

THREE
PROGRESSIVE
INDUSTRY
INSIGHTS

The following insights by leading industry practitioners highlight how the nature of collaborations between culture and commerce is changing.

Robin Mannings reveals how the digital networked economy impacts on the commercially motivated collaborations between the culture and technology sectors.

Looking past private investment to commercial revenue, Martin Smith examines how the lessons and investment models from the creative industries can be applied to Arts & Culture Organisations.

Karen Earl explores how the cultural sector can learn from the development of sports sponsorship in navigating and leveraging the plethora of media besetting today's consumer.

Robin Mannings

Robin is a Chartered Engineer and works extensively with major corporate customers, manufacturers, academia, and teams within BT on new mobile propositions using the rapidly converging technologies of digital radio and the Internet.

Robin's career includes mobile system manufacturing and development (with Philips), university research (at the University of Bath), and application of new technology for business (for BT at Adastral Park).

His international reputation was principally established through his work on intelligent transportation systems (ITS), including positioning and tracking applications.



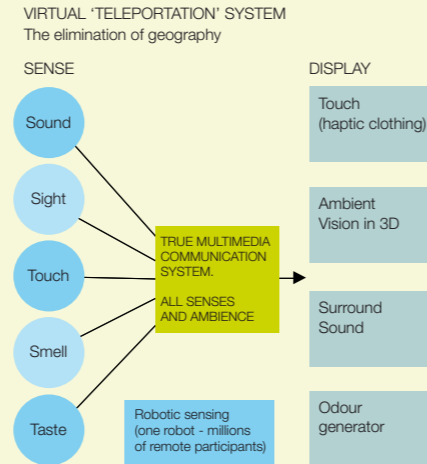
CULTURE IN THE

DIGITAL AGE

As the digital networked economy develops, we are creating fertile ground for a step change in the impact and depth of commercially-motivated collaborations between the culture and technology sectors. Through close working partnerships to challenge and inspire each other, the technology and cultural clients of Arts & Business are escalating the development of new creative content and technological breakthroughs.

Computer-based technology is providing a wealth of new tools for artists to explore new forms of media and concepts while providing technologists with exciting new methods to engage with people at the very heart of their humanity, thus promoting the use of new technology and its acceptance. Scientific research today (that may be tomorrow's technologies) in computing, artificial intelligence, biotechnology and medicine seems to promise humanity the means to blur the boundaries of many areas and disciplines.

But where will we be in 5, 10, even 20 years? What technologies of tomorrow should we be planning for and exploring today?



Everywhere art

As climate change comes to impact upon travel and cultural tourism, there may be a profound change in the way people experience the arts. New art forms will emerge to take advantage of 'telepresence' so that interactive experiences can take place anywhere and not just in the gallery. Traditional artists may say that it is not the same to experience art somewhere other than where a physical artefact is displayed or where the activity is taking place – this is true. It is, however, a moot point to always assume it is a worse experience and as ICT technology improves and becomes less expensive, the remote experiences will also improve.

It is just about possible now to create a multimedia experience that can act as a virtual teleportation machine (see diagram above). Unlike the Sci-Fi one in Star Trek, our version would not involve real transmission of atoms but rather the transmission of bits. Really huge bandwidths will be needed to convey a high-definition 3D image, with multi-channel surround sound.

New sensing interfaces will allow people to touch and feel at a distance. Known as haptic displays, these systems have for many years been used by blind people and by other specialist groups such as the military and nuclear engineers. It might therefore be possible to actually touch (in a virtual sense) great art works without damaging them.

Even more exciting interfaces may become a reality. For example, sense of smell is now being seriously considered as a viable electronic medium, using an array of elusive substances which are released in much the same way as an inkjet printer releases minute quantities of ink. Long-term research work is under way to create new human senses by directly interacting with our nervous systems and brains.

Robotic cameras and other recorders of media will extend the functionality of today's Web cams to the point where they will become personal and mobile. New ways to view and enjoy art will create an experience simply unavailable today. Galleries, theatres, monuments and museums will be fitted with unobtrusive 'robots' which will both give access to the masses and operate in ways that will be compelling – for example, an experience from the 'Royal Box', or a view of the gallery as a portrait would see it, or a concert from the perspective of the conductor's podium. To an extent this approach has already been adopted in commercial sport – this also represents a big opportunity for the arts.

