share inspiring art with our visitors.' C5 developed and focused funding towards projects that maximised the number of people around the world who could access the arts and be inspired and transformed by these experiences.

On several parts of its website, and as seen below, it encouraged visitors to learn new skills to help them get started on a journey into creating art. It mentioned giving the 'opportunity for young people to work alongside, famous practising artists, to be inspired and learn from their skills.'



Monday, September 28, 2020

BP Next Generation 2020 - MAKE ART - goes online with 13 Videos

This is about a wonderful [NEW Next Generation Resource](#) for anybody - particularly young people - who wants to learn more about drawing and painting portraits - using different skills and media.

One of the benefits of the sponsorship of the BP Portrait Award was the scope it gave to the National Portrait Gallery to offer BP Next Generation educational activities for the next generation of portrait artists - which I was incited to check out in 2012 (*see BP Portrait Award: Inspiring portraits by teenagers*)

This year, no gallery and the pandemic problems means that they've had to come up with a new solution to how they can encourage young people to develop their skills and competences in relation to portrait drawing and painting.

This is a series of YouTube videos accessible for free by everyone - no matter what age you are.

You can see an image of the [MAKE ART | BP Next Generation Videos Playlist](#) on its National Portrait Gallery YouTube Channel below.

Figure 74: An excerpt of C5s website, highlighting its commitment towards creativity and transformation

C5s discourses appear to be well tailored to send the same message of inspiring people and actions.

C1, C4 and C5 appeared to exercise strategic philanthropy by inspiring people to learn new skills, create art and be interested in the arts and careers in the arts, while C2 seemed to be less focused in its approach. However, C2 in its attempt to use the arts as a tool to bring people together and combat negative experiences, can still be seen as building human capital, in the form of building attitudes such as confidence and wellbeing, which are also important to the economy.

Enabling access to culture and the arts

Only C2 and C5 discussed the potential of their funding investments to build *human capital*, through *enabling access to culture and the arts*.

Figure 75 shows C2s intent to help 'expand the range of cultural activities available to the youngest citizens.' This statement implies that this increased availability of cultural activities can have some positive impact on this generation and is part of human development. C2's initiatives in the arts and culture, although primarily used to build connections, provided these opportunities to 'expand their horizons' and 'allowed them to reach their full potential.' An analysis of this language shows that expanding horizons, implies new experiences, learning and growth and this shows the result that C2 hopes to achieve. It aligns with the use of 'full potential' which according to Kaplan (2008) means allowing people to reach greater levels of success, gain fulfilment, choosing the right career paths and being able to demonstrate character and leadership. C2's language leads to the belief that access to the arts can somehow result in growth, success and indirectly, benefits to the economy, whether it be in the form of better performance or mental health.

It is supported by Nexen Petroleum which has invested £20,000 in its first year.

Nexen UK's managing director Ray Riddoch said: "We firmly believe that arts and culture are a vital part of the fabric of our communities and we are delighted to help expand the range of cultural activities available to the youngest citizens of Aberdeen."

Figure 75: An excerpt of C2s website, highlighting its interest in expanding the range of available cultural activities

In Figure 76, its Vice President referred to arts and culture as a 'vital part of the fabric of these communities'.

Mike Backus, Nexen's Vice President, Operations U.K said:

"Giving back to the community is deeply rooted in Nexen's values and arts and culture are a vital part of the fabric of these communities. Each of the ten festivals brings something unique to the year-round programme of events, not only adding to the vibrancy of the area, but offering a fantastic showcase for the creativity and talent of Aberdeen city and shire. We're delighted to be supporting Aberdeen Festivals this year."

Figure 76: An excerpt of C2s website showing the arts and human development

He suggested that this principle was the catalyst for sponsorship of many arts festivals which brought something 'unique' to the area and showcased the creativity and talent of the city. This again aligns with expanding horizons, growth, and development, but C1's desire to showcase the community's creativity, tells of how key creativity is in 'strengthening the communities.' Considering C1s goal of its Community Investment Program is strengthening communities, this implies that enabling access to the arts does this.

One of C5's main arts funding objectives was enabling access to the arts. Its language was focused on repetitive phrases and statements which appeared to 'ensure that many more people will have access to the best of the UK's culture well into the future.' Figure X shows an excerpt of its website about its partnership with the British Museum which boasts of enabling people to attend festivals, exhibitions and other displays, and how important it is for C5, for 'people to have the opportunity to engage with world cultures.'

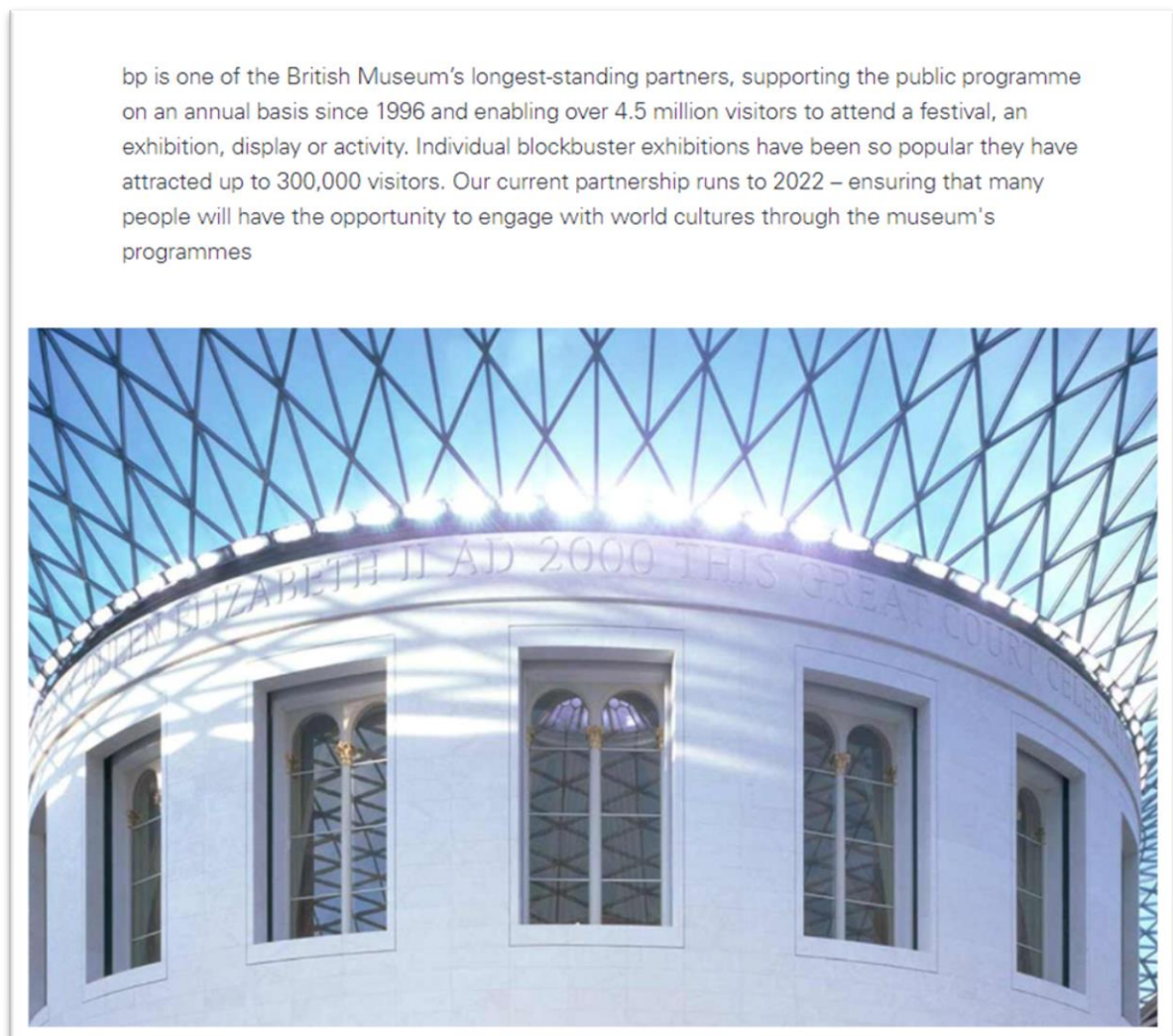


Figure 77: An excerpt of C5s website, highlighting its interest in expanding the range of available cultural activities

As previously discussed, C5 displayed its successes in terms of the number of visitors who attended the arts events, which further implies its mission to bring art and culture to the world. The reasons for doing this are expressed in the photo below which suggests it builds a 'sense of who we are and where we've come from.' The language 'more inspired' and 'creative society' suggest the creation of innovation and indirect impacts on wellbeing and the economy.

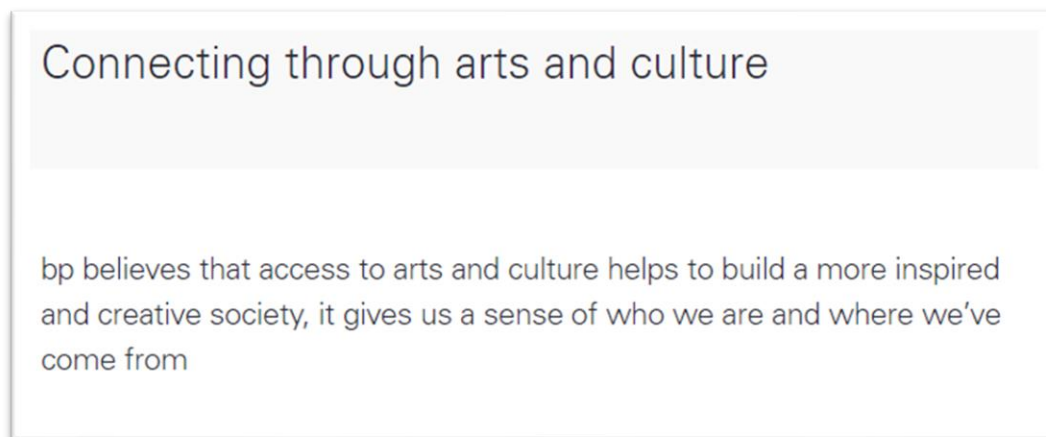


Figure 78: An excerpt of C5s website, explaining why access to the arts is important

It was also proud of its investments which 'allowed visitors to engage more deeply with the Museum's program and collection.'

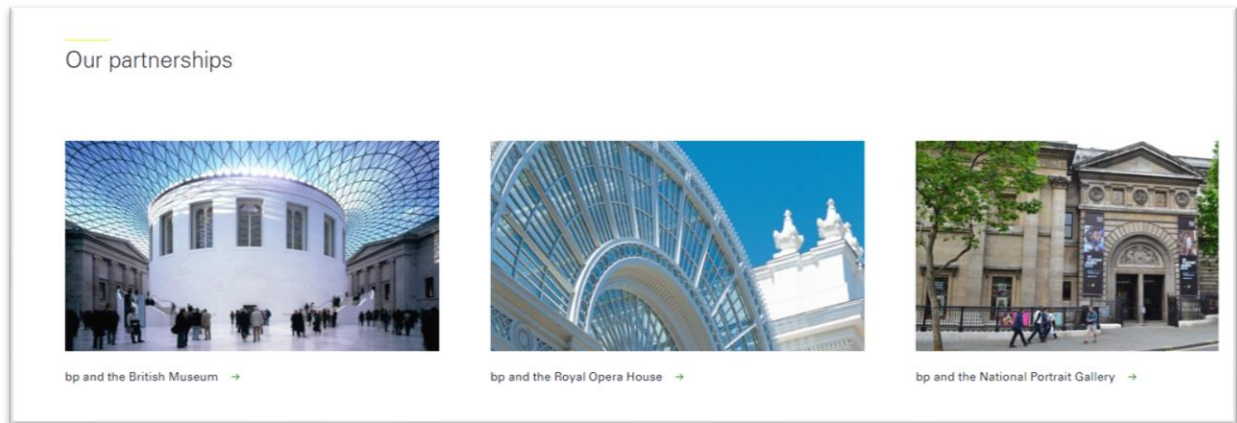


Figure 79: An excerpt of C5s website, showing some of its main partnerships in the arts and culture

Figure 78 shows some of its main partnerships in the arts and culture. Both companies felt that bringing art to people allowed them to experience new things and grow, which they associated with the positive attainment of skills, attitudes, and interests in capabilities, which would benefit society and the economy.

Advancement of the community

Hancock (2001) claims that a healthy community has high levels of human and social capital. C2 and C3's discourses around *human capital* were focused on advancing local communities.

C2 spoke about adding 'real value to the quality of life of the people living there' and contributing to projects that 'offer people an environment where they can feel safe, learn new things and flourish.' The use of the language 'value, learn and flourish' suggests that human advancement is a goal of C2.

This is linked to its funding priorities of 'supporting thriving and safe communities', as shown in Figure 80. This included focusing on individuals and families 'reach their full potential.' Again, the language here of 'thriving', 'safe' and 'full potential' implies human progress.

Another funding priority was said to be 'advancing the educational attainment of young people in our communities and that they focus on funding that supports capacity building, educational advancement and thriving communities.'


Supporting Thriving & Safe Communities

We focus on helping individuals and families in need access the resources and opportunities to help them reach their full potential. In addition, we support initiatives that contribute to advancing safety and emergency response in the communities where we operate.

Figure 80: An excerpt of C2s website, showing its commitment to building communities

Figure 81 shows C2's efforts to support street children in terms of helping to 'nurture, empower and give hope to youth.'

Lending a hand to Lagos



The image shows a group of children and adults holding up large letters that spell 'THANKS CNOOC'. To the right is a banner for 'We Nurture & We Reintegrate' with the text 'Help Save The Lives Of Street Children Support The Educational And Physico-social Development Of Street Children In Our Honor In Lagos, Nigeria' and 'CNOOC - Equal Opportunity for all Children'.

CNOOC International has been supporting Lagos' Street Child Care and Welfare Initiative for many years. The initiative, which provides support to disadvantaged youth on the streets, helps to nurture, empower and give hope to youth. The center provides safe shelter, food, medical care, training and support to children who would otherwise be forced to live on the streets.

