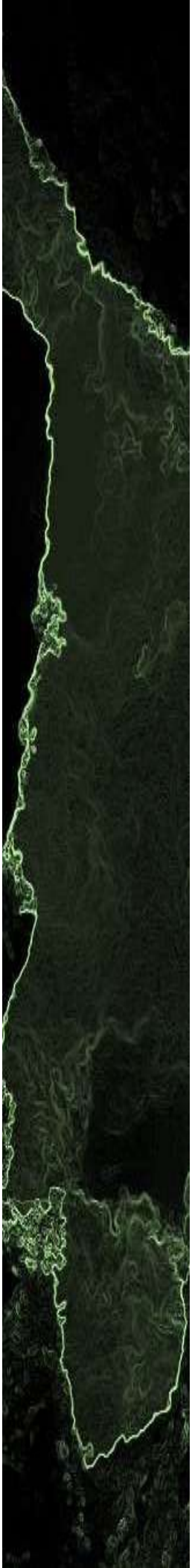
Proceedings of *Arts, Sustainability and Corporate Social Responsibility*

Seminar and Workshop

EMPACT

Co-funded by the European Union



Artists, Sustainability and Corporate Social Responsibility: How businesses and the arts collaborate for an environmentally sustainable future

Online seminar: 30 November 2022

9.30am-4.30pm (CET)

D 5.4. Landmark Seminar Proceedings (NATFA)

Prepared by:
EMPACT Team of the National Academy of Theatre and Film Arts "Kr. Sarafov", Sofia, Bulgaria
Project Lead: Prof. Dr. Lidia Varbanova

Table of Contents

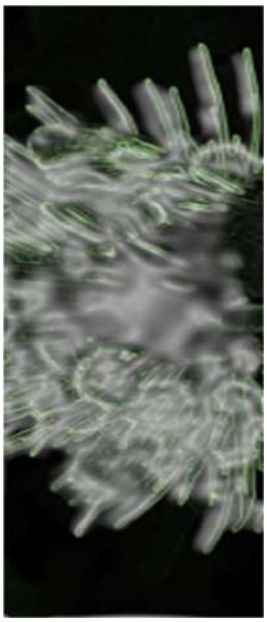
Disclaimer

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

[Grant Agreement Number: 101055903 — EMPACT — CREA-CULT-2021-COOP-2]

Acknowledgements

The National Academy of Theatre and Film Arts "Kr. Sarafov", Sofia would like to sincerely thank all lecturers at the seminar, namely Prof. Dr. Lidia Varbanova, Assoc. Prof. Dr. Marina Stefanova and Myrto Voreakou, as well as presenters Elitsa Barakova, Simeon Vasilev and Ekaterina Ancheva for their active involvement. Special thanks to our collaborators from the Cyprus University of Technology and to all EMPACT partners for their valuable contribution to the organisation of this Landmark Seminar. We are grateful also to all seminar participants for their interest and follow up with positive feedback.



Introduction

The online Landmark Seminar focused on theoretical discourses, practices and future trends in corporate social responsibility (CSR) and the arts. It explored practices, related to CSR, sustainability and artists, as well as opportunities and risks. The seminar explored theories and practices in Bulgaria, Greece and other countries, related to environmental sustainability and the arts: what and how could artists contribute to sustainable development.

The main objective of the seminar/module is to increase the target group's knowledge on CSR, environmental sustainability and the arts from theoretical and practical perspectives, as well as to help them acquire the necessary knowledge and experience to successfully build strategic collaborations between arts and businesses, for a more sustainable future.

The seminar was held on 30 November 2022 online, in an interactive style, split into four sessions with diverse interactive tools.

The seminar was attended by over 60 people throughout the day. Participants came from EMPACT countries, European countries, and countries outside of Europe, such as: India, Morocco, USA, Canada, Nigeria, etc.

These Landmark Seminar Proceedings cover the need analysis, seminar content and structure, profile of speakers and presenters, participants' profile and feedback, resources provided for further reading, results of the evaluation/feedback questionnaires by the participants, lessons learned and possible risk factors. They aim at assisting other professionals, trainers and experts to do similar seminars on the covered topics.

Brief Need Analysis

Companies' corporate social responsibility (CSR) strategies today lack mechanisms and partnerships with artists and arts organisations. CSR is also little understood by the arts communities as a way to build a bridge between businesses and artists. There is a need to find out effective methods and tools for collaboration between the art world and the corporate world and to take on board discussions on CSR by inviting artists and creatives.

Sustainability practices in the field of environmental management need to include culture as the fourth pillar both from a policy and managerial perspective. There is a need to study opportunities and risks in sustainable practices in culture and creative industries and apply them where possible in order to increase the connection between the arts and the environment in all its dimensions.

Methodology

Objectives & Study Skills

This landmark seminar aimed at supporting the capacities of artists and cultural operators by training them on how to connect their work to corporate initiatives ((activities that link the arts support actions with the companies' Corporate Social Responsibility strategies). Our goals were that after completing this Landmark seminar, the participants would be able to:

- Understand the theoretical discourses and practical dimensions of sustainability in the arts and arts management practice.
- Understand the essence of CSR and the importance of including culture/arts in CSR strategies.
- Analyze similarities and differences between CSR, corporate philanthropy, sponsorship and other methods of corporate support for the arts.
- Be able to bridge the gap between artists, cultural professionals and the companies' CSR's programmes.
- Analyze the advantages and disadvantages of both CSR and sustainability in arts and arts management practice.
- Seek new ways of cooperation between the corporate and the artistic world, as well as new opportunities for funding.

The Landmark seminar aimed to provide answers to the following questions:

- What do we mean with the terms: corporate social responsibility, corporate philanthropy, environmental sustainability and related terminology?
- How could CSR be better related to arts and artists?
- What are the essence and practical dimensions of sustainability and environmental sustainability?
- Why culture is considered the "fourth pillar of sustainability?"
- How artists and arts managers could be more proactive to engage with CSR strategies of companies?
- In what way CSR strategies and methods could be better related to arts and cultural practices?
- How can artists and businesses develop mutually beneficiary strategies and tools to engage in the cultural development of a city or a region?

Key themes

- Corporate social responsibility, arts and artists: key theoretical discourses, current situation, practices and future trends
- Environmental sustainability in the arts: key theoretical discourses, current situation, practices and future trends

Teaching and learning methods

The seminar combined presentations (in ppts format) with:

- Over 20 case studies and examples from different countries
- Research work done: analysis and conclusions
- Short videos
- Images
- Quizzes with https://www.slido.com/
- Q/A sessions with participants, using the chat, microphone and camera.

Technical software and registration

The Landmark Seminar was held via zoom in a form of a synchronized classroom in real-time. All participants were allowed to use the microphone, camera and chat to participate in the moderated discussion.

In order to show interest in the seminar, participants were asked to fill in a short questionnaire for registration (see Appendix IV, also available at the EMPACT project Google drive here:

https://drive.google.com/drive/folders/18VJm4dpWs7jbc2Wdd5o3FIqxIfdEGdz1)

Reading Resources

Seminars' participants received a list of online and offline resources for preparation for the seminar, as well as a comprehensive list of resources for further reading (See Appendix VIII). The list contains books, articles, publications, key blogs, websites of organisations, videos and other relevant and updated resources on the subject matter.

Program and Contributors

Speakers and Presenters

The seminar speakers and presenters were professionals, experts and practitioners in the field of corporate social responsibility, arts and the non-profit sector, as well as environmental sustainability from Bulgaria and Greece. They shared theoretical discourses and practical knowledge in the seminar topics in an interactive and engaging way:

- Prof. Dr. Lidia Varbanova, Program Director, EMPACT Project Lead, NATFA: https://www.linkedin.com/in/lidiavarbanova/?originalSubdomain=ca
- Assoc. Prof. Dr. Marina Stevanova, Sofia University "Kl.Ohridski": https://www.linkedin.com/in/marina-stefanova-phd-b167921/
- Myrto Voreakou:, Cyprus University of Technology, PhD Candidate: https://www.linkedin.com/in/myrto-voreakou-54263865/?originalSubdomain=cy

- Elitsa Barakova, BCause Foundation: https://www.linkedin.com/in/elitsa-barakova-66866a1/?originalSubdomain=bg
- Simeon Vasilev, GLASS Foundation: https://www.linkedin.com/in/simeonvasilev/
- Ekaterina Ancheva, UniCreditGroup

CVs of speakers/presenters are enclosed in Appendix II.