SEN5ES

NEW ART FORMS
WILL EMERGE TO
TAKE ADVANTAGE OF
'TELEPRESENCE' SO
THAT INTERACTIVE
EXPERIENCES CAN
TAKE PLACE ANYWHERE
AND NOT JUST IN THE
GALLERY

EVERYWHERE THAT PEOPLE ARE SITUATED CAN BE LINKED TO THE WORLD'S GREAT ARTISTIC TREASURES USING TECHNOLOGY TO ELIMINATE THE GEOGRAPHY AND SAVE ENERGY.

Art everywhere

A major trend in computing research is referred to as UbiComp or ubiquitous computing, or perhaps in a more populist vein, as 'The Internet of Things'. The hypothesis behind the vision is that almost every object of any significance (and living things too) will have embedded computing, be inter-networked (probably by wireless for the first few metres) and have the ability to sense the surroundings. Smart furniture, clothing, environments, vehicles, fitments, tools, packaging and goods in general are all included. Displays and interfaces will be simplified and personalised with information routed according to personal and object context. It is interesting to note that some of the most eye-catching demonstrations have involved art works and many have been pioneered by the MIT Media Lab. For example, an artificial flower that opens when a loved one (who is remote) logs on to a computer. The London Stock Exchange foyer even has a smart art work that reacts to the state of the financial markets in real time.

People's willingness to be artful (even in business environments) is helping to create an environment where engineers can work with designers and artists, benefiting both art and technology. Research from Philip's has posited a question recently: 'Is technology trapped in usefulness?' In other words, are we neglecting people's emotions and only creating technology that is, in a narrow sense, useful.

As UbiComp becomes commercialised and ambient displays, tag technology, sensor networks and many other facets of this exciting movement in technology become widespread, there will be, in consequence, a much more connected world. The internet will expand and whereas today there may be perhaps one billion computers internetnetworked globally, over the next decade or so this number is likely to increase by several orders of magnitude – trillions of computers are predicted by some. There is truly massive potential for art everywhere!

The future of 'content'

Devices like the iPod allow huge amounts of digital content to be carried, but this is the tip of the iceberg. In research labs storage capacity is already approaching that used in nature (in the genome). Within a couple of decades it will be possible to carry all the content anyone could ever watch, listen to, or browse in their entire life – maybe a clone of the entire Web. Content could be (legally) distributed in a peer-to-peer and viral fashion once effective digital rights management (DRM) systems emerge. Maybe the role of real-time communications systems will be more about DRM and payment systems than about the actual distribution of content such as is the case today.

Deeper interaction between the user and the content is also coming. Interaction can be mobile, for example, linked to a global positioning system (GPS), so that location-aware content (i.e. locative media) can be displayed on a hand-held portable device that could tell a story along a route around a tourist attraction, automatically changing depending on your exact location. People would effectively have a 'digital bubble' which follows them around and which could interact with other things, people and content.

Impact of technology on artforms

Visual arts

The role of the gallery changes to include that of a studio for the management of the telepresence necessary for engagement of participants who are not able or willing to travel. The works of art will become more interactive and involve more media, which will be highly personalised – eventually involving all human senses (and perhaps in the longer term new artificial senses). Robotics will play a part – firstly, to help with the creation of content and, secondly, using animatronics to create moving and mobile sculpture.

Literature and drama

Science fiction may turn into a fact of the future as the convergence of the physical sciences, biology, neurology, psychology and artificial intelligence lead more people to the view that human evolution encompasses technology. As a consequence there may be an increase in the fantasy genre. For example, would Philip Pullman feel the need to base his 'Dark Materials' fantasy novels on the concept of Dark Matter if we actually understood the observed effects attributed to Dark Matter?

Real-world drama becomes augmented by overlaid virtual world content and virtual drama emerges as a significant aspect of content, which will be traded. All stage-based art has the potential to use telepresence to engage with a wider audience and can also be used to link performing venues, geographically distant, into a seamless whole.