Figure 81: An excerpt of C2s website about building communities

The organisation facilitates a centre which offers 'shelter, food, medical care, training, and support' to these children. By helping these children, C2 has indirectly impacted the local community for decades to come, affecting the socio-economic fabric, through allowing them to find meaningful employment, contribute their skills, and reducing the crime levels.

This is further evidenced when by C2's Chairman of its UK Donations Committee, spoke about its 'strategic donations in the communities' in Figure 82. He said that 'communities are at their best when they enrich and inspire, educate, and motivate and provide care to individuals and families who need it most.' Other discourses include C2's desire to 'strengthen our communities' and its 'efforts contribute to building a moderately prosperous society.'

Steve Regulski, chairman of the Nexen UK donations committee, said:
"Communities are at their best when they enrich and inspire, educate and motivate and provide care to individuals and families who need it most. Through Nexen's ReachOut programme, we help strengthen our communities through three ways – by giving, matching and helping.

"We are extremely proud to make strategic donations in the communities in which we operate.

Figure 82: An excerpt of C2s website, highlighting its interest in advancing communities

In all respects and in its discourse about community building, it noted its intent to 'improve local peoples' livelihoods by improving community infrastructure, enhancing environment and health and promoting employment.'

Similarly, C3's focus in the UK is towards 'social investment on supporting community development near our sites and offices, inspiring more people to study STEM subjects, and encouraging start-up businesses and young entrepreneurs.' All these efforts, fall in line with Hancock's definition of 'healthy communities' and can be seen to impact *human capital*.



TOMORROW'S ENGINEERS CODE

Figure 83: An excerpt of C3s website, highlighting its specific interest in the community

Figure 83 and 84, show the company's effort to highlight its role in the community and refers to its aim as 'to be a good neighbour and contribute to the wellbeing of local communities.' Since a major part of its efforts in advancement focus on encouraging interest in STEM subjects, this will be discussed as a separate sub-theme below. Several photos were available to highlight youth involved in programmes related to science and engineering, but none of them involved in the arts.

While C2's advancement in the community, focused on safety, assisting disadvantaged groups and access to resources and opportunities, C3 focused on impacting the community through science, education and providing career guidance. The photo above shows three young students, engrossed in engineering code, which C3 has introduced at a very young age.



GIRLS IN ENERGY

This year-long hands-on engineering course inspires young women, aged 14-16 years, to pursue a career in energy.

Figure 84: An excerpt of C3s website, highlighting its interest in the community


This is further evidenced in the photo above which highlights its commitment to women in the community and this advancement can be seen as empowerment of women. Underneath, the text describes this 'year-long hands-on engineering course inspires young women' to pursue a career in energy.

Since C3's focus on STEM, as a means of building human capital was so strong, this was discussed as a separate section below.

Encouraging interest in STEM subjects

C2 and C3 focused strongly on encouraging interest in STEM subjects as opposed to creativity or soft skills and was seen as a conscious effort to build human capital. Although this was not related to the arts, it was included since it showed the ways that these companies discussed human capital in terms of STEM, which allowed a comparison against the way they discussed it in terms of the arts.

Uxbridge College Receives £30,000 Science Boost from Nexen



Science, Technology, Engineering and Maths (STEM) subjects at Uxbridge College will receive a £30,000 boost thanks to Nexen Petroleum UK Limited.

Nexen, which is based in Vine Street, Uxbridge and is a wholly owned subsidiary of CNOOC Ltd (China National Offshore Oil Corporation Limited), is donating the sum over the next two years. The company has also joined the College's Employer Champion Scheme which supports students to gain work related skills and experience.

The money will be used for activities including running a Science & Engineering Club, supporting the College's annual Science & Engineering Week, developing a STEM ambassador programme, and awarding bursaries to young people studying STEM subjects. During this year's Science & Engineering Week, Nexen's sponsorship helped fund a visit from Sir Isaac Newton aka David Hall (pictured).

Figure 85: An excerpt of a recipient website, highlighting C2's investment in STEM subjects

C2 mentioned that it aimed to show students how useful STEM subjects can be and in the website excerpt above, the recipient of C2s funding details how much they received and what the money will be used for. The image used of a seemingly strict and serious teacher in a classroom allows the reader to understand that this donation will be used for books and education, as well as gives the idea of the importance of this funding.

By stating that it 'supports students to gain work related skills and experience' and explicitly stating the specific clubs and programmes that the students will benefit from, was C2's way of depicting human capital. C2 spoke about the arts in terms of being able to 'transform lives' through 'expanding access to cultural activities' and 'showcasing creativity' but

wasn't as sure about the impacts as it was when it spoke about STEM. The language used to talk about the arts was therefore seen to be more vague, loose and uncertain.

C3 claimed to want to inspire more people to study STEM²⁵, provide young women with information and inspiration to pursue a career in the energy industry and create opportunities for young people to be inspired by technical challenges. They also stated that it hoped to kickstart an interest which will eventually lead to a career in science and engineering.



Figure 86: An excerpt of C3s website, highlighting its focus on STEM subjects

The website clipping above shows exactly how the company encourages 'STEM education and enterprise' and lists programmes and challenges that C3 formulated to do just this. All three photos show young women with happy and interested faces studying, partnering in science and finding careers in the energy sector.

The one below shows this same focus but targeted on 'Girls in Energy' as well as 'Young Engineers and Science Clubs.' Its efforts and initiatives

²⁵ <https://www.shell.co.uk/sustainability/society/supporting-stem/stem-in-schools/girls-in-energy.html#iframe=L3dlYmFwcHMvU1RFTS1pbmZvZ3JhcGhpYy9naXJscy1pbi1lbnVvZ3kuaHRtbA>

dedicated to this specific cause is expansive and clearly a main focus for C3.



Connecting STEM Teachers



Girls in Energy



Figure 87: An excerpt of C3s website, highlighting its focus on STEM subjects

Again, the importance of studying STEM could be seen by looking at C3's language and images, since it was clear how involvement of youth and young women in STEM could impact their study and career choices and

ultimately, their lives. When looking at C3's language about the arts, it didn't mention 'inspiring creativity and transformation' or 'enabling access to the arts.' It focused on preserving great works of art, support for local theatre and about encouraging students to experience the arts, but without providing any explanation about how this might benefit them.

Theme 5: Social Capital

All companies mentioned *social capital* in their discourses about the impacts of their funding. The ways that various companies referred to social capital were classified as subthemes. The specific language used to refer to social capital included *building networks and partnerships, encouraging togetherness, promoting volunteerism, strengthening communities, and attracting more visitors*, and are shown in the table below. A more detailed description of this table can be found in Appendix F.

Although some companies did not specifically articulate the arts' impact on building social capital, they referred to social capital as important and being a by-product of many other initiatives such as sports, STEM and volunteerism. However, the photos used by the same companies to represent art initiatives, did show groups of people together, sharing, learning, and enjoying. The fact that these same companies were not able to clearly state that their arts funding, achieved this same outcome, was noteworthy, since it implies that this was not considered, measured, or used to represent the arts' successes.

Those that did consider it and used it were discussed in this section.

Sub-theme	C1	C2	C3	C4	C5	C6
Building networks and partnerships						
Encouraging togetherness						
Promoting volunteerism						
Strengthening communities						
Attracting more visitors						

Table 9: Company ethos: Social Capital

Building networks and partnerships

The most obvious form of developing *social capital* is in the form of building networks and partnerships and most companies referred to it in this way. Chou (2006 p.889) suggests that building networks ‘assists in the accumulation of human capital and affects financial development through its effects on collective trust and social norms and by facilitating networking between firms.’ In effect, these benefits on the economy also benefit the corporations through providing a more productive context to work within.

This subtheme was echoed by C1’s Managing Director, who noted the company’s belief in ‘creating meaningful connections with our communities.’ It demonstrated success in the form of ‘connecting people.’ As seen in Figure 88, ‘building connection’ is the overall focus of its social and environmental programs and its two focus areas are ‘connecting people’ and ‘connecting planet.’

Underneath both sub-headings, it describes this as ‘bringing people together’ and ‘building community cohesion.’

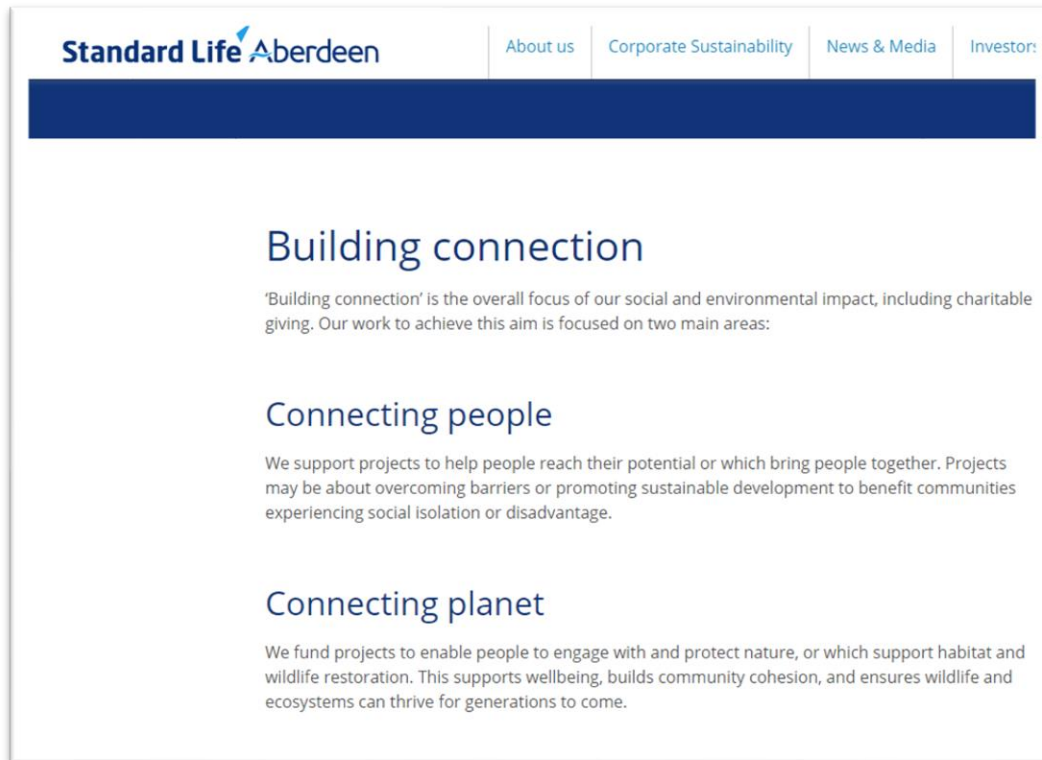


Figure 88: An excerpt of C2s discussing its intent to build connections

C1's conscious attempt to 'build connections' and to place this at the forefront of all donations. This also aligns with its intent to make a difference for society, shape the next generation and inspire people. Since people were the heart of all their donations and building connections amongst these people, was publicised as C1s priority.

C2's discourse was dotted with the word 'connections' as this seemed to be a very important objective of the company. As seen in Figure 89, its investments are aimed at making a 'real difference in communities' and 'creating connections between people.'

It claims that these connections between people help them 'feel included and part of society'.

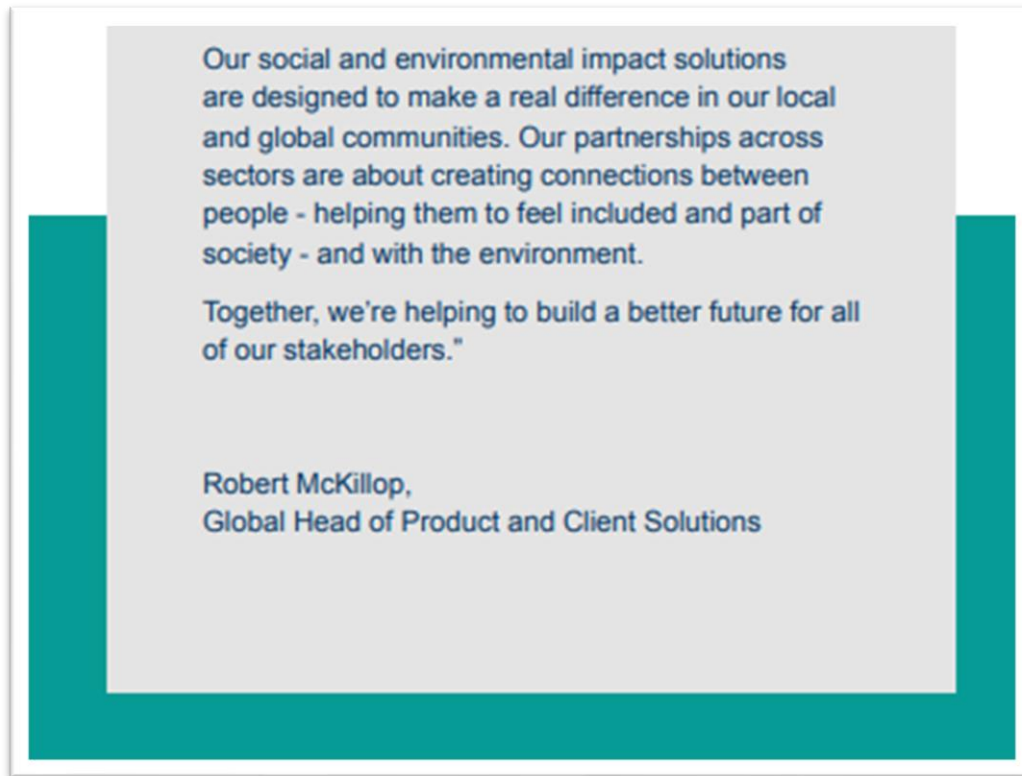


Figure 89: An excerpt of C2s discussing its intent to build connections

Like C1, C2 also hoped to create connections amongst people and hoped that this sense of connectivity and inclusion would ultimately lead to greater wellbeing of communities.

When C3 discussed networks and partnerships, it was usually in the context of building networks with the purpose of sharing information, building skills, and creating learning opportunities²⁶. It described various programmes such as a youth-focused program where, clubs 'assemble at a regional showcase event' to 'share their projects with other schools and the judges.' This assembling and sharing implies the potential for the development of *social capital*, but unlike C2, it was not spoken about as

²⁶ <https://www.shell.co.uk/sustainability/society/encouraging-enterprise.html#vanity-aHR0cHM6Ly93d3cuc2hlbGwuY28udWsvc3VzdGFpbmFiaWxpdHkvc29jaWV0eS9lbnNvdXJhZ2luZy1lbnRlcnByaXNlL3NoZWxsLXNwcm1uZ2JvYXJkLmh0bWw>

'connections' but more in what people were able to achieve when they connected.