Workshop/Seminar Program

The online seminar was split into four sessions as follows:

- Session 1: Environmental Sustainability in the Arts: Essence and Practices
- Session 2: Corporate Social Responsibility (CSR): A strategic approach to company's sustainable development
- Session 3: CSR, artists and arts organisations: impact, implications, results
- Session 4: Future trends in CSR, sustainability and the arts: The way forward.

See Appendix I for the full landmark seminar program.

Dissemination and Media Coverage

The seminar was widely disseminated through several channels:

- Social media channels of EMPACT project.
- Social media channels of the National Academy of Theatre and Film Arts.
- Website and weekly online newsletter of NATFA.
- Personal and professional pages of seminar presenters on LinkedIn and Facebook.
- Radio programmes in Bulgaria - "Horizon" programme of the Bulgarian National Radio; Classic FM Radio
- Online news media: BGDNES.bg; Kulturni-novini.info; Duma.bg; Kafene.bg;
- Links to articles and audio-files are stored at EMPACT project website: https://drive.google.com/drive/folders/1yXUAyhTOBCMTjZ8begTzHanxFt1F2WPQ?usp=share_link

Audiences and Feedback

Target Audiences

The seminar was attended throughout the whole day by over 60 participants. Their profile was as follows:

- Postgraduate students (PhD level) from NATFA and other universities
- Graduate students (MA level)
- Arts and cultural managers and experts
- Professionals and experts from CCIs
- Representatives from cultural and educational networks from Europe and North America
- Academia and researchers in the field of CCIs, sustainability and CSR
- Representatives of EMPACT project partners
- Media representatives

Feedback/Evaluation Results

The seminar was attended by 64 people throughout the day (see the list of attendees in Appendix IX). 37 people answered the online questionnaire. Twenty-four of the respondents of the feedback questionnaire came from Bulgaria. European countries presented were: Austria-Peru (1), Cyprus (3), Greece (3), Italy (1). A few participants outside of Europe also responded to the questionnaire: India (1), Iran (1), Morocco (1), Nigeria (1), Canada (1).

In the feedback questionnaire, 67.6% of the respondents answered that they have not participated previously in an event with the same or similar topic, which means that this topic is really very much needed and not popular among arts and cultural professionals and students (question 1).

The participant's satisfaction of the seminar was very high (question 2): 81.1% of the respondents rated the seminar as "very good" and 18.9% as "good".

The majority of the participants expressed their high level of satisfaction about several aspects of the seminar (question 3): Program content and design; structure, logic and consequences of sessions; competence and knowledge of the invited speakers/moderators; the combination of theoretical concepts and practical examples; interactivity and ability to ask questions, readings provided before and after the seminar: seminar logistics, timing and duration of sessions.

The majority of participants agreed with the statements that they have enriched their knowledge and understanding on the subject matter; the information they have received will probably assist their professional practice in the future; the seminar has answered to their expectations in terms of the content, methodology and structure; they enjoyed the online interactivity and open character of the seminar (question 5).
Question 5 asked participants what they liked the most in the seminar, and here are their summarized answers:

- Interactivity (6 persons);
- Structure (5)
- Topics and content covered (9)
- Speakers (8)
- Moderator (2)
- Organisation of the seminar (3)
- Prov. Lidia Varbanova (3)

Here are also some other quotes from the answers of question 5 (kept anonymous):

- *"I liked a lot the CSR presentation and relation to the arts sector, I could have more of that."*
- *"The topic is really interesting. But the thing I liked the most was the way the speakers spoke by heart about the topic and the things in life connected to corporate social responsibility and sustainability."*
- *Being from the film production field, it was a very good introduction for me in the topics discussed. I think the seminar was well balanced and structured from the general situation towards the particular relationships between companies and artists."*

- *"Really loved of course the topic, as it was the reason for all of us to participate; also the fact it was hosted by professor Varbanova. All the other speakers were extremely well-prepared and I've managed to learn a lot from them. So, thank you once again!"*
- *The seminar showed me a new perspective of the responsibility of the artist for the future."*
- *"The structure of the seminar and its interactive features were interesting to me. As well as the intimate and friendly atmosphere between the speakers."*
- *"I liked everything! It was very interesting and informative."*
- *"It was a well-articulated seminar, well-planned and well-structured. The speakers were amazing. I enjoyed it."*
- *The topic – they are very important and not so commonly discussed in Bulgaria."*
- *Everything was very useful, interesting and curious for me. This is the first international seminar that I present, and it was very important to me."*
- *I enjoyed the professionalism of the speaker and the accessible content he introduced us to. I gained a lot of useful knowledge and skills that will improve my work."*

Question 7 was an open question, asking participants to suggest areas for improvement. Here is the summary of their answers:

- The seminar to be split into two days, as there were many topics for a one-day program (7 persons).
- Preference to live events rather than online, especially after the Covid-19 pandemic (3)
- Bringing more CSR companies and allowing them to get to know artists better.
- Invite more artists (2).
- More time for breaks in between sessions (1).
- Providing an opportunity for everyone to participate more vividly (1).
- More videos that animate the presentations (1).

The feedback questionnaire is enclosed in Appendix VI. Graphical presentation of feedback/evaluation results are enclosed in Appendix VII).

Lessons Learned, Risk Factors and Next Steps

There are several lessons learned and tips to consider when organizing similar events, as follows:

Before the event

- Set up clear learning objectives. Make sure that all speakers and presenters understand much in advance the themes, scope and expected outcomes of the seminar.
- Invest sufficient efforts in the preparation of the seminar. Think of all angles related to content and structure, as well as logistics.
- Work closely with all speakers and presenters to synchronize well the content of all sessions.
- Reach out both to people who are researchers and academia, as well as practitioners to make sure that the content of the seminar connects well theories and practices.
- Disseminate wide via social and conventional media to secure wider interest.
- Secure easy-to-register simple form to find out the interest of potential participants before the seminar. Keep in mind that around 30% of the registered participants do not participate for diverse reasons.
- Mind the copyright on the materials to be used.
- Involve your internal team in the process from the beginning. Split up their roles and responsibilities well.
- Learn the usability and functions of the software you are going to use for the online event. Make sure that you try/test it before the event.

During the event

- Make sure to have an experienced moderator of the event who can take care of active participation and keep track of the timing.
- Start in an engaging and interactive style to give the "tone" of the whole seminar from the beginning.
- Give sufficient breaks between the sessions (minimum 15-20 min at every one-one and a half hour session.
- Involve audiences in every session with interactive exercises through diverse software options (e.g. sli.do, miro, kahoot!, etc.)
- Make clear linkages between the content of different sessions.
- Present a lot of examples in an interactive style-videos, websites screenshots, photos, etc.
- Consider in advance when and how to record sessions (the whole session or part of it). Mind that recording only minutes of the session via zoom might be disturbing for the participants, considering the whole session is a question of copyright.

Consider possible **risks that might occur during the event**, and prepare in advance, for example:

- Having much less participants that the one that have registered for the event.
- Lack of interest from the participants during the event.
- Difficulty to keep an open dialogue during the event because of too many participants.
- Conflictual viewpoints between presenters and participants on specific subject matters.

- Presenters losing focus during their talk.
- Internet issues (slow connection, internet cut of etc.)

After the event

- Reach out to participants with thankful messages and a request to fill in a short feedback questionnaire.
- Follow up with reading materials, certificate (where possible).
- Continue the media coverage, both via conventional and social media to provide results of the seminar.
- Mind the results you want to achieve: internal and external, online and offline, tangible and intangible. Connect results with the set up objectives to make a thorough analysis.

These Landmark Seminar Proceedings aimed at providing a comprehensive reporting on all aspects of the organized online seminar "Artists, Sustainability and Corporate Social Responsibility: How businesses and the arts collaborate for an environmentally sustainable future), help on 30 November 2022. The team of speakers, presenters and organisers are at disposal for any further inquiries, assistance or information, upon interest and request.