Music, dance and opera

All performances become online, and simple-to-use Web Spaces encourage huge numbers of people to engage in artistic activity. New tools will emerge to coach and teach the performing arts. Blurring between art forms occurs as new media interacts with performers who are using various ubiquitous computing devices. Telepresence allows more cultural interchange with developing nations. New musical instruments emerge and measurement of brain response leads to a deeper understanding of what music actually is in human terms rather than as defined in a digital or analogue signal sense or even as expressed in a written score.

Conclusion

The future holds extraordinary potential with art virtually projected everywhere via ubiquitous computing, linked by the future Internet. Everywhere that people are situated can be linked to the world's great artistic treasures using technology to eliminate the geography and save energy. The new morality expressed in the Zeitgeist of the new millennium will affect both art and technology – as has been the case since civilisation dawned.

As the World Wide Web evolves and becomes more intelligent (using the principles of the 'Semantic Web'), knowledge tools will increasingly give the power of specialist expertise to everyone. Art in its increasing manifestations will be part of more and more people's lives. We may all hope that by helping technology to be humanised, art may play an important part in helping humanity cope with an uncertain future and that technology will continue to inform the future of art.

The future lies in a 'Care Economy', where jobs are about humans doing things for humans (aided by technology but absolutely not replaced). It seems likely that art will be a very important part of this new economy but aided as ever by science – 'ars sine scientia nihil est' ('art without science is nothing': Jean Mignot, 14th Century).

ART

BY HELPING
TECHNOLOGY TO BE
HUMANISED, ART MAY
PLAY AN IMPORTANT
PART IN HELPING
HUMANITY COPE
WITH AN UNCERTAIN
FUTURE AND THAT
TECHNOLOGY WILL
CONTINUE TO INFORM
THE FUTURE OF ART

Martin Smith

Martin is Public Policy Adviser at Ingenious Media plc. He is also the Founder and Managing Director of West Bridge Consulting, a specialist advisory firm which he manages alongside Ingenious commitments.

Martin has over 30 years experience of working in strategic communications and public affairs, having worked for more than 100 clients in the public and private sectors. He is a former adviser to the Council of Europe and the European Commission and has carried out assignments for the Canadian, Dutch, Czech, Slovak, Russian and Japanese governments.

Martin has a doctorate in history from Cambridge University, and is a former chairman of the Young Vic Theatre Company.



**RISK,
SUBSIDY** AND THE

**CREATIVE
ECONOMY**

Against the background of the Government's rolling Creative Economy Programme, I spent much of 2007 discussing the issue of investor risk with colleagues. All investments contain an element of risk of course, but some investments are riskier than others. The creative industries, and more specifically the creative content sector, sit at the far end of the risk proposition. People can easily lose their shirts when they put their money into, for example, musical theatre, film or a new fashion collection.

The essence of the distinctively high risk nature of the creative content sector is box-office unpredictability. We are talking about businesses that are generally 'hit-driven' and therefore familiar with the experience of 'failure'.

Musicals are an interesting example. Shows playing big West End theatres will spend at least £1million on marketing alone in advance of opening. Smaller shows might spend £600,000 or £700,000. Success depends on full or nearly full houses, repeat business and long runs. Everyone dreams of producing the next 'Mamma Mia!' or 'Cats', but there is no guaranteed formula for success, and the chances of failure are high.

The 'hit-driven' characteristics of the sector work both ways of course. When Patrick Stewart set out for California to make six episodes of a new and apparently somewhat wacky TV show called 'Star Trek', nobody expected that it would run for well over a hundred episodes and spawn a number of very successful full length movies. 'Star Trek' was highly exceptional however; there are far more failures than hits in the film business, as indeed in most creative businesses.