Figure 90, shows photos of some of these programmes which all feature groups of people, benefiting from mentorship, shared connections, and growth, through connecting. This functional value of connection people can be seen in the focused and smiling faces below.

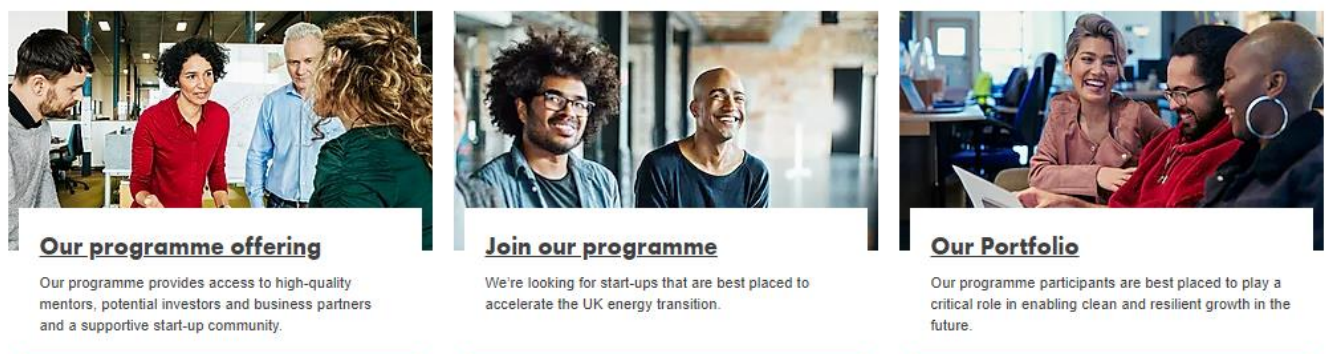


Figure 90: An excerpt of C3s website highlighting its interest in social capital

Like C2, C4's language about social capital was focused on 'making meaningful connections between our employees and community partners', as seen in Figure 91. It created several incentives for employees to engage more deeply with the community and therefore build their own networks in the community. Many of its initiatives in the arts focused on the building of networks amongst artists 'to share information' and 'work together to create.' Whether or not C4s publicity was a form of art washing, it believed that these programs built social capital.

In 2018, we fine-tuned our approach to community giving to become more strategic, with a primary focus on fostering meaningful connections between Apache's employees and our community partners.

Figure 91: An excerpt of C4s website highlighting its discourse on social capital

C4, when discussing networks, usually referred to 'partnerships' between itself and the community as shown in Figure 92.

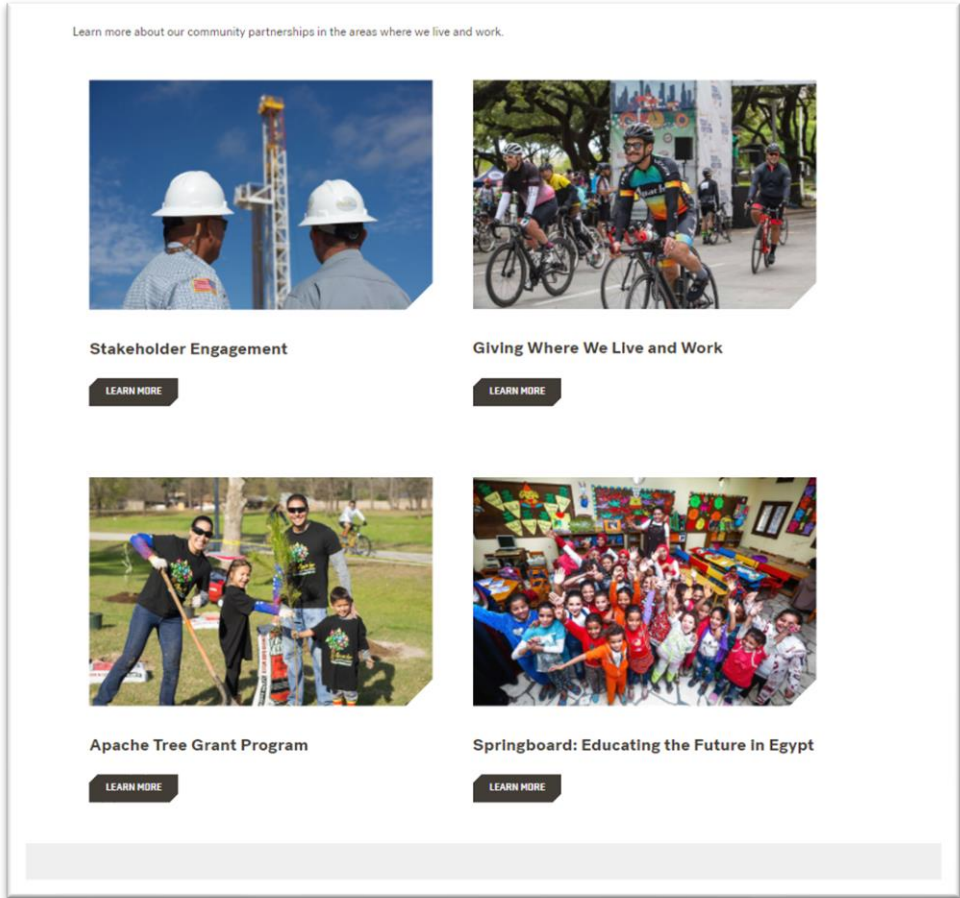


Figure 92: An excerpt of C4s website highlighting its social capital

The inclusion of the words 'strong community partnerships and employee engagement' in its mission statement is evident of the role it hopes to play and rather how it hopes to be viewed by the public.



Our Vision
To give where we live and work.

Our Mission
To contribute thoughtfully and beneficially to communities where we live and work by positively influencing the areas of the arts, education, the environment, health, military appreciation, employee giving and neighborhood resources through our charitable programs, strong community partnerships and employee engagement.

Figure 93: An excerpt of C4 and social capital

With its tagline (below) as 'connecting through arts and culture', it appears that C5 hopes to use arts and culture as a tool for building connections.

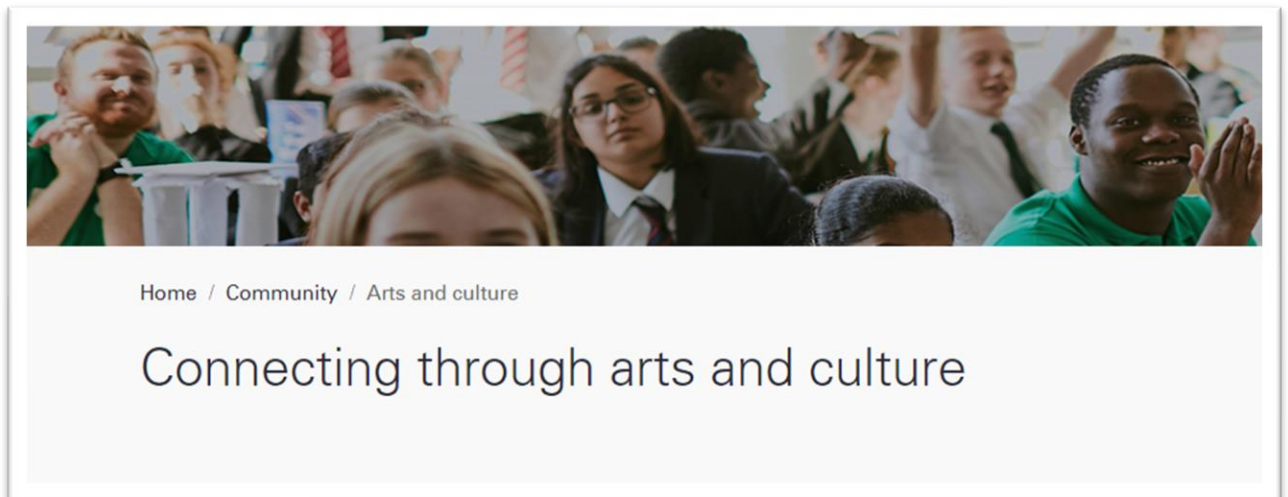


Figure 94: An excerpt of C5s website showing its arts and culture tagline

C5's ideas about social capital also included building partnerships amongst artists. As illustrated below, it noted how its programs 'encouraged young artists by opening up opportunities to meet and gain insights from past award artists.' This indicates a conscious effort to build social capital.

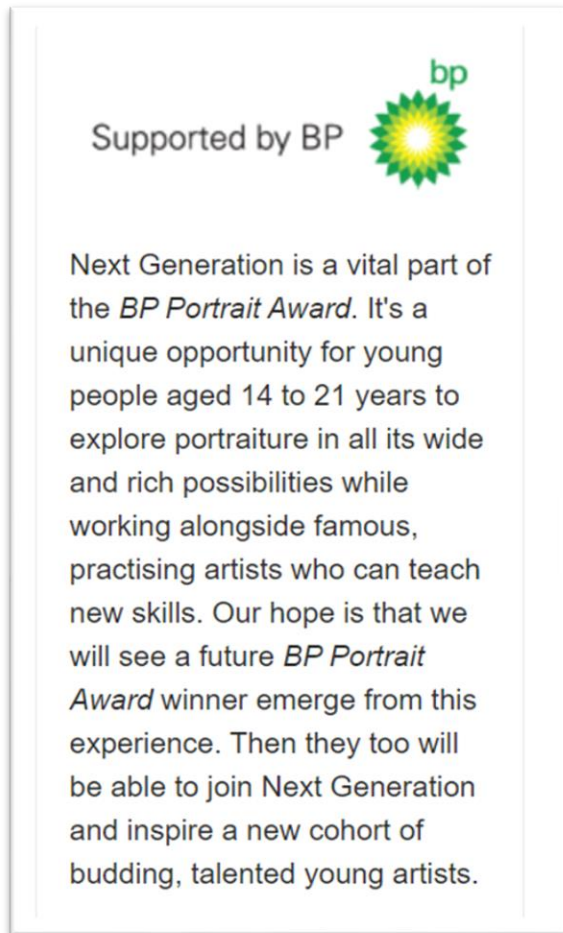


Figure 95: An excerpt of C5s website highlighting its discourse on social capital

It encouraged young artists to 'make and share their own artwork' and as shown in Figure 95, 'connect with other young people interested in portraiture.'

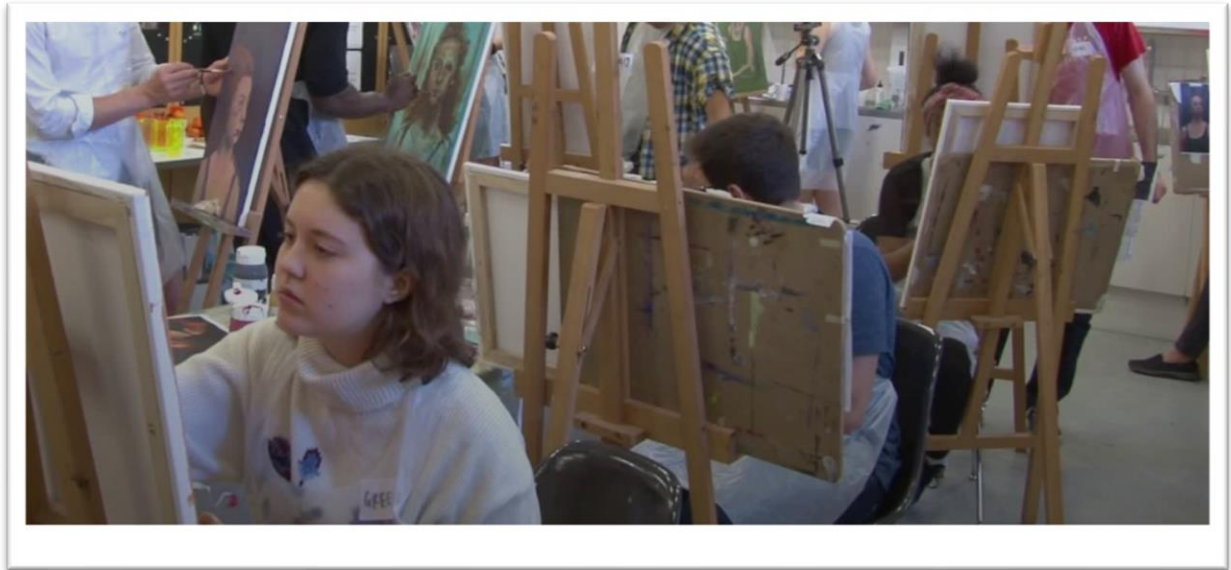


Figure 96: An excerpt of C5s website highlighting its discourse on social capital

Many of its events were aimed to maximise the number of people who attended to experience the arts and indirectly build connections and partnerships. It sought to promote the connection of people through arts and culture as it hoped that this similar interest in or experiences of the arts and culture would form a base of connection for people.

It did this as it encouraged visitors of its website and welcomed people on its online platform to 'share their creative talent.' As shown below, it claims that its programmes 'enable experiences that bring about a healthier, smarter, more cohesive, and happier society.'

bp's arts programme aims to provide access to excellence in the arts to audiences and communities across the UK and beyond, enabling experiences that bring about a healthier, smarter, **more cohesive** and happier society, making a difference to people's lives. Our long-term commitments ensure that new performances, special events, exhibitions, awards, grants, lectures, and access to works of art can continue to reach an ever-growing audience, bringing art into the public domain in ways that wouldn't otherwise be possible without bp's investment.

Figure 97: An excerpt of C5s website highlighting its discourse on social capital

Alaika (1995) states that all economic activity requires a high degree of social cooperation, and this is the basis for the prioritization of 'building connections' amongst all companies. Evans and Syrett (2010 p.56) add that that these networks and partnerships also provide competitive advantage through 'trust, shared norms and values, face-to-face contact, and innovation and learning' which provide the vital frameworks for economic action.'

Encouraging togetherness

Dinda (2011 p.2) claimed that 'the feeling of togetherness' should be strengthened by governments as this 'interaction enables people to build trust, confidence, cooperation and to commit themselves to each other, thereby knitting the social fabric.'