Appendix I: Landmark Seminar Programme

09:30am-11.00am	A brief introduction about EMPACT: **Dr. Efi Kyprianidou,** EMPACT Project Coordinator, Assistant Professor in Philosophy and Art Theory at the Department of Fine Arts of the Cyprus University of Technology. **SESSION I: Environmental Sustainability in the Arts: Essence and Practices** **Speaker: Prof.Dr. Lidia Varbanova** • What is the meaning of sustainability? Key theoretical discourses. • The four pillars of sustainability: the importance of culture as the fourth pillar. • The circular economy and the arts. • How can artists and cultural managers contribute to the environment and environmental impact? Examples/practices. • Sustainability in the performing/stage arts: examples/practices. • Opportunities and risks in sustainability in the arts. Q/A from the participants. Discussion.
11.00am-11.15am	**Short break**
11.15am-12.45pm	**Session II: Corporate Social Responsibility (CSR): A strategic approach to company's sustainable development: Speaker: Assoc. Prof. Dr. Marina Stefanova** • What is a CSR? Elements, pillars, areas of CSR: key theoretical discourses. • Why companies should invest in society? Why culture is so important in it? • CSR in the sustainable development of a company. • Corporate philanthropy-sponsorship-CSR: differences and co-relations. • Why the strategic approach to CSR is so important. interrelationship of corporate social responsibility, corporate integrity, organizational culture, and corporate strategy. Q/A from the participants. Discussion.

12.45pm-1.30pm	**Lunch break**
1.30pm-3.00pm	**CSR, artists and arts organisations: impact, implications, results: Speaker: Myrto Voreakou.** • How is CSR relevant to the arts and culture sector? Advantages and disadvantages. • Why do culture and arts seem excluded from CSR practices? • Impact and implications of CSR on the corporate culture and on the arts organisations and projects. Examples based on research results from Cyprus and Greece. • How could the cultural actors re-negotiate their relationship with the business ecosystem to facilitate the implementation of CSR actions in the field of culture and arts? Q/A from the participants. Discussion.
3.00pm-3.15pm	**Short break**
3.15pm-4.45pm	**Future trends in CSR, sustainability and the arts: The way forward.** **Representatives from corporations & practices of CSR in Bulgaria:** • Elitsa Barakova, BCause Foundation • Simeon Vasilev, GLAS Foundation • Representative from a business company Q/A from the audience All speakers: quick final reflections: • The future needs its artist! How do companies apply CSR in 2022 and beyond: advanced practices and future trends. • What could be some basic guidelines/suggestions for the artists/cultural players to take into consideration to become more resilient themselves and attract funding from CSR? • Environmental sustainability and the arts: The way forward. Wrap-up of the seminar.

Appendix II: Speakers & Presenters CVs

Prof. Dr. Lidia Varbanova has professional competence and experience as a consultant, educator, researcher and coach in over 60 countries in Europe, North America, Central Asia, the Caucasus, and Africa. Her portfolio focuses on strategy, policiy, entrepreneurship, innovations, environmental sustainability and online technologies in the arts, culture and creative industries. Lidia has been a permanent and visiting professor in prominent universities and training centers in Europe and Canada and has received a number of distinguished academic awards, among them: Dragan Klaic European award for excellence in teaching, FULBRIGHT Program, Japan Foundation fellowship, North Atlantic Treaty Organisation post-doctoral award, scholarship from Webb Memorial Trust, Oxford. Her latest books are: Strategic Management in the Arts, and International Entrepreneurship in the Arts, published by Routledge (New York/London).. Currently, she is a full-time professor and Director of the Master Program Management of Performing Arts and Industries at the

National Academy of Theatre and Film Arts "Kr. Sarafov" in Sofia, Bulgaria. She is also a member of the UNESCO International Expert Facility for the implementation of the 2005 Convention on Cultural Diversity.

Dr. Marina Stefanova is an Associate Professor at the Faculty of Economics and Business Administration at Sofia University "St. Kliment Ohridski". She is the director of the Master's programme "Responsible and Sustainable Governance" and consultant on the "Business for Results" programme of UNICEF in Bulgaria. Marina is the Chairman of the Bulgarian Association of Corporate Social Responsibility Specialists (BAKSOS). Member of the Steering Committee of the Association of the Investor Relations Directors in Bulgaria and the Bulgarian Food Bank. Marina is the Founder and Director of the multimedia information-educational programme CSR AdviceBox of Kauzi Foundation and a Member of the Advisory Council on Corporate Social Responsibility at the Ministry of Labor and Social Policy in Bulgaria.

Myrto Voreakou is an architect holding an MSc in Architectural Design-Space-Culture from the National Technical University of Athens, and a MA in Cultural Policy and Development from the Open University of Cyprus. Her academic work focused on the notion of cultural narratives and their impact on the ways we design and signify spaces. Her recent research deals with the concept of (corporate) cultural responsibility, exploring how the inclusion of the cultural field in CSR practice could benefit the economy, culture, and society. Myrto has been an adjunct faculty member in the Department of Architecture of the University of Cyprus and the University of Nicosia. Currently, she works as a scientific officer at the Cyprus Scientific Technical Chamber, dealing with issues of sustainable development and architectural practice. She is a Ph.D. candidate in the field of Arts and Sustainability in the Department of Fine and Applied Arts of the Cyprus University of Technology.

Elitsa Barakova is the Executive Director of BCause Foundation and works there since its establishment in 1995, previously as a programme coordinator responsible for new business development. BCause is a well-known adviser and implementer of corporate community investment programmes, a facilitator for individuals to give and volunteer from their workplace, and a flexible donor for NGOs. Under Elitsa's leadership BCause has initiated and runs its national payroll giving programme, DMS 17 777 Project for using text messaging for donations (in collaboration with the Bulgarian Donors' Forum); Platformata.bg, the social network for givers; the Rinker Centre for Entrepreneurship, and many other grant making and training programmes for civil society organisations. Elitsa sits on the boards of UN Global Compact Bulgarian Network and International Youth Award Foundation, co-chairs AmCham HR/CSR Committee and is a member of the Economic and Social Council of Bulgaria. She holds a Master's Degree on Management of Education and Social Education from Sofia

University "St. Kl. Ohridski" and training certificates in fundraising, advocacy and NGO management, as well as CSR-related topics.

Simeon Vasilev has over 15 years professional experience in diverse areas, related to the in the non-governmental and media sector. He is the Chairman and co-founder of the GLAS Foundation and leader of Credo Bonum Foundation projects. Simeon is also an innovator and creator of the mobile application Healthy, the online publications Proud.bg and DJbook.bg. He has received the Shofar Award of Shalom Organization of Jews in Bulgaria for his fight against hate speech and the Activist of the Year award of the Bulgarian Helsinki Committee (both in 2019). Simeon has worked as the Editor-in-chief of the monthly music magazine DJ Mag Bulgaria and as marketing and PR specialist for Springfield fashion brand. Simeon holds a degree in Public Relations from Sofia University "St. Kliment Ohridski".

Appendix III: Presentations Summaries

Below are the abstracts of all presentations at the online seminar. The ppts are uploaded at EMPACT Google drive cloud here:
https://drive.google.com/drive/folders/1HqlYN43Tlb5fjjKxSEtFAfXSaiUPtciV

Environmental Sustainability in the Arts: Essence and Practices, by Prof. Dr. Lidia Varbanova

The power of arts, culture and creative industries to contribute to global environmental challenges and become part of the solutions still needs to be explored, both locally and globally. Artists and creatives are powerful change agents to inspire actions on climate change and sustainability worldwide. Many organisations and teams working in different branches of CCIs are motivated and passionate to connect arts and creativity with management actions and tools for environmental balance, plastic waste, green planet, climate change, carbon emission and many other burning issues that we all face nowadays.

There is a need to equip cultural and creative professionals, artists, managers and decision-making professionals with updated knowledge, good practices and examples of how creativity could be used to influence audiences, stakeholders and the wider public to be much more conscious about the daily actions, management methods and strategic approaches which we implement in order to live in a sustainable environment where the overuse of resources today do not harm the future generations.