Box-office and commercial risk is also a characteristic of the subsidised arts sector. I recall two particularly traumatic experiences from my time on the board of the Young Vic Theatre Company in the 1990s. One was a new comedy called 'Sex Please, We're Italian!', by Tom Kempinski, starring Helen Mirren, which never really came together and ended about £60,000 down on a tight production budget. Another was 'The Slab Boys Trilogy', by the artist and dramatist John Byrne, author of the award-winning 1987 TV hit 'Tutti Frutti', which also did very badly at the box office in spite of fair reviews, and nearly took the Company down. Both productions were failures with the theatre-going public, causing us serious financial problems. On the second of these occasions we were fortunate to survive a fully-blown cash crisis and would not have survived without the help of the funding bodies.

The point here is not that artistic directors should steer clear of risk. On the contrary, as Sir Brian McMaster has argued in his recent report, 'Supporting Excellence in the Arts', innovation and successful risk-taking are essential to the pursuit of artistic excellence. However, as McMaster also says, "successful risk-taking should be informed by skill and sense and be managed..." Public funding allows theatre directors and artists generally the right to fail, perhaps repeatedly, but at the same time to learn from experience, grow and go on to do great work. Things are generally much tougher in the unsubsidised commercial sector, where one failure can easily be terminal.

RISK

ESSENTIAL

INNOVATION AND SUCCESSFUL
RISK TAKING ARE ESSENTIAL
TO THE PURSUIT OF ARTISTIC
EXCELLENCE

At a time when there is increasing talk in the arts community about the need to explore new models of funding and innovative forms of partnership between the public and private sectors, one question that arises is what, if anything, can 'not for profit' arts organisations learn from the commercial sector with respect to cultural investment and the management of risk. The answers are far from straightforward, or easily transferrable from one milieu to another. The relationship between art and commerce has always been complex, and often fraught. There are enormous differences between the subsidised cultural economy and the wider market creative economy. What is certain, however, is that these issues will be central to developing public discussion of the mixed economy of arts funding in 2008 and beyond.

Ingenious perspectives

Here, by way of constructive provocation, a statement of the perhaps not so obvious is required. Private investors invest for profit. They may and often do also invest because they have a particular affinity with, say, TV production or the movies or the music industry, but all of them look to make money. If they are not confident of making good returns, they will put their money somewhere else.