All companies expressed wanting to encourage togetherness. Although not all of these refer to contributions by the arts, the language used was thought to be important as it represents the companies' ways of referring to social capital.

In Figure 98, C1 shared its belief about 'teams that work together, succeed together' which transcended to its investments. It noted in its reports on other projects how the 'programme will connect with the wider community' and that 'our projects place a strong focus on education and partnerships.' The word together, phrase about the wider community and focus on partnerships, strongly suggest that togetherness is an impact that C1 hopes to achieve.

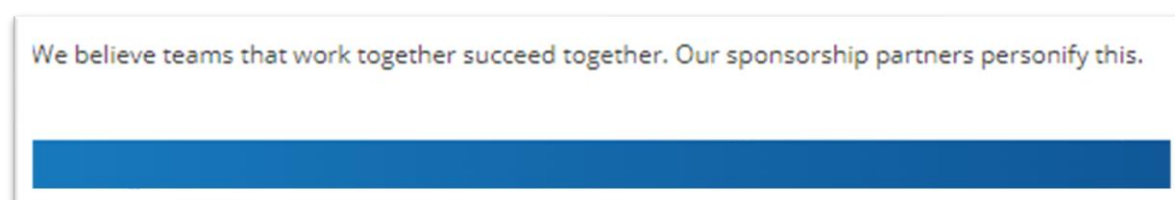


Figure 98: An excerpt of C1s website highlighting togetherness

One of C2's cultural beliefs is 'win together' as shown in the excerpt below, also, one of its goals is 'involving more people.'

Ray Riddoch, Nexen's managing director UK & Sr. VP Europe, said: "Giving back to the communities where we live and work is deeply rooted in Nexen's values and we are very excited about our partnership with Celebrate Aberdeen. Our investment in the event reflects the importance Nexen places on supporting the third sector and the excellent work they do.

"Celebrate Aberdeen is a fantastic example of collaboration between charities, the local community and business and embodies Nexen's cultural belief of 'win together.' We are looking forward to a fantastic weekend and to the most successful Celebrate Aberdeen to date."

Figure 99: An excerpt of C2s belief of 'win together'

As part of its webpage which highlighted its involvement in the community, C3 stated hoped to 'encourage young people to use teamwork' and noted several projects where it invested funding to have 'clubs assemble at a showcase event' and encourage 'over 100 young people to attend to share projects with other schools and the judges.'

C4 encouraged togetherness of employees and their networks as shown below. Many elements of its investments contained discourses about encouraging 'our employees and their families and friends to attend its productions' and was proud to report that 'more than 1000 employees and their families and friends attended several performances.'

We provide similar opportunities through Family Night at the Houston Museum of Natural Science, during which employees and their families enjoy exclusive access to museum halls and exhibits; and the

Figure 100: An excerpt of C4s initiatives to get people together

Quite uniquely, it outlined in its Sustainability Report its 'active program to encourage our employees to enjoy the arts.' It boasts about a few events where 'families and friends attended several performances of major theatre productions' and others where 'employees and their families enjoy exclusive access to museum halls and exhibits.' C4's strategic and focused investments clarify this hidden objective of employee attraction and benefits to the company.

On the other hand, C5 described one of its arts initiatives as a 'perfect opportunity to bring friends and family, together to enjoy a picnic and share an excellent evening'. Figure 101 shows that its activities were all focused on groups of people, enjoying the arts together.

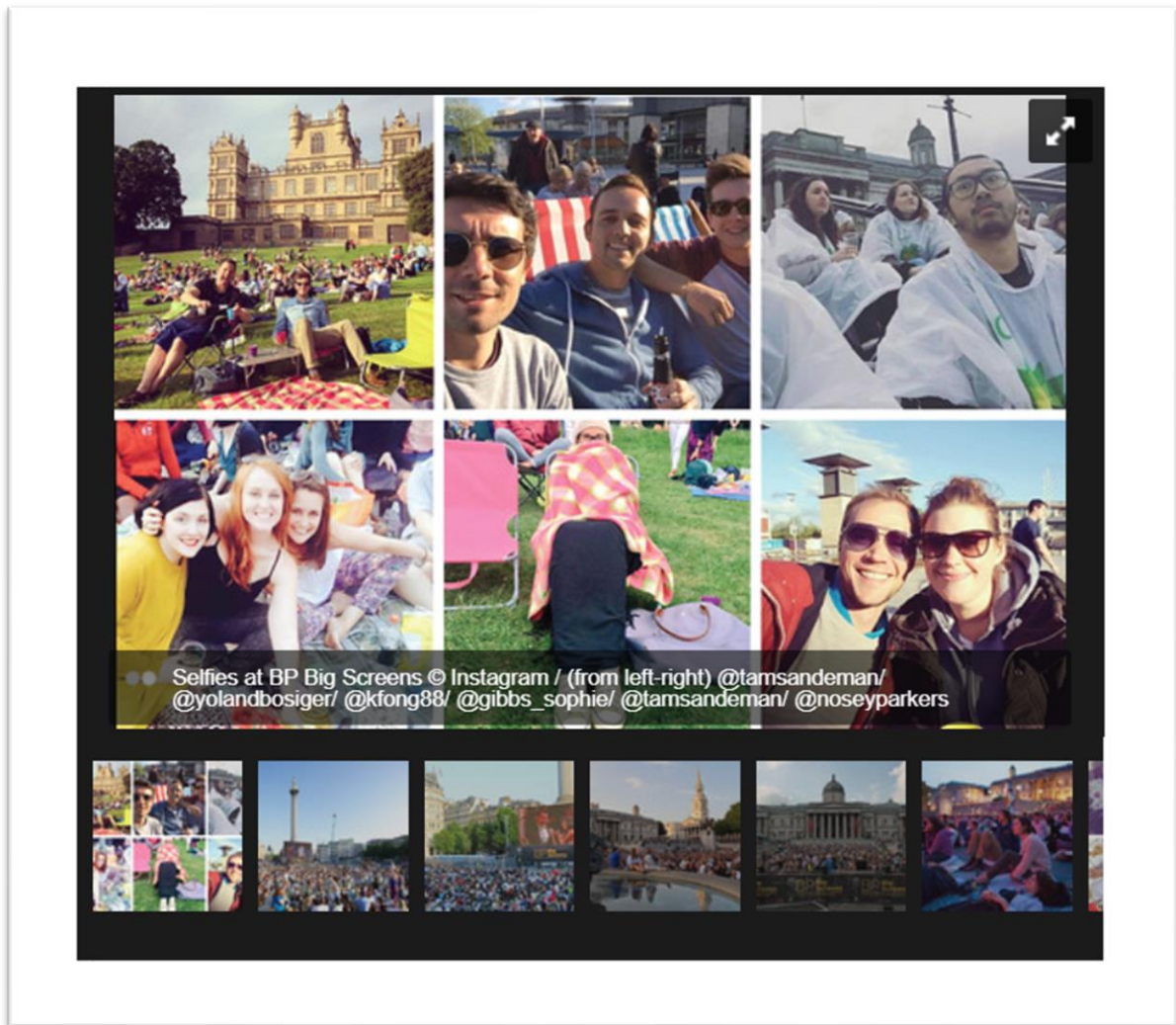


Figure 101: An excerpt of C5s website of people getting together

The togetherness that C5 described was also amongst artists, where they could encourage each-other, be inspired, and share lessons and stories and was focused on social capital as a means of gaining and sharing information. Again, this ties in with its overall PR of investing to build a specific type of society.

C6 invested in the form of 'open door activities for the community' which insinuates promoting togetherness through allowing people the option to attend freely.

None of the companies referred to togetherness as a means of building social capital, and although many of them showcased photos of groups of people, coming together to experience or practice arts, it was not specifically mentioned as a success.

Prusak and Don Cohen (2001) discussed how 'togetherness activities' result in increased productivity, stronger relationships and more effective societies. Again, this proves that these activities of generating social capital is beneficial to economies and in particular, the companies themselves.

Promoting volunteerism

A positive relationship exists between investments into CSR and employer attractiveness and customer preferences (Caliguiri et al. 2013). As such, it was not a surprise that some companies like C1, C2 and C4 promoted employee volunteerism which directly builds social capital for the individuals and the firm.

This type of social capital, which focuses on connections between the employees of the companies and the community, is an important type to note, because it 'improves the company's perception within the community, benefits the community and allows the company to become an attractive employer to those interested in social concerns' (Caliguiri et al. 2013 p.827).

On its webpage about 'Charitable giving', C1 showcased how it invested in promoting volunteerism. Figure 102 shows how it actively helped its employees support local communities by offering 'three paid days of volunteering leave' to encourage employees to contribute to their local communities.

It supported donations and fundraisers that are important to their employees by matching their donations.

Helping our people to support their communities

We provide three paid days' volunteering leave for our people every year to contribute to their local communities. Many choose to use their time for company organised volunteering, or as charity trustees, mentors or for supporting local community groups.

We also support our colleagues to fundraise and donate to charities close to their heart through payroll giving schemes and with company matching of donations.

Figure 102: An excerpt of C1s website highlighting its discourse on employee volunteerism

Under its funding priority for *capacity building of communities*, C2 mentioned that it supported employee volunteerism in the community through team building events, volunteer rewards and volunteer days.

Employee Initiatives

Through our ReachOut program, we support the organizations and initiatives that our important to our employees. We match employee donations to charitable and non-profit organization. We also support employee volunteerism in the community through team-building volunteer events, Volunteer Rewards and Sports Grants and Volunteer Days.

Figure 103: An excerpt of C2s website highlighting its discourse on employee engagement and volunteerism

It speaks about its 'Employee Initiatives' in Figure 103, which was developed to support interests and causes that 'mattered to its employees'. The text lists the incentives put forward by C2 such as team-

building volunteer events, volunteer rewards and volunteer days, to motivate this behaviour and build social capital in this way.

This aspect of building social capital is a win-win as the company benefits along with the community. Perhaps if the goal was solely affording this opportunity to employees, there would be more statistics and information about the specific work and achievements of these programs instead of simply listing it as a company benefit.

For instance, in its Sustainability Report below, it highlighted one of its goals as getting employees more involved and build more connections. It said that it hoped for 'an increase in employee engagement and volunteerism and greater involvement in charitable activities across our workforce.'

WORKFORCE

Employee Engagement

Engaging employees in our corporate mission and values is critical to enhancing safety, boosting morale, improving job satisfaction and elevating performance.

At Apache, we continue to build employee engagement through meaningful work, growth opportunities, leadership development, community outreach and a fair, inclusive work environment.

The foundation of our employee engagement strategy is establishing trust in our mission and leadership through frequent, transparent and honest communication, such as:

We also engage employees with opportunities for community outreach through TEAM (Together Everyone Achieves More) Apache. TEAM Apache's mission is to provide meaningful volunteer opportunities that instill a sense of pride, ownership and accomplishment for employees. The TEAM Apache Council, an employee group representing various positions and departments, helps coordinate volunteer opportunities and organize annual drives and events for all

internal communications, working remotely and annual benefits.

EMPLOYEE NETWORKING

Networking, professional development and camaraderie are just some of the many benefits of our three employee resource groups: the newly formed Apache Black Professionals Network (ABPN), the Apache Young Professionals' Network (AYPN) and the Apache Women's Network (AWN).

Figure 104: An excerpt of C4s website highlighting its discourse on employee engagement and volunteerism

Figure 104 shows C4s TEAM initiative (Together Everyone Achieves More) which promotes opportunities for its employees to develop ties in the community, which it refers to as 'volunteer opportunities that instil a sense of pride, ownership and accomplishment.'

Strengthening communities

Many companies spoke about building social capital in terms of strengthening communities, which involved addressing issues that may be debilitating to the development of social capital, and consciously investing in activities which made the community stronger. Some of these initiatives involved the promotion of safety, affordable housing, education, access to food and basic amenities, child-care and the reduction of poverty. Several arts' initiatives were seen to be intertwined with these objectives and seemed to be popular investment choices for corporate funders.

According to Weissbourd (2006), strong communities benefit the economy by providing nurture agglomeration economies which offer benefits of shared pools of labour, inputs and business services, innovation and efficient transportation.

A snippet of C1s website is shown in Figure 106 which invites the application for funding to specifically 'build connection' and noted that it should be done in a local community. It stated its preference for funding projects that 'give people the opportunity to engage and be involved.' Since building connection was C1s investment aim, the fact that other eligibility criteria included meeting UN sustainability goals implies that building connections resulted in stronger communities.

How to apply for funding

Are you a charity that would like to request funding? Please read our funding criteria first:


- Donations are granted to registered charities only, not crowdfunding initiatives or individuals
- Requests must be aligned with our focus on 'Building connection'
- The project must support at least one of the [UN Sustainable Development Goals \(SDGs\)](#) 
- Grants from £5,000 to £25,000 (or local currency equivalent) will be awarded – should you wish to discuss a larger grant or a multi-year opportunity, please contact sla.foundation@aberdeenstandard.com
- Donations should fully fund a project which has specific, meaningful and measurable objectives. We do not contribute towards projects that include capital build costs
- The activity, and beneficiaries of any donation, should be located in a community local to one of our offices
- Our preference is that funding should be spent within six months of being granted but exceptions are made for multi-year funding
- The activity cannot promote religious or political views or discriminate against protected characteristics such as gender or sexual orientation
- We prefer to fund projects that give our people the opportunity to engage and be involved with

Figure 106: An excerpt of C1s website showing its support for communities

When C1 discussed the successes of some arts projects that it supported, it mentioned how the 'programme uses dance to tackle challenging subjects' and noted that it was 'addressed bullying.' This suggests that C1 hoped to address issues that were identified by local governments in an attempt to make the community stronger.

C2 strengthened communities through 'providing funding that supports capacity building, educational advancement and thriving communities.' Its language about communities was standardised as it noted 'our international investment programme helps strengthen our communities'

and 'we help strengthen our communities through three ways, by giving, matching, and helping.'



Figure 106: A photograph showing C2 giving a cheque to a local community

Figure 106 shows one of many cheques given to local communities as C2 fulfils its commitment to 'partnering with community members' and building 'long-term trust.' It suggests that 'taking the time to understand the issues important to our neighbouring communities is the first step in social responsibility.'