The responsibilities of cultural entrepreneurs and managers are to not only put in place systems and tools towards sustainable development but to engage audiences and communities in this process, to help in changing their behaviours, actions and attitudes toward solving complex issues of global concern.

The presentation provides an overview of key concepts, definitions and theories on environmental and green management and how they are related to the arts. It covers concepts in environmental management studies and discusses key factors and trends of

environmental issues today in the era of globalization. The following key themes are explored:

- What is the meaning of sustainability?
- The circular economy and the arts; the eco-city, the eco-innovations.
- Culture as "the fourth pillar of sustainability". Why should arts organisations care about environmental sustainability?
- Sustainability in the arts: how can artists and cultural managers contribute to the environment and environmental impact? Examples/practices.
- The road ahead: what should we do next in cultural policy and arts management practices?

The focus of the presentation is the management methods in creative organisations in a sustainable way, such as: reducing the amount of waste, caring about garbage, use of eco-friendly materials, green design of cultural spaces, and many others. The presentation covers diverse types of creative organisations and their approach to green management, e.g. festivals, music business companies, fashion companies, performing arts organisations, design studios, etc. The focus is also the involvement of audiences in environmental management aspects and increasing societal concern about the environment. Diverse organisations are discussed as successful case studies in environmental management, such as:

- Cirque du Soleil, Canada
- International Jazz Festival, Canada
- Climate Change Theatre Action
- Cape Farewell, UK
- S=T=ARTS, Europe
- London Symphony Orchestra
- Sydney Opera House
- PlantWave
- Ocean Sole

Another important focus of the presentation is the eco-city, defined as a city that:

- Promotes and plans walkability, biking and the use of public transportation systems.
- Uses and produces renewable energy and is carbon-neutral.
- Maximizes water efficiency.
- Promotes and implements a waste management system that focuses on recycling.
- Supports local agriculture and production that uses local resources: ethical consumptions.
- Restores urban areas that are environmentally damaged.
- Builds sustainable architecture
- Reduces Co2 emissions.

The presentation provides also some specific suggestions for the next steps that the cultural players should do to improve environmental management in their organisations. For example:

- Elaboration of an integrated approach to city cultural and environmental strategies
- Increasing lobbying efforts to bring a cultural dimension of sustainability at the agenda of policy-makers
- Including environmental criteria for creative project funding and implementation
- Involving artists in public debates and discussions on sustainability

- Involving audiences in actions about saving the environment.
- Implementing new training approaches to arts management: integrating environmental sustainability
- Using new technologies to share innovative examples across countries
- Using tools to monitor energy efficiency and carbon footprint in arts organisations
- Having a "global & strategic approach" to environmental management concerns.

Corporate Sustainability and Responsibility – Past, Present and Future, by Assoc. Prof. Dr. Marina Stefanova

The new theoretical concept of CSR (2.0 model) proposes that we keep the acronym, but rebalance the scales, so to speak. Hence, CSR comes to stand for 'Corporate Sustainability and Responsibility'. This change acknowledges that 'sustainability' (with roots in the environmental movement) and 'responsibility' (with roots in the social activist movement) are really the two interlinked components. A cursory look at companies' non-financial reports will rapidly confirm this – they are mostly either corporate sustainability or corporate responsibility reports.
Sustainability and responsibility can be thought of as different, yet complementary elements of CSR. Hence, sustainability can be conceived as the destination - the challenges, vision, strategy and goals, i.e. what we are aiming for – while responsibility is more about the journey – solutions, responses, management, actions.

On the other hand, art has long played an integral role in conveying messages of evolution, revolution, freedom and creativity, and a messenger to the masses of global issues. Art has the transformational power of taking macro ideas of worldwide transformation and communicating them in a digestible manner for society. The opportunities it presents highlight possibilities for change, and bring to the forefront the urgency of working towards accomplishing the Sustainable Development Goals by 2030. Like everyone in society, Artists also have a responsibility for using the work they put out into the world for a greater purpose. Art is not just a pretty painting, it is the pulse of society, the heart of the change they want to see in their local and global communities.

The presentation provides an overview of the strategic approach to company's sustainable development and how they are related to the arts. It covers concepts of corporate social responsibility and the key theoretical aspects like elements, pillars, and areas of CSR. The following key themes are explored:

- What is the meaning of CSR?
- Why should companies invest in society? Why culture is so important in it?
- CSR in the sustainable development of a company.
- Corporate philanthropy-sponsorship-CSR: differences and co-relations.
- Why the strategic approach to CSR is so important. interrelationship of corporate social responsibility, corporate integrity, organizational culture, and corporate strategy.
- Social taxonomy and Arts

In the beginning, the focus of the presentation are the six capitals a company manages. They include: financial, manufactured, intellectual, human, social and relationship, and natural. By taking these into account when reporting on performance, a company provides a fuller picture of the way in which it creates value (IIRC, 2013).

The presentation dives deep in the definition and components of CSR as defined in the International standard ISO 2600 Guidance for Social Responsibility:
"Responsibility of the organization for the impact of its decisions and activities on society and the environment, through transparent and ethical behavior that:

- contributes to sustainable development, including the health and well-being of society;
- takes into account the expectations of stakeholders.
- is in accordance with applicable law and in accordance with international standards of conduct;
- is integrated throughout the organization and is practiced in its relationships."

It covers all areas: human rights, labour practices, environmental protection, fair operating practices, consumer issues, and investment in the community. Materiality as a basic principle is explained and applied to the real case of H&M to illustrate the design of a materiality matrix and ESG/CSR policy of a company.

In the second part of the presentation are presented the Un Sustainable Development Goals as a roadmap for the humanity development till 2030. The cultural aspects play a pivotal role for the 2030 Agenda to be successful. Cultural rights, heritage, diversity and creativity are core components of human and sustainable development. In this light, diverse successful initiatives on "How is culture relevant?" are shared, describing why cultural aspects are significant for the following SDGs:

- Goal 1 END POVERTY IN ALL ITS FORMS EVERYWHERE
- Goal 3 ENSURE HEALTHY LIVES AND PROMOTE WELL-BEING FOR ALL AT ALL AGES
- Goal 4 ENSURE INCLUSIVE AND EQUITABLE QUALITY EDUCATION AND PROMOTE LIFELONG LEARNING OPPORTUNITIES FOR ALL
- Goal 5 ACHIEVE GENDER EQUALITY AND EMPOWER ALL WOMEN AND GIRLS
- Goal 8 PROMOTE SUSTAINED, INCLUSIVE AND SUSTAINABLE ECONOMIC GROWTH, FULL AND PRODUCTIVE EMPLOYMENT AND DECENT WORK FOR ALL
- Goal 9 BUILD RESILIENT INFRASTRUCTURE, PROMOTE INCLUSIVE AND SUSTAINABLE INDUSTRIALIZATION AND FOSTER INNOVATION
- Goal 10 REDUCE INEQUALITY WITHIN AND AMONG COUNTRIES
- Goal 11 MAKE CITIES AND HUMAN SETTLEMENTS INCLUSIVE, SAFE, RESILIENT AND SUSTAINABLE
- Goal 12 ENSURE SUSTAINABLE CONSUMPTION AND PRODUCTION PATTERNS
- Goal 13 TAKE URGENT ACTION TO COMBAT CLIMATE CHANGE AND ITS IMPACTS
- Goal 16 PROMOTE PEACEFUL AND INCLUSIVE SOCIETIES FOR SUSTAINABLE DEVELOPMENT, PROVIDE ACCESS TO JUSTICE FOR ALL AND BUILD EFFECTIVE, ACCOUNTABLE AND INCLUSIVE INSTITUTIONS AT ALL LEVELS
- Goal 17 STRENGTHEN THE MEANS OF IMPLEMENTATION AND REVITALIZE THE GLOBAL PARTNERSHIP FOR SUSTAINABLE DEVELOPMENT

The last part of the presentation covers the current plans and future regulation regarding the social taxonomy. According to the EU, the social taxonomy is the classification of economic activities that significantly contribute to social goals in the EU and represent a common code for investors, businesses and regulators regarding what is sustainable from a social perspective and what is not. It represents a change of course for sustainable finance. The social taxonomy has also a direct connection with the environment: need for socially inclusive measures to accompany the green, just transition.
Examples are provided I the field of:

- Quality education
- Accessible and affordable design and architecture
- Mental health and culture.