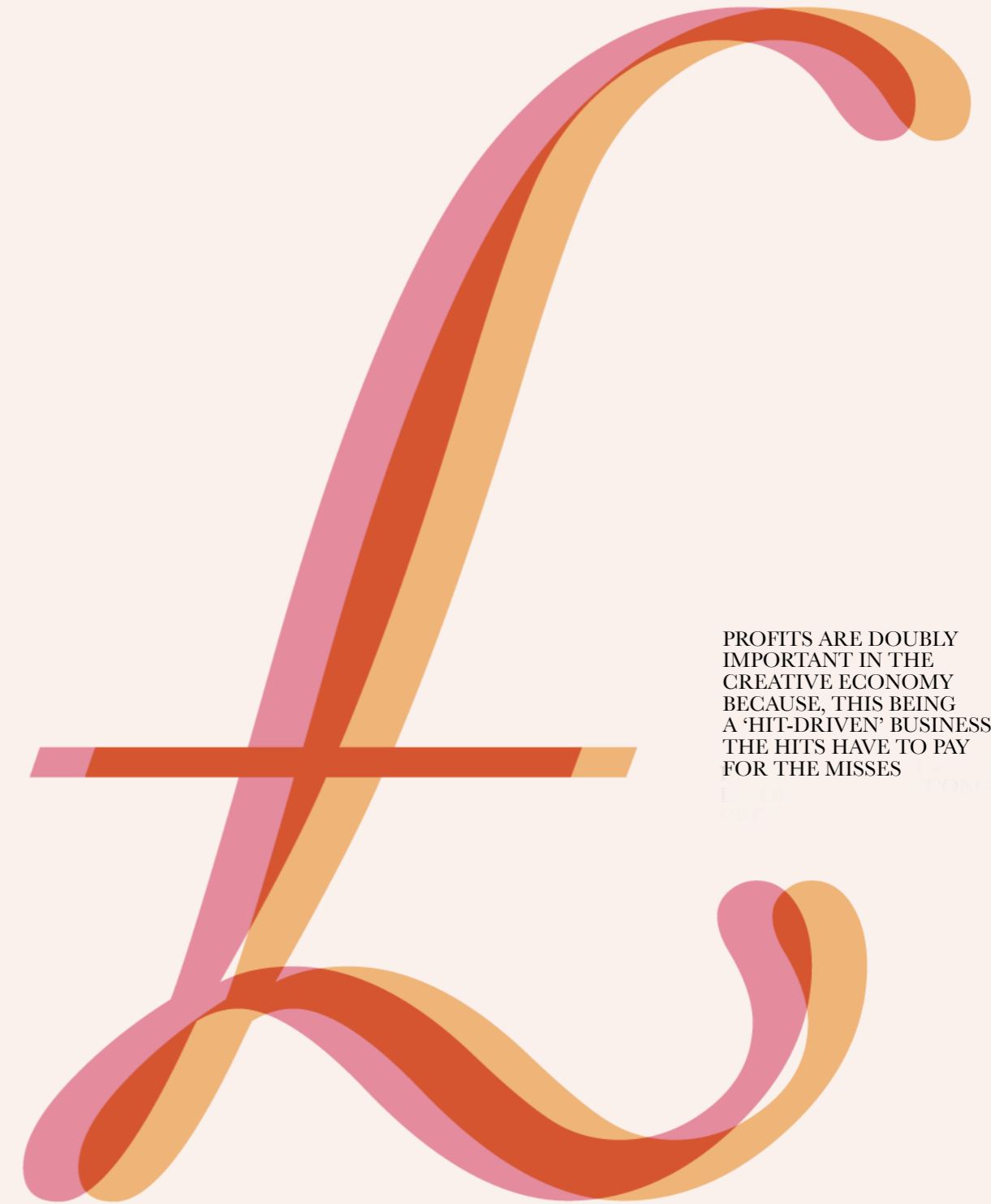
Profits are doubly important in the creative economy because, this being a 'hit-driven' business, the hits have to pay for the misses. At Ingenious we are strong believers in 'the slate principle', the proposition that investors should never be invited to invest in a single production because the risk is too high. Rather they should be invited to invest in a 'slate', or portfolio, of films, shows or events. The Hollywood studios are the most sophisticated practitioners of this policy. Their investors, who include large hedge-funds, are generally invited to put their money into film 'slates' of up to 45 movies, thus minimising investor risk to a degree not seen in the UK.

From a private sector perspective therefore, the term 'not for profit' arts organisation sends the wrong messages. We need a different terminology for publicly supported arts enterprises if new forms of partnerships with the private sector are to be developed successfully. Profits, or surpluses, are necessary for re-investment – in skills, risk-taking artistic activity and the creation of new content.

Given that the creative industries are inherently risky, how do investors mitigate their risk? What is the 'Ingenious approach' to the management of risk?

First, we are adamant that investors should only trust their money with advisers who recognise the specifically high risk profile of the sector and are genuinely expert in the management of creative businesses. Above all this means understanding the impact of digital technology on the generation, distribution and exhibition of creative content, particularly in film, TV, music and video games. Traditional business models are no longer viable. The scale of 'creative destruction' (to use the economist Joseph Schumpeter's doubly appropriate term) in the global media and entertainment markets is colossal. The turmoil currently on display at EMI, the UK's last remaining media business 'major', is clear evidence of this.

However, such destruction also generates creative possibilities for entrepreneurs. The digital revolution is opening up new opportunities for investors. The key to successful investing in the future will be to invest in the generation of creative content and the ownership of the intellectual property rights that flow from it. Access to specialist sector expertise is required to understand what this means in practice, but the potential is almost limitless given the insatiable desire of media companies to find high quality content.



PROFITS ARE DOUBLY
IMPORTANT IN THE
CREATIVE ECONOMY
BECAUSE, THIS BEING
A 'HIT-DRIVEN' BUSINESS,
THE HITS HAVE TO PAY
FOR THE MISSES

Secondly, we believe that the most successful creative businesses are those that match creative talent with entrepreneurial business talent. Attempting to bring together talent in this way is central to what we do, and is far from easy. Part of the problem is that in the UK we have an entrenched cultural prejudice against taking the creative industries seriously as businesses. How many of our brightest MBAs go to work in theatre or fashion design?