The photo (Figure 107) of an employee talking to a seemingly impoverished man and his son shows C2s PR strategy to appear to 'partner with community members', 'build long-term trust' and suggests that C2 wants to appear to create a friendly and possibly altruistic relationship with locals.

Social Responsibility

Earning our social license to operate



At CNOOC International, how we work is as important as the results we deliver. We're committed to partnering with community members and other stakeholders in the areas where we operate. We build long-term trust by sharing information, consulting with stakeholders about business decisions and working collaboratively to understand their needs and expectations.

Figure 107: A photograph showing C2 as it works with communities

Figure 108 shows C4s offerings in terms of 'Neighbourhood Resources'. As seen, the projects such as 'Break the Cycle', 'Meals on Wheels' and other orphanages and food banks, are important contributions that strengthen the community.



NEIGHBORHOOD RESOURCES

Apache believes it is important to support the communities where we operate.

- Apache Employee Relief Fund
- Break the Cycle
- Houston Aphasia Recovery Center
- Huize Tytyl care facility (Suriname)
- Meals on Wheels
- Municipal and county law enforcement
- Mytylschool (Suriname)
- Orphanages (Egypt)
- Star of Hope
- Sticris women's shelter (Suriname)
- Volunteer fire departments
- West Texas Food Bank

Figure 108: An excerpt of C4 and social capital

C5's discourse about social capital as it pertains to *strengthening communities* was targeted at 'enhancing wellbeing and 'building community capacity.' The company hoped to build capacity in areas such as 'leadership and business skills' and hoped to bring about a 'more cohesive society.' Unlike the others that offered welfare funding and programs, C5 wanted to strengthen 'the skills and abilities of people and community groups' and sees this as 'part of making Bp a trusted part of the local community.' This hidden agenda of appearing to strengthen communities to build trust and cement relationships with the community can be seen here.



Figure 109: An excerpt of C5s website about social capital

C6 hoped to 'foster values important to the company' and listed 'innovation, diversity, growth and development' as some of these. This was C6's only mention of strengthening the community in this particular way, which can also be seen as building human capital and indirectly, social capital.

Attracting more visitors

C5 was the only company to refer to social capital in terms of 'attracting more visitors' to performances. It said that its 'support enables our partners to widen access to their productions' and 'enabled 4.5 million visitors to attend a festival, an exhibition...'

Our support enables our partners to widen access to their productions.



Figure 110: An excerpt of C5s website about widening access

As mentioned previously, a major success for C5 and how they evaluate their projects is by the number of people who attended. For every project, performance, or event, it carefully listed the number of people who 'watched' or 'attended', which implies that increasing the number of people who experience the arts, and in turn the size of the crowd is very important to it. This conscious desire to increase access and people experiencing its exhibitions and shows, denotes that C5 wanted a more connected society.

Conclusion

Findings

Aim & Rationale

The arts have been labelled as 'non-essential' by many governments all over the world and demonstrating its economic value, was found to be key to disproving this discourse, to ensure that funds are directed to this sector. This thesis has found new ways of valuing the arts based on what they can do, according to corporate funders.

This study is based on Goodwin's (2003) claim that demonstrating unquestionable tangible benefits on capital and local economies, is necessary to justify funding. It considered Van der Veen's (2018) stance that a more comprehensive justification was necessary to convince a sceptical audience, since according to Caust (2017), two strong opinions exist, agreeing and disagreeing with arts funding. Ebrahim and Rangan's (2014) further call for an economic demonstration of impacts of the arts and Badham's (2010) recommendation about demonstrating exactly how the arts relate to our lives, how much and how well, were taken into account. Burgan's (2009) advice on recognising both intrinsic and instrumental values of the arts, was also considered.

Corporate funders, provide funding to the heavily reliant arts sector and so are considered to be a powerful group within this arena. As such, their discourses were examined to understand how they perceive the arts' contribution to the economy. The basis of this was Tannen et al.'s (2015) theory that examining the discourses of powerful groups that control the context of public discourses can give insight into answering research questions. Specifically, how these corporate funders spoke about the arts contribution to local economies in terms of human and social capital was explored.

Corporates' strategic philanthropy

Porter and Kramer (2002) noted that the more a social improvement relates to a company's business, the more it leads to economic benefits. An exploration of theme 1 (Benefits, value, and purpose) and theme 2 (Perceived impacts and benefits of investments) allowed an understanding of how these social improvements²⁷, were linked to the company's business²⁸.

Because these very corporates use public investments as a CSR tool, their publications about these investments were done to record their good will and often for their own benefit. Their discourses about these investments are even more powerful in this context since they highlight not only the impacts on local economies in terms of people and society but also their impacts on wider economies in terms of making the corporates themselves more productive and successful.

Based on this, it was found that the arts were strategically used to gain public recognition, revamp business images, boost employee morale, indirectly improve the local economy, increase the company's competitiveness, build networks, trust, connections, skills, abilities, and other factors that encourage productivity and drive the economy.

Statements by all companies who aimed to 'give where we live and work' or 'contribute to local communities' highlight investments into local improvements, which, affect the local workforce positively. Those who wanted to 'build a happier society' or 'create safe and thriving communities' hoped that people in the local areas would be educated, safe, healthy, happy and motivated, which strengthens the effectiveness

²⁷ improvement of community infrastructure, people and community centred, preservation of history and culture, shaping the next generation, inspiring others, building connections and enabling access to the arts

²⁸ focus of the organisation, interests of external stakeholders and employees, alignment of values and proximity to the workplace

of administrative institutions and other local organisations on which they rely and the quality of local supply chains.

Since the funders themselves link their funding to their ideas about social improvements and values, the funded, produced art and art projects are the arts that meets corporate standards and perspectives. In essence the corporate discourses create the art they wish to fund and tells the organisations requiring funding, which topics to focus on to be successful. This suggests that they not only have the power to decide who gets funding, but also the power to create art based on their ideals. As such, organisations in need of funding must first understand the ideals, values, and beliefs of the funders they wish to approach, to ensure that these are aligned with their own purposes and goals.

These funders therefore indirectly determine which values are important in society by determining which they fund.

Human and Social Capital

As previously discussed, human capital assumes that humans possess skills and abilities that can be improved, which can be seen as a source of competitive advantage to individuals, organisations and societies (Becker 1964). The skills and abilities that they possess or their productive efficiency, directly relates to their ability to contribute to the overall wellbeing of the society (Dakhli and Clercq 2004) and this aligns with the findings of Pret et al. (2016) which claim that both human and social capital can be converted or transformed into other types of capital.

Social capital assumes that members of networks have access to beneficial resources (Bourdieu 1986). Building connections and partnerships allows for norms, values, and trust to be developed amongst people, which allow them to work better together, thereby benefiting the economy and allowing transformation into other forms of capital. A deeper understanding into the specific benefits to the economy and how

these are transformed into other forms of capital was documented in this research.

Some of these benefits included the companies' claims that they invested in the arts to impact social improvement, promotion of enjoyment of the arts, helping people and communities, preserving history and culture, shaping the next generation, inspiring people, building connections, gaining public recognition, attracting employees, and enabling access to the arts.

An exploration of themes 3,4 and 5 (Discussions about funding of the arts, Human capital, and social capital) allowed for an understanding of exactly how these companies felt that the arts contributed to human²⁹ and social³⁰ capital.

Porter and Kramer (2002) suggest that the promotion of enjoyment can be seen to improve employee morale or company image and that the impacts on people and communities indirectly benefit the economy by creating better business conditions. Moreno et al. (2005) noted how preserving history and culture provide small enterprises and communities with new economic activities, and Kaufman (2011) discussed how inspiring people and shaping young minds, increases wellbeing and productivity.

Although there was significant evidence that the companies set out to contribute to human and social capital in communities, it was also clear that many of the companies invested to gain public recognition. This signifies that not all investments contributed to local economies, and some were made to invest in themselves. Brammer and Millington (2006) claims that public recognition gained from these types of sponsorships

²⁹ Increasing human development, inspiring creativity and transformation, enabling access to the arts, advancement of the community

³⁰ Building networks and partnerships, encouraging togetherness, promoting volunteerism, strengthening communities, attracting more visitors

plays a key role in establishing and developing relationships with stakeholders, which could be business partners or employees.

Also, the fact that all organisations partnered with leading arts' organisations, validated Porter and Kramer's (2002) claim that selecting a more effective grantee will lead to more social impact.

The companies used 5 different sub-themes to discuss human capital. *Human development* was discussed in terms of excellence, ambition, creativity, innovation, transformation, improvement, human potential, self-esteem, decision-making, aspiration, problem-solving, solution-oriented, integration, self-efficacy, healthy lifestyles, good citizenship, inspiration, reversing cultural trends, passion, enjoyment, diversity and growth and development.

The companies that discussed human capital in terms of *inspiring creativity and transformation* is similar to Lee et al.'s (2010) findings that these produce innovation and economic growth. Those who believed that *enabling access to the arts* contributed to the economy thought it allowed people to 'expand their horizons' and 'allowed them to reach their full potential', which Kaplan (2008) found to result in growth, development and better performance of individuals. Companies who invested in the arts to *advance the community*, according to Hancock (2001) resulted in a healthy community which allows people to learn, grow and flourish, directly affecting the local economy. This establishes that investments into the arts, directly affects the local economies in positive ways.

Five sub-themes were also found in the data about social capital. All companies mentioned the arts' contribution to building networks and partnerships, between employees, community partners and members of the community. The benefits of sharing ideas and information, learning from each other and working together were documented by Hancock (2001) as transformative to other types of capital. Dinda (2014) suggests that togetherness leads to the creation of social capital and indirectly,

other forms of capital. Companies that invested in the arts to encourage togetherness believed that getting people together resulted in learning, shared ideas, encouragement, and inspiration.

Those that used the arts to promote volunteerism focused on the social capital of the firm and their employees, which according to Caligiuri and Jiang (2013 p.826) is a win-win situation, since it maximises the benefits to multiple stakeholders. They suggested that companies that consciously invested to 'strengthen communities' benefit the economy through 'increasing their competitiveness, improve their reputation, attract, and retain better employees and enhance goodwill to increase a firm's financial performance.' The way that companies talk about the arts strongly suggest that they agree with Porter and Kramer's (2002) claim that these types of networks and partnerships benefit the economy through improved supply chains and better administrative business processes.

The abovementioned examples reveal that although the imagery and discourses appeared to show the uncertainty in representing the arts' contribution, the companies were able to express how the arts contribute to the economy. This will be discussed further since the expressions seemed to be hidden away in lengthy Annual and Sustainability Reports, instead of highlighted on the companies' arts pages, which validates their insecurity with representation of success of the arts.

Uncertainty about representing the arts

All companies expressed that the arts contribute to human and social capital, but this was not clearly articulated, and it seemed that most were unsure about how to represent these types of benefits of the arts.

This research found that throughout the discourses, observed in the imagery used to depict the arts and when compared to other discourses about STEM and sports, the arts were represented in an uncertain and challenging form. The reasons explaining why they are represented in this

way is unclear, but there is some insecurity or discomfort when representing the success of the arts, which could perhaps be the root of why the arts is still considered as 'non-essential'. This uncertainty could also be because many of them used the arts as a tool for strategic philanthropy and so were unsure about how to represent them since they themselves lacked understanding of how to value them.

Discussions about human and social capital were also hidden in reports, lengthy media releases and website text. This uncertainty of how to present this information, also appeared when analysing the imagery used to represent the arts. The combination of language and imagery gave the impression that the arts were less straightforward than the other sectors that were funded and perhaps difficult to present and discuss. This finding was also noted by Kabanda (2014), who recognised difficulty in documenting and measuring cultural activities. Again, this uncertainty or inability to accurately represent the impacts or successes of the arts, as clearly as is done for sports and STEM, has led to this sector being deemed not as important as the others.

Way forward

This thesis highlights that all corporates demonstrated the arts' contribution to building human capital in terms of skills, abilities, and attitudes and to increasing social capital, in terms of making connections, networks and partnerships. They did this through what they expressed the impacts as, and also in terms of how these investments were seen to benefit their own business productivity and success.

It also shows that although most funders currently represent success in terms of number of persons attending³¹ that that there is room for a

³¹ https://www.bp.com/en_gb/united-kingdom/home/community/connecting-through-arts-and-culture/bp-and-the-royal-opera-house/bp-and-the-royal-opera-house-partnership-30-year-anniversary.html

different type of discourse to value the arts, which was proposed by Caust (2003) and Markusen (2013).

Campbell (2006) claimed that performance measurement is critical for funders to access the impacts of investments and determine which projects are worthy. The findings of this thesis showed that a more careful and conscious analysis and presentation of the arts' contribution to the economy is necessary for the impacts of investments into arts to be determined.

It suggests that this be done by firstly explicitly including human and social capital as evaluation criteria, understanding the exact language that needs to be used to assess these values, and understanding how these should be measured, evaluated, and represented, as opposed to quantified. The exact language used to demonstrate this contribution was noted in Chapter 4 and can be used to include aspects of human and social capital. This can also be done to recognise the intrinsic values offered such as preserving cultural traditions, allowing for expression and the building of skills and relationships.

Figure 111 shows the Arts Council England's representation of how outcomes in the arts should be measured³². It shows that although human and social capital are not specifically mentioned in outcome measurement, each outcome is described (see Figure 112) which include aspects of human and social capital.