Culture in CSR: Out of sight, out of mind? , by Myrto-Maria Voreakou

In the past decade Europe has become captivated with Corporate Social Responsibility (CSR) and there is considerable evidence that scholars and practitioners in Europe are taking seriously this social concern as part of an intense debate about sustainability and globalization (Habisch et al. 2005).

Researchers still do not share a common definition or set of core principles about what it means to be socially responsible (Crane et al., 2008). While CSR is a term and evolving practice now ubiquitous in business and some corners of the nonprofit sector, it is less well-known and understood in the arts and culture sphere (Stern 2017). According to Lidia Varbanova (2009), an important surprising observation is that almost all organisations, online platforms, publications on CSR do not mention Arts & Culture. Michael Romy Greer, President and CEO at ArtsFund, in a recent post (2020), emphasizes as well the deemphasis of supporting Arts & Culture in the framing of what is socially responsible, stating that Arts & Culture need to be included in that definition.

Researchers across Europe and in USA (Bulut & Bulut Yumrukaya 2009, Korza at al. 2010, Klamer et al. 2006, Iamandi & Constantina 2012, Stern 2017) agree on the fact that there are a series of misconceptions that exclude Arts & Culture from CSR practice; the association of its funding with sponsorship and philanthropy, its unquantifiable impact, its irrelevance to sustainability, its limited significance compared to other CSR pillars such as the environment, and its inability to relate at a strategic level to the core mission of businesses. Based on the findings of the original survey on how companies in Greece and Cyprus incorporate Arts & Culture in CSR (Voreakou 2019), the low priority compared to other CSR pillars, the reduced impact on stakeholders and the lack of qualified partners stand out as the most important barriers for a company to implement CSR activities related to the Arts & Culture Pillar.

Against all those stereotypical views, we can argue that culture is at the heart of resilience and has the potential to foster sustainable development and social cohesion (EC 2018). Arts & Culture should constitute an integral part of every strategy that promotes environmental sustainability and sustainable development. Development policies that address the cultural context and characteristics of each place and society, and therefore have a more human-centric approach to development, are more effective and more able to generate sustainable, equitable and inclusive results (UNESCO 2012). Artists can produce, through sustainable practices, art that fosters an empathic stance towards non-human beings and nature, and thus effectively incorporate the concept of sustainability in their artistic production. In this context, the New European Bauhaus (https://new-european-bauhaus.europa.eu/index_en), among other European policies, aims at providing artists, cultural professionals, and creative organisations the tools to raise awareness on sustainable development through their cultural activities.

The concept of Corporate Cultural Responsibility (CCR) could be the turning point for the change of stance needed for the inclusion of Arts & Culture in CSR, creating the ground for businesses and the arts to collaborate for an environmentally sustainable future.

In 2007 (Iamandi & Constantina, 2012) Manuela Kohl defines CCR as the cultural commitment of companies to support and promote culture at various levels, such as the creation of art collections, cultural benefits to human resources or the financial support of cultural activities. Laura Salvan (2013) also refers to the concept of CCR, arguing that a culturally responsible corporate attitude has much in common with corporate social responsibility: the importance attributed to human capital, stakeholder engagement, awareness of the value of active citizenship and the pursuit of sustainable development. Christian Have (2017) defines CCR as a company's co-responsibility for developing, rebuilding, activating, operating or updating elements of a society's cultural identity, such as language, music, arts, literature and faith - from the written word to the newer hybrid manifestations of art and media.

In this novel context, art is considered as a mindset and not as a way to brand businesses. This approach requires a targeted strategic approach for the creation of new forms of partnerships, where value is created for both cultural actors and businesses (Have 2017). The cultural actors earn resources and have a greater societal impact by turning their artistic language into an integrated part of how a business thinks in terms of its mission, without reducing their artistic freedom. At the same time artists can learn from businesses the value of sustainable business models and strategic approach, how to gain insight into the audience or create attention to a busy market. On the other hand, companies enhance a value-based visibility, attract new consumers, inspire greater efficiency in employees, boost the company culture and create new ties with both the community and their clients.

According to the findings of the survey in Greece and Cyprus (Voreakou 2019) a complete implementation strategy for a culture-related activity is by far the most important asset for a company to select it. Cultural institutions and creators need to organize their interaction with the business world on a strategic basis; they need to have specific agendas, aim to develop their audience, give a voice to local communities, and even hire staff with the ability to manage communication with the business world (Korza & Bacon, 2010). Businesses are open to suggestions, but they want clear, coherent, and feasible proposals with added value and long-term impact.

According to Christian Have (2017) business collaboration with the world of culture is mutually beneficial and has added social value, but it also has the power to effect a paradigm shift in the way we perceive culture as a whole. Cultural actors should be the catalysts of this process and those who will advocate for the incorporation of Arts & Culture in the CSR practice.

References to the presentation summary:

Bulut, D. & Bulut Yumrukaya, C. (2009). Corporate Social Responsibility in Culture and Art. Management of Environmental Quality: An International Journal, Vol. 20, Issue 3, Emerald Group Publishing Ltd., 311-320.
Crane, A., McWilliams, A., Matten, D., Moon, J. & Siegel, D. (Eds). (2008). The Oxford Handbook of Corporate Social Responsibility. Oxford, U. K.: Oxford

European Commission (EC). (2018). A New European Agenda for Culture. Brussels: Publications Office of the European Union. file:///C:/Users/myrtw/Downloads/swd-2018-167-new-european-agenda-for-culture_en.pdf
Habisch, A., Jonker, J., Wegner, M., & Schmidpeter, R. (Eds.). (2004). Corporate social responsibility across Europe. Springer Science & Business Media.
Have, C. (2017). The New Golden Age: Arts and Culture as a Growth Engine. Denmark: Have Publishing.
Iamandi, I. & Constantina, L. (2012). Quantifying Corporate Social Responsibility Involvement in Art and Culture Projects in Romania and Bulgaria. Procedia Economics and Finance, 3, 1122 – 1127.
Klamer, A., Petrova, L., Mignosa, A. (2006). Financing the Art and Culture in the European Union. European Parliament, Policy Department Structural and Cohesion Policies.
Korza, P., & Bacon, B. S. (2010). Trend or Tipping Point: Arts and Social Change Grantmaking. Washington, D.C.: Americans for the Arts.
Salvan, L. (2013). Cultural responsibility. Small steps to restore anthropology in economic behaviour. Interviews and best practices. Tafter journal – Esperienze e strumenti per cultura e territorio n. 63.
Romy Greer, M. (2020, January). Where are arts and culture in CSR? Linkedin. https://www.linkedin.com/pulse/where-arts-culture-csr-michael-romy-greer/
Stern, L. (2017). Corporate Social Responsibility & The Arts. Washington, New York: Americans for the Arts.
UNESCO. (2012). Culture: a driver and an enabler of sustainable development. Geneva: United Nations.
Varbanova L. (2009). Corporate social responsibility: arts and culture are not on the agenda. Blog: Highlights Laboratory of European Cultural Cooperation, European Cultural Foundation (ECF), Amsterdam, The Netherlands.
Voreakou, M. (2019). Culture and CSR in Cyprus. Cultural Responsibility as a Catalyst for the Cultural Development. [Master's thesis, Open University of Cyprus]. https://kypseli.ouc.ac.cy/handle/11128/3892

Elitsa Barakova, BCause Foundation

BCause Foundation is an expert organisation, a recognized leader with more than 25 years experience at national and international level (since 1995). We encourage people, organizations and communities to transform their lives, by developing the giving culture and social investment. Since 2014, the BCause Foundation founded its entrepreneurship development arm - the Rinker Center for Entrepreneurship and Training - set up to promote education, lifelong learning and support entrepreneurship and business development in Bulgaria.