Thirdly, we pay more attention to experienced managers than elegant business plans. A brilliant creative idea plus an experienced management team is a much more attractive investment proposition than a potentially brilliant creative team which has never been tested in the market-place. This, too, is an issue of risk mitigation for investors, but is also a problem familiar to producers and directors in the subsidised sector.

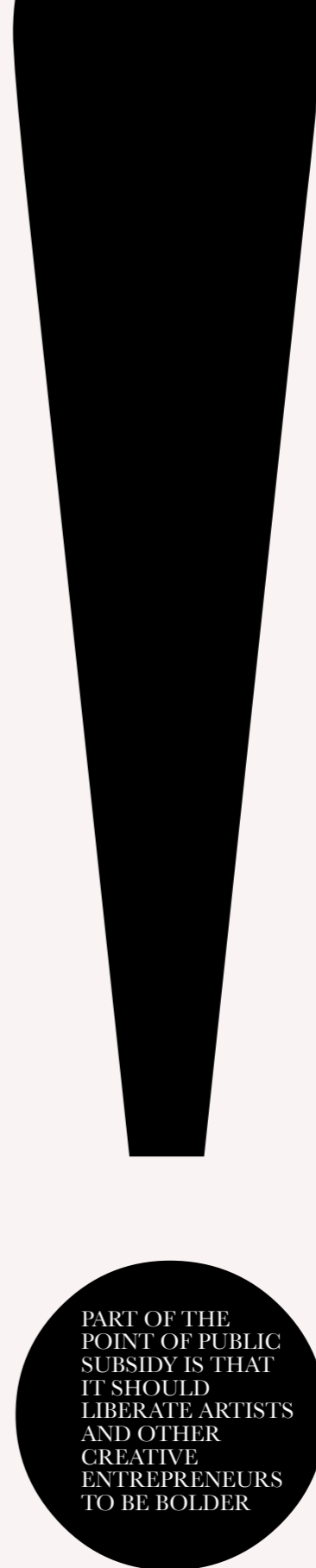
Relevance to the 'not for profit' sector

Clearly not all these insights are directly transferable from the commercial to the subsidised sector. Part of the point of public subsidy is that it should liberate artists and other creative entrepreneurs to be bolder and less risk-averse. In particular, it should permit a degree of artistic risk-taking that is rarely possible in the commercial sector other than within the embrace of 'gate-keeper' international conglomerates, the so-called 'majors', with very deep pockets and the capacity to absorb heavy box-office losses and innumerable artistic and commercial 'failures'. These 'gatekeepers' practice internal cross-subsidisation on a big scale.

Nonetheless some of the investment management experience gained in the commercial sector is both relevant and transferable, and not just the boring back-office stuff, although in specific cases an excellent rapport between individuals and teams is critical to getting successful partnerships off the ground. As all Arts & Business members will know, mutual respect between business representatives and artists, and a shared vision of what inter-disciplinary collaboration can achieve, is an absolute pre-condition for success.

Above all, however, there is now enormous scope, and a pressing need, for a rigorous public dialogue between representatives of the commercial and subsidised creative sectors about the management of risk – artistic risk, and commercial and financial risk – and the dynamic relationship between them.

Without such a debate it will surely be impossible to give practical effect to Sir Brian McMaster's resounding recommendation that, in the future, "innovation and risk-taking be at the centre of the funding and assessment framework for every (subsidised) organisation, large or small." Delivering McMaster's vision will be much, much tougher than stating it. The management of risk will be at the heart of this challenge for all investors – public, private and social.



PART OF THE
POINT OF PUBLIC
SUBSIDY IS THAT
IT SHOULD
LIBERATE ARTISTS
AND OTHER
CREATIVE
ENTREPRENEURS
TO BE BOLDER

Karen Earl

Karen formed Karen Earl Sponsorship (KES) in 1984, managing sponsorship programmes for major clients and over the next 25 years developed the business into one of the best-known in the industry.