³² <https://www.artscouncil.org.uk/measuring-outcomes/generic-learning-outcomes#section-2>

A diagrammatic view

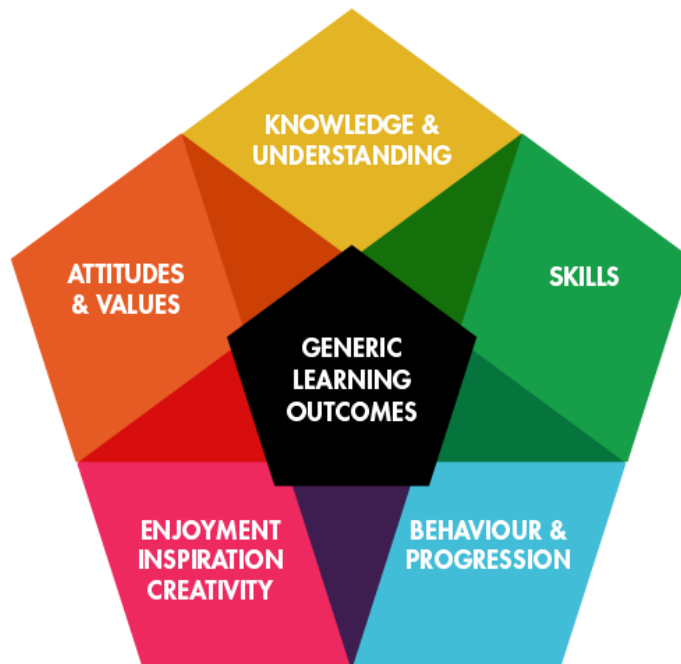


Figure 111: Arts Council England's guidance on measuring outcomes in arts projects

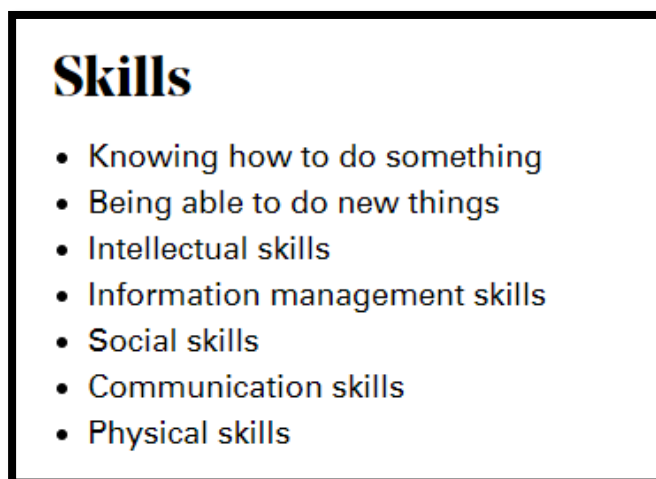


Figure 112: Arts Council England's breakdown of one outcome 'Skills' when measuring outcomes

Similarly, this study has been able to group together different ways that the arts outcomes can be valued or represented, as shown below.

Human capital

Attitudes excellence, comfort, self-esteem, ambition, 'be fully themselves', confidence, healthy lifestyle, self-efficacy, growth, enjoyment, people cantered, inspired, transformed

Skills creativity, decision-making, expression, inclusion, problem-solving, solution-oriented, team-work, integration, diversity, development, innovation, human development

Values ambition, aspiration, increasing life chances, good citizenship, appreciating history

Figure 113: This thesis' guidance on words and categories that can be used to value the arts in terms of human capital

Social capital

Building networks and partnerships creating connections, connecting people, building community cohesion, creating partnerships, helping people feel included, sharing information, growth through connection, benefits from connection, meeting and gaining insight, encouraging cohesiveness

Encouraging togetherness winning together, bringing families and friends closer, building bonds through shared experiences

Promoting volunteerism charitable giving, supporting local communities, engaging with employees, instilling pride, ownership and accomplishment

Strengthening communities addressing social issues, building trust, enhancing wellbeing, building community capacity, fostering important values

Figure 114: This thesis' guidance on words and categories that can be used to value the arts in terms of social capital

By being able to value the arts in these ways, the arts will be able to present a sincere and honest demonstration that in addition to being 'good in themselves', have a positive effect on the economy. This new way of representing the successes of the arts should also consider research on the impacts of the arts done by Williams (1995), Rolph (2001), Guetzkow (2002), Belfiore (2002), White (2005), Kistner (2007), Ungar (2011), Loumeau-May (2012) and other researchers, and convert their findings about impacts into measures of human and social capital, using the definitions used by this study.

Human capital³³ can be represented in terms of excellence, ambition, creativity, innovation, transformation, improvement, human potential, self-efficacy, healthy lifestyles, good citizenship, inspiration, reversing cultural trends, passion, enjoyment, diversity, growth, and development.

Social capital³⁴ can be represented as building connections, collaboration, inclusion, togetherness, social development, partnerships, networks, sharing of information and ideas, engagement, and cohesiveness.

Impact

By picking apart how the arts impact economies in terms of human and social capital and by creating an awareness of how it does this, policy makers and funders can have a more accurate idea of the value of the arts and a better idea about how to measure their returns on investments.

If this approach is used, corporates will also find representing the outcomes of arts funding less challenging and will be more certain about

³³ The combination of individual knowledge, skills, experience, expertise and capabilities that enable people to act in new ways that are relevant to economic activity

³⁴ the sum of resources such as networks, norms and trust that accrue to an individual or group by virtue of possessing a network and that enable people to act together, more effectively and cooperate to pursue common goals and shared objectives

how to describe them and how to represent their outcomes. This understanding of the potential of the arts to contribute to generative capital will allow them to generate more meaningful CSR statements and to justify their funding, as well as hopefully validate their reasons for investing into this most valuable treasure.

No longer will art be something that is challenging or approached with uncertainty, but they will be able to have confidence in its outcomes and

This will allow them to understand the impacts to raise the level of these projects from a mere CSR tool, to one that is appreciated for its impact on generative capital and the overall economy.

Research Limitations

As discussed in detail in Chapter 3, this study was undertaken during the Covid-19 pandemic during government restrictions and planned qualitative interviews were replaced with document analysis.

Although this could have been a limitation of this research, it was thought by Salminen et al. (1997) that this type of analysis allows for the gathering of the collective knowledge of organisations as opposed to the perspectives of individuals. However, it was thought that since both data collection methods were not utilised, that this was a limitation of the study.

For this study, 6 corporate funders discourses were analysed, and saturation level was reached. It was felt that including more funders would have allowed further development of the types of language used to describe human and social capital and add more about the contribution of the arts to the economy.

Since this a relatively new area, there were few previous research studies on this topic, and this resulted in limited theoretical foundations on which to build this study around.

Personal bias was another limitation, since the themes were identified through coding, which is open to this type of bias.

Gaps Identified

This study has exposed an understanding of how the arts contribute to the economy, and in the process, has identified gaps and ways to address these using future research.

Some of these include repeating this study, using qualitative interviews, to determine if what is being said by individual representatives of the organisations, align with what has been revealed using document analysis.

Other work that would be useful would include research to determine how the various skills, values, attitudes that were recognised as human capital, and the connections and networks that were considered as social capital, can be measured during and after a project has ended.

Additional research could also be done to develop a valuation process that is accepted by the funders and the art sector which allows for a clearer representation of impacts through human and social capital, using the language presented in this study.

Another interesting research would be to understand how the rejection of fossil fuel sponsorship has impacted corporate funders, in terms of what they share and how involved they are in the arts. This would be done to understand if the fewer representations about the arts made by some companies were due to this or not.

References

- Ahonen, G., 2000. Generative and commercially exploitable intangible assets. *Classification of intangibles*, (712), pp.206-213.
- Advantage, C., 2020. Corporate Social Responsibility. *CSR and Socially Responsible Investing Strategies in Transitioning and Emerging Economies*, 65.
- Amaratunga, D., Baldry, D., Sarshar, M. and Newton, R., 2002. Quantitative and qualitative research in the built environment: application of "mixed" research approach. *Work study*, 51(1), pp.17-31.
- Angermuller, J., Maingueneau, D. and Wodak, R. eds., 2014. *The discourse studies reader: Main currents in theory and analysis*. John Benjamins Publishing Company.
- Amaratunga, D., Baldry, D., Sarshar, M. and Newton, R., 2002. Quantitative and qualitative research in the built environment: application of "mixed" research approach. *Work study*.
- Arribas-Ayllon, M. and Walkerdine, V., 2008. Foucauldian discourse analysis. *The Sage handbook of qualitative research in psychology*, pp.91-108.
- eds., 2000. *Qualitative researching with text, image and sound: A practical handbook for social research*. Sage.
- Badham, M., 2010. The Menace of Measurement: A discussion about arts indicators. *Saskatchewan Arts Alliance, University of Melbourne*.

- Baklien, B., 2000. Culture is healthy. *International Journal of Cultural Policy*, 7(2), pp.235-257.
- Baron, A., 2011. Measuring human capital. *Strategic HR Review*.
- Beauchemin, C. and González-Ferrer, A., 2011. Sampling international migrants with origin-based snowballing method: New evidence on biases and limitations. *Demographic Research*, 25, pp.103-134.
- Brammer, S. and Millington, A., 2006. Firm size, organizational visibility and corporate philanthropy: An empirical analysis. *Business Ethics: A European Review*, 15(1), pp.6-18.
- Bennett, D., Barrett, A. and Helmich, E., 2019. How to... analyse qualitative data in different ways. *The clinical teacher*, 16(1), pp.7-12.
- Becker, G.S., 2002. Human capital. *The concise encyclopedia of economics*.
- Becker, G.S., 2002. The age of human capital.
- Bhattacharjee, A., 2012. Social science research: Principles, methods, and practices.
- Bourdieu, P., 1986. The forms of capital.
- Bowen, G.A., 2009. Document analysis as a qualitative research method. *Qualitative research journal*, 9(2), p.27.
- Bricki, N. and Green, J., 2007. A guide to using qualitative research methodology.
- Bryman, A., Becker, S. and Sempik, J., 2008. Quality criteria for quantitative, qualitative and mixed methods research: A view from social policy. *International journal of social research methodology*, 11(4), pp.261-276.
- Buckley, J.W., Buckley, M.H. and Chiang, H.F., 1976. *Research methodology and business decisions*.
- Burgan, B., 2009. Arts, culture and the economy: A review of the practice as to how the arts and the economy are understood to interact. *Asia Pacific Journal of Arts and Cultural Management*, 6(2).
- Cairns, J., 1995. The costs of prevention.
- Calcagnini, G., Giombini, G. and Perugini, F., 2019. Bank foundations,

Caligiuri, P., Mencia, A. and Jiang, K., 2013. Win-win-win: The influence of company-sponsored volunteerism programs on employees, NGOs, and business units. *Personnel Psychology*, 66(4), pp.825-860.

social capital and the growth of Italian provinces. *Regional Studies*, 53(2), pp.231-244.

Campbell, J.L., 2007. Why would corporations behave in socially responsible ways? An institutional theory of corporate social responsibility. *Academy of management Review*, 32(3), pp.946-967.

Canuto, O. and Cavallari, M., 2012. Natural Capital and the Resource curse.

Castillo-Montoya, M., 2016. Preparing for Interview Research: The Interview Protocol Refinement Framework. *Qualitative Report*, 21(5).

Caust, J., 2003. Putting the "art" back into arts policy making: how arts policy has been "captured" by the economists and the marketers. *The international journal of cultural policy*, 9(1), pp.51-63.

Caust, J., 2019. The continuing saga around arts funding and the cultural wars in Australia. *International Journal of Cultural Policy*, 25(6), pp.765-779.

Cherry, M.A. and Sneirson, J.F., 2010. Beyond profit: Rethinking corporate social responsibility and greenwashing after the BP oil disaster. *Tul. L. Rev.*, 85, p.983.

Chin, M.K., Hambrick, D.C. and Treviño, L.K., 2013. Political ideologies of CEOs: The influence of executives' values on corporate social responsibility. *Administrative Science Quarterly*, 58(2), pp.197-232.

Chou, Y.K., 2006. Three simple models of social capital and economic growth. *The Journal of Socio-Economics*, 35(5), pp.889-912.

Coleman, S., 2007. The role of human and financial capital in the profitability and growth of women-owned small firms. *Journal of Small Business Management*, 45(3), pp.303-319.

Cook, A.S., 2001. The dynamics of ethical decision making in bereavement research.

Cook, V. and Wei, L. eds., 2009. *Contemporary Applied Linguistics Volume 1: Volume One Language Teaching and Learning*. Bloomsbury Publishing.

Corbin, J. and Strauss, A., 2008. Strategies for qualitative data analysis. *Basics of Qualitative Research. Techniques and procedures for developing grounded theory*, 3.

Crabtree, B.F. and DiCicco-Bloom, B., 2006. The qualitative research interview. *Medical education*, 40(4), pp.314-318.

De Clercq, D. and Dakhli, M., 2003. *Human capital, social capital, and innovation: a multi-country study*. Gent: Vlerick Leuven Gent Management School.

Dees, J.G. and Anderson, B.B., 2003. For-profit social ventures. *International Journal of Entrepreneurship Education*, 2(1), pp.1-26.

Delmas, M.A. and Burbano, V.C., 2011. The drivers of greenwashing. *California management review*, 54(1), pp.64-87.

Dinda, S., 2014. Inclusive growth through creation of human and social capital. *International Journal of Social Economics*.

Dirks, S., Gurdgiev, C. and Keeling, M., 2010. Smarter cities for smarter growth: How cities can optimize their systems for the talent-based economy. *IBM Institute for Business Value*.

Eleonora Belfiore (2002) Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK, *International Journal of Cultural Policy*, 8:1, 91-106

Ebrahim, A. and Rangan, V.K., 2014. What impact? A framework for measuring the scale and scope of social performance. *California Management Review*, 56(3), pp.118-141.

England, S., 2016. Towards an active nation. *London: Sport England*, pp.1-46.

Evans, M. and Syrett, S., 2007. Generating social capital? The social economy and local economic development. *European urban and regional studies*, 14(1), pp.55-74.

Faggian, A., Modrego, F. and McCann, P., 2019. Human capital and regional development. In *Handbook of regional growth and development theories*. Edward Elgar Publishing.

Fairclough, N., 1992. Discourse and text: Linguistic and intertextual analysis within discourse analysis. *Discourse & society*, 3(2), pp.193-217.

Fereday, J. and Muir-Cochrane, E., 2006. Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development. *International journal of qualitative methods*, 5(1), pp.80-92.

Field, P.A. and Morse, J.M., 1985. The application of qualitative approaches. *Qualitative approaches: an overview*. Rockville, MD: Aspen Publishers.

Finnish Institute of Occupational Health, 1998. From Protection to Promotion. Occupational Health and Safety in Small-scale Enterprises. People and Work.

Fukuyama, F., 1995. Social capital and the global economy. *Foreign Aff.*, 74, p.89.

Garrard C, 2020, 'Museums' rejection of fossil fuel sponsorship is more than just symbolic. Here's why it can have real-world impact', Artnet, 28 February.