Giving and Corporate Social Responsibility
Companies don't donate because they have money they don't need. When they take decisions to donate larger amounts of money, they are led by certain corporate policies. And policies are developed on the basis of an estimation of the imprint on society, economy and nature. Some companies are seeking to increase their imprint, others – to decrease the damage their business leaves, yet others – to secure its future (employees, reliable clients).
Banks and mobile network operators receive dozens of requests, because they the most public ones. Companies whose records are not visible do not receive any requests.

Companies whose business depends on local people – licenses from the local municipality, labor market, public services for employees and their families, donate for local causes, even if they don't sell to a local client.
BCause Foundation works with companies to assess and develop their suitable community programmes. They can engage their employees in payroll giving and online giving, and find a reliable charity partner.
The following companies have special programs, oriented towards NGOs (in Bulgaria): - Ford Moto-Pfohe - Telus International - Vivacom Regional Grant - Choose to Help, Raiffeisenbank - EVN – Zagorka. Unicredit Bulbank, KBC.

Crowdfunding
Companies are the most frequent choice when looking for donations and this is understandable, having in mind that they have most resources and tend to donate more than individuals do. Let's challenge that idea. Without a doubt, the National Revenue Agency's data on donations demonstrate that legal persons contribute more than natural persons do. Information on corporate donations is undoubtedly present more often in the media, even as "nameless news". But a very quick check of the fundraising campaigns for sick people shows another truth: donations, made by individuals, are not to be underestimated.
In the last few years several art and culture projects attempted and were successful to diversify sources of funding and in addition to corporate gifts and governmental grants addressed also the general "crowd". Platforms like DMS and Platformata.bg are good to try that (in Bulgaria).
Some examples for a debut album, participation in international festival, book printing, new theater decor and support to amateur art activities in chitalishta.

Social Innovation, Entrepreneurship and Diversity in Focus
More and more companies are showing interest in this field. In cases when a company cannot support a project direct they might be able to buy from a social enterprise, which is actually supported and encouraged financial by the Law on people with disabilities.
BCause Foundation established the Rinker Centre with the mission to support and develop a spirit of entrepreneurship in Bulgaria.
Its programmes are oriented towards creating opportunities for sustainable employment, improving competitive power, adding value and innovation aiming to improve the quality of life in Bulgaria, primarily rural areas of the country. The Centre's main programmes work towards training and spreading the spirit of entrepreneurship among children and adults. It also provides further training and qualification of the Bulgarian teachers by encouraging the use of innovative technologies, interactive methods of teaching and understanding students with special needs, learning difficulties, ethnic minorities. Since 2014 the Center held 10 seasons of „Rinker's Challenge" and Academy for Local Entrepreneurs – and accelerator program for traditional and social start-ups with a award fund with over 830 applications, 230 participating teams of entrepreneurs and 31 financed projects.

Useful projects:
SEED Plus – You may travel to meet and work with more experienced entrepreneur in your area in another country, https://bcause.bg/en/enterprenuership/erasmus-for-youth.html
FUSE – Learn about the ecosystem for social innovation in Bulgaria and take part in the capacity building and mapping activities, which will shape the Bulgarian National Competency Centre for Social Innovation https://bcause.bg/en/enterprenuership/fuse.html

EaSi – in order to increase the number of Bulgarian beneficiaries to EU funded programmes, Bcuase will operate am information center EaSi:
https://bcause.bg/en/enterprenuership/info-center-easi-bulgaria.html

Making Difference Through Art, by Simeon Vasilev, Credo Bonum foundation & GLAS foundation

This presentation focuses firstly on the work and projects of the Credo Bonum foundation. Credo Bonum Foundation, established in 2006, is an independent non-governmental organization striving for positive change in modern society. Some of the areas the foundation focuses on are sustainability, environmentalism, promoting constructive way of thinking and attitude in society. The purpose of the foundation is to attract attention and interest in important topics and issues, to ask questions and to seek answers with all active members of the society. Credo Bonum works to create a better living environment, cultivating responsibility and engaging with each and every moment of our daily lives. The foundation runs a gallery, which is marking 20 years since its opening. Overall, the foundation and gallery are behind the realization of over 30 different projects and 350 exhibitions and art events.
The main focus areas of the foundation are environment and sustainability, contemporary art and culture, preserving an promoting the Bulgarian historical heritage and history and positive change through awareness and education.

The presentation covers also the Books for Waste campaign, which celebrated 10 years this year, e.g. the obstacles during the first edition of the recycling plastic initiative, which was a failure. But ultimately over the years led to the campaign being one of the most appreciated sustainable events and attracting thousands of people each year, happening in the biggest cities in the country. The campaign also managed to attract a lot of business support and got a major partner in the face of Kaufland.

Another example given was Sveshtari in a New Light project for renovation, socialization and promotion of the Thracian tomb near the village of Sveshtari. The design team of "Sveshtari in a New Light" included an expert archaeologists, architects and engineers. The lighting architect is Mark Sutton Vane of Sutton Vane Associates, a world-renowned architectural lighting company specializing in the lighting of art, museums, and the interior and exterior of historic buildings. Among them are the Chinese Terracotta Army at the British Museum, the Winchester Cathedral and many others. The project was realized with the support of the Ambassador's Fund for Cultural Preservation (AFCP), the Ministry of Culture and managed by the Credo Bonum Foundation.

The Thracian Royal Tomb in the village of Sveshtari is one of the most significant historical sites in Bulgaria. It is part of the Sboryanovo Historical and Archaeological Reserve, which is located in Northeastern Bulgaria near the town of Isperih. Sboryanovo includes over 140 archeological and cultural monuments, the most famous of which are: The Sveshtari Tomb, the remains of the ancient Thracian city of Helis, the Thracian sanctuary of Kamen Rid, the Muslim sanctuary Demir Baba Teke, revered by the Alevis, and the Historical Museum in the town of Isperih.

The presentation focuses also on other activities he and his team have done over the years – the cultural and tourist route Sofia Sveta Gora, the TV show Green Light with Bulgarian

National TV, the global initiative PARK(ing) Day, the Art Without Age project engaging retired elderly and the numerous different events and campaigns, promoting active way of life and lifestyle.

A campaign Help Hate is the last example of art leading to social change during Simeon's presentation. The campaign took a different approach when talking about hate speech, focusing on the perpetrators and users of online aggression and offering insights into the reasons behind these behaviours.

The presentation is rich in examples of successful collaboration between artists and institutions, how to create partnerships and look for support outside the usual suspects, and how to learn from failure and inspire people on a larger scale.

Appendix IV: Seminar Registration Form

Registration Form: Online Seminar

ARTISTS, SUSTAINABILITY AND CORPORATE SOCIAL RESPONSIBILITY

How businesses and the arts collaborate for an environmentally sustainable future

We are pleased to announce this interactive Online Seminar in the framework of the innovative project "**EMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain**" (co-funded by the *Creative Europe project, Grant Agreement No: 101055903 – EMPACT – CREA-CULT-2021-COOP-2*). The seminar is jointly organised by the National Academy of Theatre and Film Arts (NATFA), Sofia and Cyprus University of Technology and will be held in English language.

If you are an artist, arts manager, cultural professional, researcher, student, or representative of a business company interested in cultural development, join us!

We can't wait to collaborate with you online and we appreciate your interest in attending our event

Date: Wednesday, November 30th, 2022, **9.30am-4.30pm (CET):** 4 sessions, 1.5 hours each.

Address: Online seminar (via Zoom): the link will be provided upon registration.

We appreciate your interest in attending our event!

To reserve your place at the seminar, please fill out the simple registration form below:

Email *

Valid email

This form is collecting emails. Change settings

First Name *

Short answer text

Last Name *

Short answer text

Which of the following sectors would best identify your professional practice?

Multiple choice

- Artist/creative
- Professional in the arts and cultural sector
- Professional in cultural and creative industries (CCIs)
- Professional active in other areas, related to sustainability & environment
- Student (arts, culture, management, CCIs, sustainability, environment)
- Educator and trainer (arts, culture, management, CCIs, sustainability, environment)
- Researcher (arts, culture, management, CCIs, sustainability, environment)
- Add option or add "Other"

Required

Contact Phone Number *

Short answer text

I accept personal data processing, in line with NATFA's privacy policy (https://natfiz.bg/en/privacy-policy/) *

◯ I Accept

I do hereby consent to the use by the EMPACT, Creative Europe project of my image, video, voice (up to 2-3 minutes), or all three of them for dissemination and promotion purposes. In addition, I waive any right to inspect or approve the finished video material, upon request. *

☐ I consent

Disclaimer

Co-Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Join EMPACT social media and explore more about empathy-sustainability through the arts!