Karen Earl Sponsorship was voted Sport Agency of the Year in 2006 and, before that, in 2005, Marketing's Sponsorship Agency of the Year.

Karen is also Chairman of The European Sponsorship Association (ESA), the sponsorship industry's trade association which she co-founded in 1990 and is a member of the IPR and The Marketing Group of Great Britain. She was voted Hollis Sponsorship Personality of the Year in 1999.



SPORTS AND

ARTS SPONSORSHIP

Arts & Business Chief Executive, Colin Tweedy, has revealed research figures which show “there is more money reaching the arts in the UK from the private sector than ever before. Sponsorship is rising...” This is good news indeed for the arts and leads to the assumption that arts and cultural organisations are learning how to attract and activate sponsorship effectively.

When comparisons are made between sport and art – as they often are – it is always assumed that the arts lag behind sport in the acquisition and exploitation of sponsorship. Indeed, research shows that sport accounts for 50% of the UK sponsorship market, while the arts accounts for only 14%. (Sources: Ipsos MORI and A&B respectively).

Certainly, the arts have been slower on the uptake of sponsorship opportunities over the last three decades. Editorial control has often been a prerequisite for arts organisations which has acted as a barrier to successful commercial partnerships. More recently a better understanding has grown between the arts and commercial sectors and there is a growing number of examples of the two working well together – BT and The Tate, Travelex and the National Theatre immediately spring to mind.

Whether sport or the arts, sponsorship provides the same benefits. In both cases, sponsorship should be viewed as a partnership. The International Chamber of Commerce (ICC) defines sponsorship as “Any commercial agreement by which a sponsor, for the mutual benefit of the sponsor and sponsored party, contractually provides financing or other support in order to establish an association between the sponsor’s image, brands or products and a sponsorship property in return for rights to promote this association and/or for the granting of certain agreed direct or indirect benefits”.

It’s the ‘commercial agreement’ with which the arts traditionally have been less comfortable. Coming from roots based on patronage, supporting the arts has enabled benefactors to bask in the reflected glory of their peers whilst allowing artists the freedom to exploit their talent. Thus, for some time, arts sponsorship has tried to steer clear of commercial complications.

On the other hand, sports have had no such qualms and, as far back as the early 60s, grasped the concept that their popularity could easily provide the platform for commercial riches. The sheer scale of the opportunity was obvious. Millions love sport; millions watch it. It stood to reason that there would be no shortage of companies willing to attach their name to sporting activities which could reach this vast audience, these millions of consumers.

So, awareness was the first objective that sponsorship set out to meet. As the potential was explored, the flexibility of sponsorship as a marketing tool has become more obvious. In addition to awareness, sponsorship has been used successfully by companies – and increasingly brands – to meet a myriad of commercial objectives and address differing audiences. Its current sophistication as a marketing medium allows it to cut through today’s plethora of media and engage with consumers’ passions. Its advantage over traditional forms of marketing – advertising for example – is that it is complementary rather than interruptive.



RESEARCH SHOWS THAT SPORT ACCOUNTS FOR 50% OF THE UK SPONSORSHIP MARKET, WHILE THE ARTS ACCOUNTS FOR ONLY 14%

The success of sponsorship is clearly exemplified by the organisers of the London 2012 Olympic and Paralympic Games who expect to raise no less than £750million in sponsorship support. The focus of this target has been through the now customary channels of TOP sponsorship packages, all based on the sporting aspect of the Games. However, there is another important aspect to the Games which is the opportunity for cultural and arts organisations to embrace what is in effect the largest festival the UK is likely to host this century.

So what lessons can those arts and cultural organisations take from the now very sophisticated juggernaut that is the sport sponsorship industry?

The hint in the above is the reference to the plethora of media which besets today's consumer. Literally hundreds of thousands of brand messages are delivered daily through a complex and bewildering array of media. Through necessity, the consumer has become savvy and learned to determine exactly what messages he or she wants to receive and through which media. In turn, this has meant that sports (and arts) organisations have had to concentrate on a number of issues, the two most important of which are a) how to deliver what the consumer wants and b) how to reach the consumer through his/her chosen media format.