Gee, J.P., 2014. *An introduction to discourse analysis: Theory and method*. Routledge.

Gee, J.P. and Green, J.L., 1998. Chapter 4: Discourse analysis, learning, and social practice: A methodological study. *Review of research in education*, 23(1), pp.119-169.

Gibson, W. and Brown, A., 2009. *Working with qualitative data*. Sage.

Glaser, B.G.A.L., 1978. Strauss (1967): The Discovery of Grounded Theory: Strategies for Qualitative Research. *London: Wiedenfeld and Nicholson*, 81, p.86.

Gollier, 2019. Valuation of natural capital under uncertain substitutability. *Journal of Environmental Economics and Management*, 94, pp.54-66.

Goldin, C.D., 2016. Human capital.

Guetzkow, J., 2002. How the arts impact communities. *Centre for Arts and Cultural Policy Studies*, pp.7-8.

Hammersley, M., 2005, July. Assessing quality in qualitative research. In *ESRC TLRP seminar series: Quality in educational research* (pp. 103-113).

Hammersley, M., 2012. *What is qualitative research?*. A&C Black.

Hampshire, K.R. and Matthijsse, M., 2010. Can arts projects improve young people's wellbeing? A social capital approach. *Social science & medicine*, 71(4), pp.708-716.

Hancock, T., 2001. People, partnerships and human progress: building community capital. *Health promotion international*, 16(3), pp.275-280.

Han, C., 2015. How to do critical discourse analysis: A multimodal introduction.

Hatch, J.A., 2002. *Doing qualitative research in education settings*. Suny Press.

Healy, M. and Perry, C., 2000. Comprehensive criteria to judge validity and reliability of qualitative research within the realism paradigm. *Qualitative market research: An international journal*.

Hodges, B.D., Kuper, A. and Reeves, S., 2008. Discourse analysis. *Bmj*, 337, p.a879.

Hook, D., 2007. Discourse, knowledge, materiality, history: Foucault and discourse analysis. In *Foucault, psychology and the analytics of power* (pp. 100-137). Palgrave Macmillan, London.

Hughes, P. and Luksetich, W., 2004. Nonprofit arts organizations: Do funding sources influence spending patterns?. *Nonprofit and Voluntary Sector Quarterly*, 33(2), pp.203-220.

Iyer, S., Kitson, M. and Toh, B., 2005. Social capital, economic growth and regional development. *Regional studies*, 39(8), pp.1015-1040.

Jamshed, S., 2014. Qualitative research method-interviewing and observation. *Journal of basic and clinical pharmacy*, 5(4), p.87.

Johnson, L., 2006. Valuing the arts: Theorising and realising cultural capital in an Australian city. *Geographical Research*, 44(3), pp.296-309.

Jones J, 2017, 'Is it time for the arts to start saying no to oil money?', *The Guardian*, 8 September.

Jones, H., 2009. *The 'gold standard' is not a silver bullet for evaluation*. London, England: Overseas Development Institute.

- Kabanda, P., 2016. Work as Art: Links between Creative Work and Human Development. *Kabanda, Patrick*.
- Kaufman, S.B., 2011. Why inspiration matters. *Harvard Business Review*.
- Keegan, J. and Ward, K., 2003. In-depth interviews. *Qualitative research practice: A guide for social science students and researchers*, 6(1), pp.138-169.
- Kistner, J., 2007. HIV/AIDS, trauma and "landscapes of suffering.". *Unpublished address given on World Trauma Day. Centre for the Study of Violence and Reconciliation in Johannesburg, South Africa*.
- Lee, S.Y., Florida, R. and Gates, G., 2010. Innovation, human capital, and creativity. *International Review of Public Administration*, 14(3), pp.13-24.
- Legard, R., Keegan, J. and Ward, K., 2003. In-depth interviews. *Qualitative research practice: A guide for social science students and researchers*, 6(1), pp.138-169.
- Leech, N.L. and Onwuegbuzie, A.J., 2007. An array of qualitative data analysis tools: A call for data analysis triangulation. *School psychology quarterly*, 22(4), p.557.
- Lepak, D.P. and Snell, S.A., 1999. The human resource architecture: Toward a theory of human capital allocation and development. *Academy of management review*, 24(1), pp.31-48.
- LOUMEAU-MAY, L.V., 2012. Report 7 The challenge of art therapy assessment in bereavement work with children and teens. In *Assessment in Art Therapy* (pp. 146-151). Routledge.
- Luthans, F., Luthans, K.W. and Luthans, B.C., 2004. Positive psychological capital: Beyond human and social capital.
- Markusen, A., 2013. Fuzzy concepts, proxy data: why indicators would not track creative placemaking success. *International Journal of Urban Sciences*, 17(3), pp.291-303.
- Marshall, M.N., 1996. Sampling for qualitative research. *Family practice*, 13(6), pp.522-526.
- Marshall, A., 2009. *Principles of economics: unabridged eighth edition*. Cosimo, Inc.

Marshall A, 2019, 'Why British artists say oil money shouldn't fund the arts: Its furthering of the climate crisis is unacceptable', *Independent*, 9 July.

Marginson, S., 2019. Limitations of human capital theory. *Studies in Higher Education*, 44(2), pp.287-301.

Matsutani, L., Rampasso, I.S., Serafim, M.P., Quelhas, O.L., Leal Filho, W. and Anholon, R., 2022. Critical analysis of corporate social responsibility projects developed by Brazilian companies: Providing new insights for debates. *Cleaner Engineering and Technology*, p.100412.

Maxwell, J.A., 2019. Distinguishing between quantitative and qualitative research: A response to Morgan. *Journal of Mixed Methods Research*, 13(2), pp.132-137.

Merriam, S.B., 1998. *Qualitative Research and Case Study Applications in Education. Revised and Expanded from "Case Study Research in Education."*. Jossey-Bass Publishers, 350 Sansome St, San Francisco, CA 94104.

Miles, M.B. and Huberman, A.M., 1994. *Qualitative data analysis: An expanded sourcebook*. sage.

Miller, F.A. and Alvarado, K., 2005. Incorporating documents into qualitative nursing research. *Journal of nursing scholarship*, 37(4), pp.348-353.

Moravcikova, K., Stefanikova, L. and Rypakova, M., 2015. CSR reporting as an important tool of CSR communication. *Procedia Economics and finance*, 26, pp.332-338.

Morsing, M., Schultz, M. and Nielsen, K.U., 2008. The 'Catch 22' of communicating CSR: Findings from a Danish study. *Journal of marketing communications*, 14(2), pp.97-111.

Moss, H., Donnellan, C. and O'Neill, D., 2012. A review of qualitative methodologies used to explore patient perceptions of arts and healthcare. *Medical Humanities*, 38(2), pp.106-109.

Neva Goodwin (2003) Five kinds of Capital: Useful Concepts for Sustainable Development, Working Paper No. 03-07Putnam, R.D., 1995. Tuning in, tuning out: The strange disappearance of social capital in America. *PS: Political science & politics*, 28(4), pp.664-683.

Noor, K.B.M., 2008. Case study: A strategic research methodology. *American journal of applied sciences*, 5(11), pp.1602-1604.

Oakley, A., 1998. Gender, methodology and people's ways of knowing: Some problems with feminism and the paradigm debate in social science. *Sociology*, 32(4), pp.707-731.

Patton, M.Q., 2002. *Qualitative research and evaluation methods*. Thousand Oaks. Cal.: Sage Publications.

Parker, I., 1997. Discourse analysis and psychoanalysis. *British Journal of Social Psychology*, 36(4), pp.479-495.

Pearce II, J.A. and Doh, J.P., 2005. The high impact of collaborative social initiatives. *MIT Sloan Management Review*, 46(3), p.30.

Plummer, P. and Sheppard, E., 2001. Must emancipatory economic geography be qualitative?. *Antipode*, 33(2), pp.194-199.

Porter, M.E. and Kramer, M.R., 2002. The competitive advantage of corporate.

Potter and Hepburn, A., 2005. Qualitative interviews in psychology: Problems and possibilities. *Qualitative research in Psychology*, 2(4), pp.281-307.

Phillips, D.C. and Burbules, N.C., 2000. *Postpositivism and educational research*. Rowman & Littlefield.

Pret, T., Shaw, E. and Drakopoulou Dodd, S., 2016. Painting the full picture: The conversion of economic, cultural, social and symbolic capital. *International Small Business Journal*, 34(8), pp.1004-1027.

Pulungan, R., 2019, January. QUANTITATIVE RESEARCH SCENARIO ANALYSIS. In *International Seminar and Annual Meeting BKS-PTN Wilayah Barat* (Vol. 1, No. 1).

Putnam, R., 1993. The prosperous community: Social capital and public life. *The american prospect*, 13(Spring), Vol. 4. Available online: <http://www.prospect.org/print/vol/13> (accessed 7 April 2003).

Renz, L. and Atlas, C., 2000. *Arts Funding 2000*. New York: The Foundation Center.

Roche, C.J., 1999. *Impact assessment for development agencies: Learning to value change*. Oxfam.

Rolph, S., 2001. Impact of the Arts: A study of the social and economic impacts of the arts in Essex in 1999/2000. *Chelmsford: Essex County Council*, p.42.

- Salminen, A., Kauppinen, K. and Lehtovaara, M., 1997. Towards a methodology for document analysis. *Journal of the American Society for Information Science*, 48(7), pp.644-655.
- Santagata, W. and Tabassum, A., Yasmin Jalil Moreno, 2005. Material cultural heritage and sustainable development.
- Sawhill, J.C. and Williamson, D., 2001. Mission impossible?: Measuring success in nonprofit organizations. *Nonprofit management and leadership*, 11(3), pp.371-386.
- Sheridan, K. (2011) Measuring the Impact of Social Enterprise. *British Journal of Healthcare Management*, 17:4 pp152–56.
- Sims, J.M., 2010. A brief review of the Belmont report. *Dimensions of critical care nursing*, 29(4), pp.173-174.
- Smart, A., 1993. Gifts, bribes, and guanxi: A reconsideration of Bourdieu's social capital. *Cultural anthropology*, 8(3), pp.388-408.
- Smylie, M.A., 1997. From bureaucratic control to building human capital: The importance of teacher learning in education reform. *Arts education policy review*, 99(2), pp.35-38.
- Snyder, C., 2012. A Case Study of a Case Study: Analysis of a Robust Qualitative Research Methodology. *Qualitative Report*, 17, p.26.
- Sprinkle, G.B. and Maines, L.A., 2010. The benefits and costs of corporate social responsibility. *Business Horizons*, 53(5), pp.445-453.
- Tannen, D., Hamilton, H.E. and Schiffrin, D., 2015. *The handbook of discourse analysis*. John Wiley & Sons.
- Teherani, A., Martimianakis, T., Stenfors-Hayes, T., Wadhwa, A. and Varpio, L., 2015. Choosing a qualitative research approach. *Journal of graduate medical education*, 7(4), p.669.
- Throsby, D. and Thompson, B., 1994. But what do you do for a living. *A New Economic Study of Australian Artists*, Sydney: Australia Council.
- Throsby, D., 1994. The production and consumption of the arts: A view of cultural economics. *Journal of economic literature*, 32(1), pp.1-29.
- Tongco, M.D.C., 2007. Purposive sampling as a tool for informant selection. *Ethnobotany Research and applications*, 5, pp.147-158.

- Trovato, M.R., 2020. Human Capital Approach in the Economic Assessment of Interventions for the Reduction of Seismic Vulnerability in Historic Centres. *Sustainability*, 12(19), p.8059.
- Ungar, M., 2011. The Social Worker—A Novel: The Advantages of Fictional Re-Presentations of Life Narratives. *Cultural Studies? Critical Methodologies*, 11(3), pp.290-302.
- Upright, C.B., 2004. Social capital and cultural participation: spousal influences on attendance at arts events. *Poetics*, 32(2), pp.129-143.
- United Way of America, 2000. Agency experiences with outcome measurement: Survey findings.
- Van der Veen, A., 2018. The Arts in the United States: Can the Arts become a Public Good?.
- Walker, D.H., 1997. Choosing an appropriate research methodology. *Construction management and economics*, 15(2), pp.149-159.
- Weitz, J., 1996. *Coming up taller: Arts and humanities programs for children and youth at risk*. DIANE Publishing.
- Weissbourd, R., 2006. Strengthening Communities for Regional Prosperity. *The Living Cities Policy Series*.
- White, S. and Featherstone, B., 2005. Communicating misunderstandings: multi-agency work as social practice. *Child & Family Social Work*, 10(3), pp.207-216.
- Wildemuth, B.M., 1993. Post-positivist research: two examples of methodological pluralism. *The Library Quarterly*, 63(4), pp.450-468.
- Williams, D., 1995. *Creating social capital: a study of the long-term benefits from community based arts funding*. Community Arts Network of South Australia.
- Wodak, R. and Meyer, M., 2009. Critical discourse analysis: History, agenda, theory and methodology. *Methods of critical discourse analysis*, 2, pp.1-33.
- Wyatt, W., 2001. Human capital index. *Towers Watson: London, UK*
- Yoon, Y., Gürhan-Canli, Z. and Schwarz, N., 2006. The effect of corporate social responsibility (CSR) activities on companies with bad reputations. *Journal of consumer psychology*, 16(4), pp.377-390.

Appendix A - Summary of recommendations of the State of Heritage Funding Now Report (Consilium Research and Wavehill 2018)

Consideration should be given to funding dedicated research to improve the quality and availability of data pertaining to fundraising in the heritage sector in Scotland.

1. Further research should be undertaken with VOCAL Scotland to obtain an up-to-date picture on the profile of spending for specific cultural services and the impact for heritage organisations in receipt of grant funding from their local council.
2. Research should be undertaken into the levels of reliance of heritage organisations in Scotland on grant funding and in particular a comparison of those owning a physical asset against those that do not.
3. Consideration should be given to funding a survey to collate visitor numbers for heritage attractions and sites across Scotland as this

would provide valuable information to assess progress across the sector in generating sustainable earned income streams.

4. Further research is required to assess the impact of Brexit on the heritage sector in Scotland including but not restricted to funding arrangements for projects previously supported by the EU and overseas visitor numbers.
5. Heritage sector partners in Scotland should undertake a mapping exercise to identify existing networking opportunities and promote these across the sector. Further investment may be required to facilitate access to existing network.