Facebook
Instagram
Twitter
LinkedIn
YouTube

Appendix V: Seminar Certificate


Co-funded by
the European Union

CERTIFICATE

FOR ATTENDANCE

THE CERTIFICATE IS PROUDLY PRESENTED TO

Lorem Ipsum

For participating at the one-day interactive seminar entitled **Artists, Sustainability and Corporate Social Responsibility**, which was held online on 30 November 2022 and organized by the National Academy of Theatre and Film Arts "Kr. Sarafov" (NATFA), Bulgaria.

The event was organized in the framework of the innovative project EMPACT – Empathy and Sustainability: The Art of Thinking Like a Mountain, co-funded by the Creative Europe Programme of the European Union (Grant Agreement No: 101056903 – EMPACT – CREA-CULT-2021-COOP-2).

Prof. Dr. Stanislav Semerdjiev,
NATFA Rector

Prof. Dr. Lidia Varbanova,
EMPACT Project Lead

EMPACT

Date
30 November 2022

Appendix VI: Evaluations/Feedback Questionnaire

EMPACT-NATFA online seminar "Artists, Sustainability and Corporate Social Responsibility"
(30 November 2022)
Feedback Questionnaire

Dear Participant,
Thank you for attending this online seminar! We invite you to share your opinion about the content, structure, methodology and logistics, related to the seminar by completing this short questionnaire with only 8 questions, which should take you around 5 min. This will help us to improve the next events that we plan under the EMPACT project. All answers will be kept anonymous and will be summarized as part of our seminar evaluation process. We appreciate very much your valuable contribution and we thank you in advance!

1. **Have you participated in an event with the same, or similar topics before this seminar (online or offline**)?
   a) Yes
   b) No

2. **On average, how would you rate this seminar? (Only one answer is possible)**

a) Very good
b) Good
c) Neutral
d) Not good
e) Not good at all

3. **Overall, how satisfied were you with:**

	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Program content design: topics included in the program	5	4	3	2	1
Program structure: logic and consequence of the sessions	5	4	3	2	1
Competence and knowledge of the invited speakers/moderators	5	4	3	2	1
Combination of theoretical concepts and practical examples	5	4	3	2	1
Interactivity (ability to ask questions and participate during sessions)	5	4	3	2	1
Reading list provided before and after the seminar	5	4	3	2	1
The seminar organisation/logistics (before, during, after)	5	4	3	2	1
Timing (duration of sessions)	5	4	3	2	1

4. 4. Please indicate your agreement with the following statements by ticking the appropriate column for each raw:

Statement	Not true	Neutral	True
I enriched my general knowledge and understanding on CSR and environmental sustainability in the arts as a result of this seminar.	1	2	3
The information/knowledge I received at the seminar will be of immediate use in my professional practice.	1	2	3
The information/knowledge I received at the seminar will probably assist my professional practice in the future.	1	2	3
The seminar answered my expectations in terms of content, methodology and structure.	1	2	3
I enjoyed the overall online interactivity and ability to ask questions.	1	2	3

5. **Please, indicate what you like the most in this seminar (topic, speaker, example, etc.)?**

6. **Please indicate what you recommend to be improved if a similar seminar is held again.**

7. **How did you hear about this seminar?**
   a) Facebook
   b) Instagram
   c) LinkedIn
   d) Other social media
   e) Direct emailing
   f) Your organisation
   g) Network/association
   h) Word-of-Mouth
   i) Others (please indicate)

8. **Your country:**

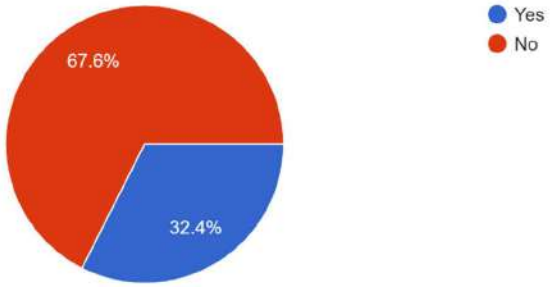
9. **Any final comments?**

WE THANK YOU FOR YOUR COOPERATION!

Appendix VII: Evaluation Results

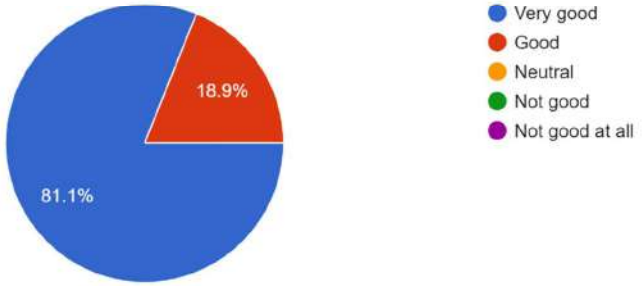
1. Have you participated in an event with the same, or similar topics before this seminar (online or offline)?