The starting point, therefore, has shifted. It's still a matter of what the sponsor's objectives are. But it is now more to do with a greater understanding of consumers, their lifestyles and how to successfully connect with them. With this knowledge a sports or arts organisation can successfully provide a sponsor with the different groups of consumers they wish to target.

This is where sports have edged ahead of the arts and where the latter can learn some valuable lessons to raise sponsorship income even higher in future.

Let us take football as the most obvious example – although other high-profile sports such as F1 motor racing, golf, tennis and cricket also qualify. Football fans are passionate about their club and, more often than not, in their country as well. They accept commercial sponsors as the norm, but only if they add value to their experience. Thus if a brand buys the opportunity to put its name on a club's shirt, but does only that, it risks alienation by the very target audience it seeks to influence. Fan expectations run high and commercial sponsors are now wise to the requirements – and indeed the opportunities – if they get their sponsorship messages right.

A successful football sponsor is one that adds value. Depending on the image it wishes to project, such value might be added by including a family area in the club's stands, enabling fans to travel to away games by sponsoring transport, allowing those unable to be at a match to view the goals on their mobile telephones or helping fans to contribute towards the purchase of a player through retail loyalty schemes. The opportunities are numerous and all centre on enabling fans to enhance their experience, thus leading to positive encounters with a brand.

Whilst the scale of football dictates that it has blazed a trail in leveraging sponsorship, its example can be used by any organisation seeking support for its activities. The starting point is "know your audience (think of them as consumers) and determine how to enable them to have enhanced experiences".

STANDING UNDER

SPORTS FANS ACCEPT
AND UNDERSTAND
COMMERCIAL SPONSORS
AS THE NORM, BUT ONLY
IF THEY ADD VALUE TO
THEIR EXPERIENCE

Arts organisations are starting to embrace this concept, although some more actively than others. But some obvious role models are emerging. For example, orchestras who partner commercial organisations to offer consumers the unique experience of being a member of that orchestra for a session. Equally, theatrical organisations who offer team-building sessions to a sponsor's employees using acting techniques. Or arts organisations which team up with brands to explore creativity and their transition into the commercial world.

Such unique experiences build relationships with consumers and provide positive brand encounters. But arts organisations still have to consider how to reach the range of potential audiences available to them. This involves an understanding of the complexities of modern media and establishing a strategy which offers maximum reach and diversity. So, perhaps exclusive access to live performances should be considered. The uploading of content on social utility sites such as Facebook and My Space is a must if a younger audience is required, while more traditional media will continue to attract an older audience. Access to a wide range of different audiences provides organisations with valuable options when seeking commercial partners.

Grassroots and community-based activities should not be underrated either. Increasingly, companies recognise the need to focus on their Corporate Social Responsibility (CSR) activities. Both sport and the arts have recognised this and both provide excellent opportunities for companies to interact and support the local communities in which they work.

Sport has excelled in creating local community programmes following success on a national and international scale – in rugby union following England's success in 2003 and in cricket following success in 2005. The arts may lack the platform of such international success, but they have enormous appeal at local level. Enhancing that appeal in the run-up to the Olympics will be key to successfully engaging consumers nationwide in an activity which may otherwise be considered as solely London-based.

The biggest inherent advantage the arts have over sport is the creativity of the medium. Despite the sophistication of the juggernaut that is sport sponsorship today, largely 'what you see is what you get'. Creativity is the bedrock of the arts and key to its success in maximising sponsorship and private investment will be the way it harnesses that creativity to turn consumers into fans and deliver those consumers through all forms of available media to its commercial partners.

Arts & Business

Nutmeg House
60 Gainsford Street
Butler's Wharf
London SE1 2NY

T: 020 7378 8143
F: 020 7407 7527
E: survey@AandB.org.uk
www.AandB.org.uk

Charity Number: 274040
Company Limited by Guarantee
Number England: 1317772

President

HRH The Prince of Wales

Chair

Baroness Helena Kennedy QC

Chief Executive

Colin Tweedy

A&B

Arts & Business *working together*