Appendix B - Company values related to Benefits, Values & Purpose

Theme: Benefits, Value & Purpose						
Sub-theme	C1	C2	C3	C4	C5	C6
Focus of the organisation	Environmental, Social & Governance. Fairer Society. Targets Areas of greatest needs. Investing in a better future.	Economic, Environmental & Social. Focus on helping people reach their full potential. Focus on advancing education and supporting communities.	Contribute to the wellbeing of communities. Focus on tackling social issues and delivering real and lasting benefits	Contribute thoughtfully and beneficially. Focus on zeroing in on the specific needs of the community. Seeking long-term and sustainable results	Focus on enabling people to have access to excellence in the arts. Focus on building a more inspired and creative society and create social value.	Invested to spur growth and development in communities, provide opportunities and promote a culture that rewards merits and initiatives.
Interests of SHs and Employees	Invests in 'Things that matter to our stakeholders'	Seeks to align interests of stakeholders with our values' and supports initiatives that are important to our employees'	Seeks to be a 'good neighbour'	Focus on 'issues that are important to our employees' and create 'employee focused events'		
Motivations for giving	Right thing to do. To create solutions. Encouraged teams to work together. Deliver potential.	Commitment to CSR. Improving community infrastructure. Aimed for balanced development.	Wanted to be part of community. Create strong ties with the community.	Strong community partnerships. Provide sustained growth. Elevate our culture of philanthropy.	To be known as one of the most significant investors in UK arts and culture.	Believed the arts and culture were a source of innovation.

Alignment of values	Align our brand with those who share our values and ambition. Aligns with our core value of encouraging diversity. In line with our corporate vision to work towards inclusion	Our investments are deeply rooted in our values.		Our donations are always aligned with our values.		
Proximity to Workplace	Not far from our office	We give where we live. We emphasize integration, communities and local culture.	Wellbeing of local communities.	We give where we live and work. Zero in on areas where we operate.		

Appendix C

Company values related to the discussion of arts funding

Closer look at how art funding is discussed						
Sub-theme	C1	C2	C3	C4	C5	C6
Art Definition	Part of our commitment to excellence, creativity, ambition and innovation.	Firmly believe that the arts and culture are a vital part of the fabric of our communities.		Aimed to positively influence areas of the arts. Commitment to stewardship of the earth and the human spirit. Play our part in UK society through our long-term support for the arts and culture.	Access to arts and culture builds a more inspired and creative society. Sees support for the arts as part of our wider contribution to UK society.	Open up new horizons. Helped us remember our origins. Source of innovation. These kinds of experiences extend learning opportunities and foster values important to the economy. Our arts and culture activities spotlight excellence, innovation and the values of diversity and integration. Understand that exposure to different cultures and ideas helps our company grow.

<p>Expression of pride in giving</p>	<p>Proud to be the title sponsor, supporter or and headline sponsor. Transormed the city. Used expressive arts to set new challenges for young people. Inspired audiences. Tackled challenging subjects and encouraged children to be comfortable with who they are.</p>	<p>Delighted to help extend the range of cultural activities available to the youngest citizens. Engages with and invests in communities through cultivating the arts.</p>	<p>Most important collections. Makes it a great place to live, work and visit. Preserving works of art' and 'create a better understanding of how paints age.</p>	<p>More than 1000 employees and their friends and families to attend exclusive theater productions. Enabled the British museum to tour an exhibition to India. Gave 26 million over 20 years globally to the arts.</p>	<p>Enables our partners to widen access to their productions. Enabling a new generation to experience and engage with exhibitions of the highest quality. Enabled 3 million people to experience world class opera and ballet performances. Providing a platform for artist work. Helping artists pursue their passion. Opening up support for young artists to meet and gain insights from past Award artists.</p>	<p>Investments extended learning opportunities and forstered values important to the economy.</p>
--------------------------------------	--	--	---	--	---	---

<p>Shape of the preferred recipient of funding</p>	<p>More elite organisations. Men's Scottish Open, Scottish Ballet, top Ski Schools. Focus on disadvantaged communities 'one of Scotland's most deprived communities.'</p>	<p>Worked with people with disabilities. RNLI lifeboat station, Aberdeen International Youth Festival, Aberdeen Art Gallery. Focus on improving community infrastructure.</p>	<p>Projects that inspire young people. Seems to be more grassroots and funds smaller local organisations. Perfect week initiative, Fife Art, Theatre Royal Youth Production.</p>	<p>Donates through grants, employees matching gifts and in-kind donations. Helps to support local community theatre. International Youth Festival, Aberdeen Music Hall. Donations seem to be made to larger more established organisations .</p>	<p>Associations with elite and prestigious. Royal Opera Houses, Aberdeen Art Gallery, British Museum.</p>
--	---	---	--	--	---

Appendix D

Company values related to Human Capital

Human Capital						
Sub-theme	C1	C2	C3	C4	C5	C6
Increasing human development	<p>Commitment to excellence, ambition, creativity, and innovation. Participants were able to encourage each other to be comfortable with who they are. Enable people to be fully themselves at work. Include decision making. Enabling them to have the confidence to host events. Increase the life chances of young people through building skills and allow expression. Learning of the self-esteem, creative skills and aspirations blossom through the project.</p>		<p>Encourage young entrepreneurs. Invited young people to use their creativity, problem solving and teamwork to devise solutions. Opening the door to discussion and supporting young people around topics such as integration, self-efficacy, healthy lifestyles, and good citizenship.</p>			<p>Offering students hands-on workshops to the study the regions past and present. Supports art and cultural programs as these experiences lend learning opportunities and foster values important to the company such as innovation, diversity, growth and development.</p>

<p>Inspiring creativity and transformation</p>	<p>Inspired audiences on stage and beyond. Pupils can create their own performance. Gave young people the chance to flourish in the arts industry. Taught a broad range of creative skills to young people.</p>	<p>Transforms the lives of people in Aberdeen. Offers stimulating activities for people with disabilities, dementia, and other life challenging conditions.</p>	<p>Provided chances for artists to find their muse and the opportunity to do their best work without outside distractions. Active program to encourage employees to enjoy the arts. Share the common goal of advancing human potential. Motivated to teach and transfer their enthusiasm to their pupils. Committed to the human spirit.</p>	<p>Helps build a more inspired and creative society. Transformative impact of the competition. Helps artists to pursue their passion. Experience and engage with exhibitions of the highest quality. To share inspiring art with our visitors. Learn new skills to help them get started in art. Opportunity for young people to work alongside artists, be inspired and learn from their skills.</p>
--	---	---	--	---

<p>Enabling access to culture and the arts</p>		<p>Helps expand the range of cultural activities available to the youngest citizens.</p>			<p>Ensured many more people will have access to the best of the UK's culture. Ensured that many people will have the opportunity to engage with world cultures through the museum's programs. Allowed visitors to engage more deeply with the museums program. Access to the arts and culture helps to build a more inspired and creative society.</p>	
--	--	--	--	--	--	--

<p>Advancement of the community</p>		<p>Adding real value to the quality of life of the people living there. Offer people an environment where they can feel safe, learn new things and flourish. Reach their full potential. Advancing the educational attainment of young people in our communities. Focus on funding that supports capacity building, educational advancement and thriving communities. Communities are at their best when they enrich and inspire, educate, and motivate. Contribute to building a moderately prosperous society. Improve local people's lives by improving community infrastructure.</p>	<p>Focuses social investment on supporting community development. Contributing to the wellbeing of local communities.</p>			
-------------------------------------	--	--	---	--	--	--

<p>Encouraging interest in STEM Subjects</p>		<p>Show students how useful STEM subjects can be.</p>	<p>Inspire more people to study STEM. Provide young women with information and inspiration to pursue a career in the energy industry. Create opportunities for young people to be inspired by technical challenges. Kickstart an interest which will eventually lead to a career in science and engineering.</p>			
--	--	---	--	--	--	--

Company values related to Human Capital

Human Capital						
Sub-theme	C1	C2	C3	C4	C5	C6
Increasing human development	<p>Commitment to excellence, ambition, creativity and innovation. Participants were able to encourage each other to be comfortable with who they are. Enable people to be fully themselves at work. Include decision making. Enabling them to have the confidence to host events. Increase the life chances of young people through building skills and allow expression. Learning of the self-esteem, creative skills, and aspirations blossom through the project.</p>		<p>Encourage young entrepreneurs. Invited young people to use their creativity, problem solving and teamwork to devise solutions. Opening the door to discussion and supporting young people around topics such as integration, self-efficacy, healthy lifestyles, and good citizenship.</p>			<p>Offering students hands-on workshops to the study the regions past and present. Supports art and cultural programs as these experiences lend learning opportunities and foster values important to the company such as innovation, diversity, growth and development.</p>

<p>Inspiring creativity and transformation</p>	<p>Inspired audiences on stage and beyond. Pupils have the opportunity to create their own performance. Gave young people the chance to flourish in the arts industry. Taught a broad range of creative skills to young people.</p>	<p>Transforms the lives of people in Aberdeen. Offers stimulating activities for people with disabilities, dementia and other life challenging conditions.</p>	<p>Provided chances for artists to find their muse and the opportunity to do their best work without outside distractions. Active program to encourage employees to enjoy the arts. Share the common goal of advancing human potential. Motivated to teach and transfer their enthusiasm to their pupils. Committed to the human spirit.</p>	<p>Helps build a more inspired and creative society. Transformative impact of the competition. Helps artists to pursue their passion. Experience and engage with exhibitions of the highest quality. To share inspiring art with our visitors. Learn new skills to help them get started in art. Opportunity for young people to work alongside artists, be inspired and learn from their skills.</p>
--	---	--	--	---

<p>Enabling access to culture and the arts</p>	<p>Helps expand the range of cultural activities available to the youngest citizens.</p>	<p>Ensured many more people will have access to the best of the Uks culture. Ensured that many people will have the opportunity to engage with world cultures through the museums programs. Allowed visitors to engage more deeply with the museums program. Access to the arts and culture helps to build a more inspired and creative society.</p>
--	--	--

<p>Advancement of the community</p>		<p>Adding real value to the quality of life of the people living there. Offer people an environment where they can feel safe, learn new things and flourish. Reach their full potential. Advancing the educational attainment of young people in our communities. Focus on funding that supports capacity building, educational advancement and thriving communities. Communities are at their best when they enrich and inspire, educate and motivate. Contribute to building a moderately prosperous society. Improve local peoples lives by improving community infrastructure.</p>	<p>Focuses social investment on supporting community development. Contributing to the wellbeing of local communities.</p>			
-------------------------------------	--	--	---	--	--	--

Encouraging interest in STEM Subjects		Show students how useful STEM subjects can be.	Inspire more people to study STEM. Provide young women with information and inspiration to pursue a career in the energy industry. Create opportunities for young people to be inspired by technical challenges. Kickstart an interest which will eventually lead to a career in science and engineering.			
---------------------------------------	--	--	---	--	--	--

Appendix E
Company values related to Human Capital

Human Capital						
Sub-theme	C1	C2	C3	C4	C5	C6
Increasing human development	<p>Commitment to excellence, ambition, creativity, and innovation. Participants were able to encourage each other to be comfortable with who they are. Enable people to be fully themselves at work. Include decision making. Enabling them to have the confidence to host events. Increase the life chances of young people through building skills and allow expression. Learning of the self esteem, creative skills and aspirations blossom through the project.</p>		<p>Encourage young entrepreneurs. Invited young people to use their creativity, problem solving and teamwork to devise solutions. Opening the door to discussion and supporting young people around topics such as integration, self-efficacy, healthy lifestyles and good citizenship.</p>			<p>Offering students hands-on workshops to the study the regions past and present. Supports art and cultural programs as these experiences lend learning opportunities and foster values important to the company such as innovation, diversity, growth and development.</p>

<p>Inspiring creativity and transformation</p>	<p>Inspired audiences on stage and beyond. Pupils have the opportunity to create their own performance. Gave young people the chance to flourish in the arts industry. Taught a broad range of creative skills to young people.</p>	<p>Transforms the lives of people in Aberdeen. Offers stimulating activities for people with disabilities, dementia and other life challenging conditions.</p>	<p>Provided chances for artists to find their muse and the opportunity to do their best work without outside distractions. Active program to encourage employees to enjoy the arts. Share the common goal of advancing human potential. Motivated to teach and transfer their enthusiasm to their pupils. Committed to the human spirit.</p>	<p>Helps build a more inspired and creative society. Transformative impact of the competition. Helps artists to pursue their passion. Experience and engage with exhibitions of the highest quality. To share inspiring art with our visitors. Learn new skills to help them get started in art. Opportunity for young people to work alongside artists, be inspired and learn from their skills.</p>
--	---	--	--	---

<p>Enabling access to culture and the arts</p>	<p>Helps expand the range of cultural activities available to the youngest citizens.</p>	<p>Ensured many more people will have access to the best of the Uks culture. Ensured that many people will have the opportunity to engage with world cultures through the museums programs. Allowed visitors to engage more deeply with the museums program. Access to the arts and culture helps to build a more inspired and creative society.</p>
--	--	--

<p>Advancement of the community</p>		<p>Adding real value to the quality of life of the people living there. Offer people an environment where they can feel safe, learn new things and flourish. Reach their full potential. Advancing the educational attainment of young people in our communities. Focus on funding that supports capacity building, educational advancement and thriving communities. Communities are at their best when they enrich and inspire, educate and motivate. Contribute to building a moderately prosperous society. Improve local peoples lives by improving community infrastructure.</p>	<p>Focuses social investment on supporting community development. Contributing to the wellbeing of local communities.</p>			
-------------------------------------	--	--	---	--	--	--

Encouraging interest in STEM Subjects		Show students how useful STEM subjects can be.	Inspire more people to study STEM. Provide young women with information and inspiration to pursue a career in the energy industry. Create opportunities for young people to be inspired by technical challenges. Kickstart an interest which will eventually lead to a career in science and engineering.			
---------------------------------------	--	--	---	--	--	--

ⁱ <https://www.theguardian.com/business/2018/oct/19/shells-ends-national-gallery-sponsorship-to-delight-of-campaigners>