37 responses

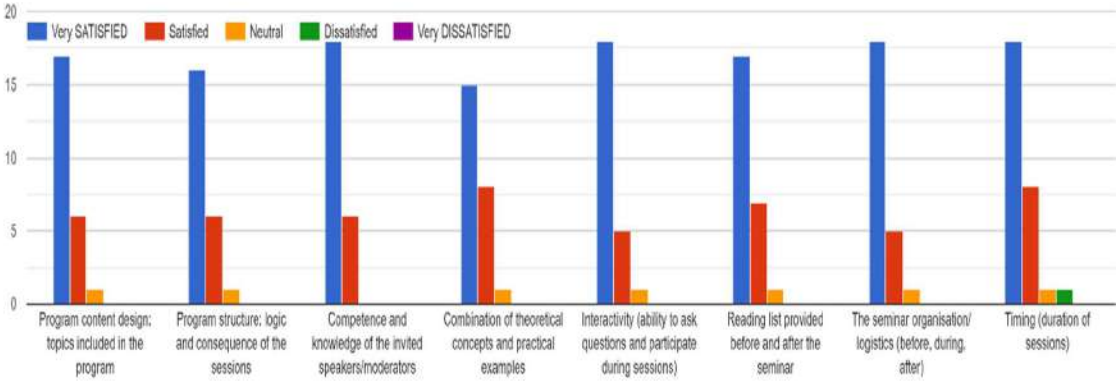


2. On average, how would you rate this seminar? (Only one answer is possible)

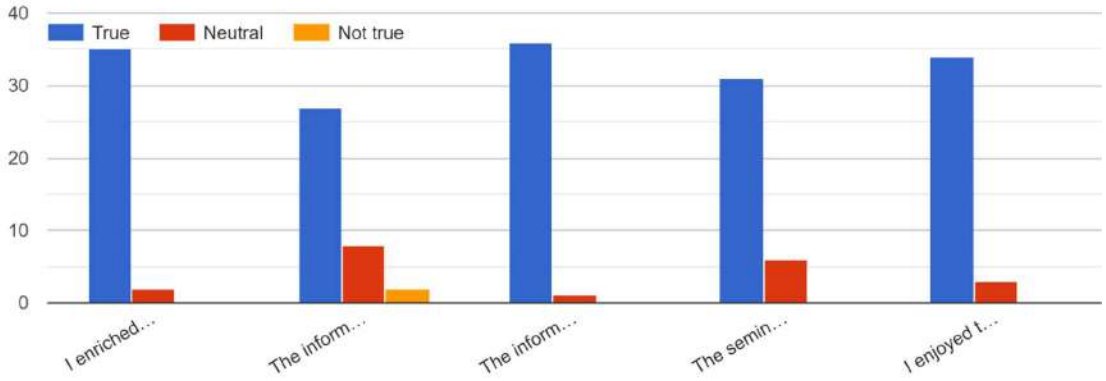
37 responses



3. Overall, how satisfied were you with:



4. Please indicate your agreement with the following statements by ticking the appropriate column for each raw:



5. Please, indicate what you like the most in this seminar (topic, speaker, example, interactivity, structure, etc.)?

37 responses

- Prof. Lidia Varbanova
- Topic
- the topics, the speakers, the interactivity during the seminar
- topic, speakers
- interactivity and knowledge
- The interactivity
- The interactivity & structure
- Topics covered, knowledgeable speakers and the interactive activities collectively created a wonderful online experience
- The structure and the professional lecturers.
- Lidia Varbanova
- I liked a lot the CSR presentation and relation to the arts sector, I could have more of that.
- structure and speaker
- The topic is global and most important. Structure was perfect.
- The topic is really interesting. But the thing I liked the most was the way the speakers spoke by heart about the topic and the things in life connected to corporate social responsibility and sustainability.
- Being from the film production field, it was a very good introduction for me in the topics discussed. I think the seminar was well balanced and structured from the general situation towards the particular relationships between companies and artists.
- content, speakers, organization
- The topic, the structure and the interactivity.
- The high quality of the contents and the generosity of all the team.
- Really loved of course the topic, as it was the reason for all of us to participate; also the fact it was hosted by professor Varbanova. All the other speakers were extremely well prepared and I've managed to learn a lot from them. So thank you once again!
- speakers and moderator

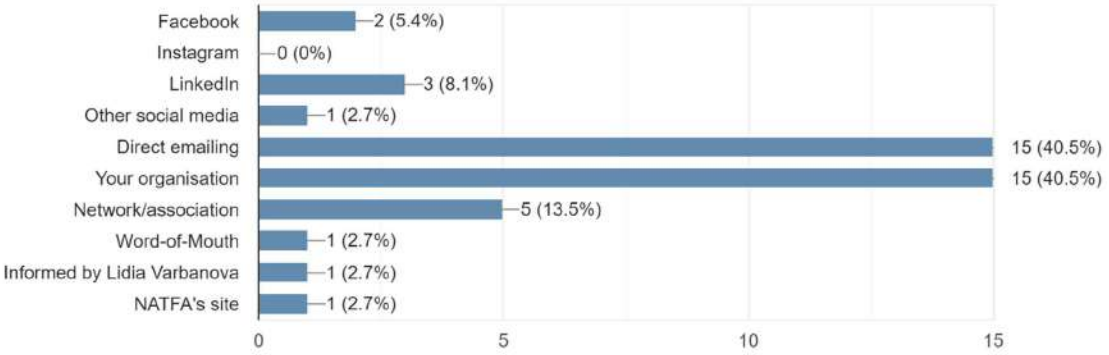
- Structure
- The seminar show me a new perspective of the responsabilty of the artist for the future.
- The structure of the seminar and its interactive features were interesting to me. As well as the intimate and friendly atmosphere between the speakers.
- I liked everything! It was very interesting and informative.
- Good organization and interesting topics. Excellent speakers and interactivity.
- It was a well articulated seminar, well planned and well structured. The speakers were amazing. I did enjoyed it.
- topic more
- the presentation on how businesses and the arts collaborate for an environmentally sustainable future
- The speakers and more specifically
- All of the above
- The topic, which is very important and not so common to be spoken in Bulgaria.
- Everything was very useful, interesting and curious for me. This is the first international seminar that I present, and it was very important to me - first to recall my English, second - to receive so interesting information. I have performance named "Duende Mother-Nature" and the main topic is connection between human and nature, how to keep Earth and ours souls clean. We performed in a cave in order to be closer to the Nature. Also I took a few ideas how to perform with natural means from the seminar as well. I am so inspired of Montreux jazz festival, that I ready to go next year there. :)
- I enjoyed the professionalism of the speaker and the accessible content he introduced us to. I gained a lot of useful knowledge and skills that will improve my work.
- topic
- The theme of the seminar was very up to date to the problems we have to address sooner rathe than later. The speakers have a theoretical insight, but were also an active practitioners.

6. Please indicate what you recommend to be improved if a similar seminar is held again.25 responses

N/A
Neutral
Split it into 2 days, was too long for a 1 day programme
I would prefer live, not online event.
To be longer
Bring more real CSR employees and allow them to get to know the artists work and impact.
More speaker from Africa and examples from North Africa
Maybe a little more time to think after each part in the breaks
May be give opportunity to everyone to participate at some point (not only to those who stay until the end) and get a certificate because some people couldn't stay until the end because of work/ study and etc.

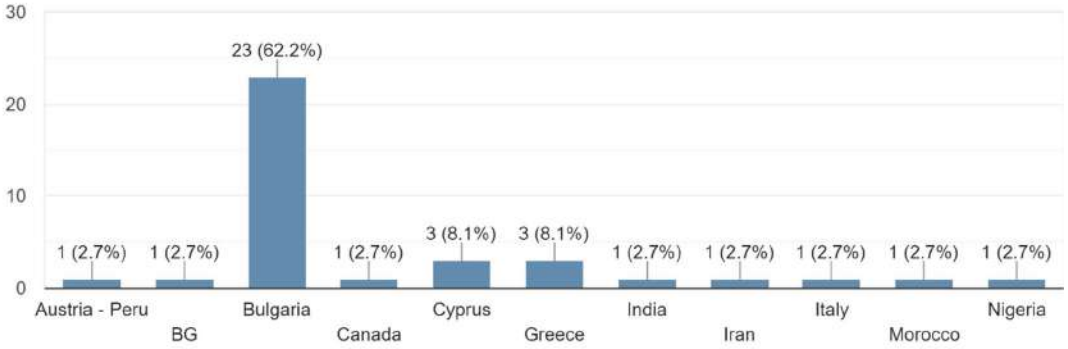
7. How did you hear about this seminar?

37 responses



8. Your country:

37 responses



9, Any final comments:

21 responses

Thank you!

Neutral

Thank you for this seminar!

Thank you again for a wonderful seminar.

Thank you for this seminar! Looking forward to further ones :)

thank you for this initiative

THANK YOU FOR ALL

Thank you! I enjoyed the seminar and the speakers were really intriguing.

Thank you !

Appendix VIII: Resources for Further Reading (Selected)

Reading list: sent to participants before the seminar:

Environmental sustainability:

- Finish Roadmap to Circular Economy 2016-2025 (2016), Sitra Studies, Finland: https://media.sitra.fi/2017/02/28142644/Selvityksia121.pdf
- Greater London Authority (2008). Green Theatre. Taking Action on Climate Change. London, UK: https://sustainablepractice.org/wp-content/uploads/2012/12/Green-Theatre-Report.pdf
- The Seven Creative Climate Trends: https://www.creativeclimateleadership.com/the-seven-creative-climate-trends/

CSR:

- Bosetti Luisa (2019) Corporate Community Investment: A Strategic Approach, https://www.researchgate.net/publication/338764398_Corporate_Community_Investment_A_Strategic_Approach
- Gehrig Cynthia (1998) Socially Responsible Investing and the Arts, https://www.giarts.org/article/socially-responsible-investing-and-arts
- Reena Devi (2022) Does the art world know what social responsibility means?, USA https://www.cobosocial.com/dossiers/art-world-social-responsibility/
- UNESCO. (2012). Culture: a driver and an enabler of sustainable development. Geneva: United Nations.: http://www.un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

Reading list: sent to participants after the seminar:

Environmental sustainability:

- Banta, Michael; Gaston, Lauren; Goldmark, Sandra & Morris, Edwart (2021). The Sustainable Production Toolkit: https://www.sustainableproductiontoolkit.com
- Blackburn, William (2008). The Sustainability Handbook. The Complete Management Guide to Achieving Social, Economic and Environmental Responsibility. Routledge.
- Creativity is Boosting Urban Sustainability – 10 examples: https://www.citiestobe.com/creativity-art-urban-sustainability/
- Farley, Heather & Smith, Zahary (2020). Sustainability. Is It's Everything, Is It Nothing? Routledge.

CSR:

- Arts & Business (2004) CSR and the Arts. How business engagement with the arts is changing, https://www.aandbcymru.org.uk/documents/2012-04-26-14-31-46-Sept09_REI_%20Understanding%20CSR.pdf
- Bulut, D. & Bulut Yumrukaya, C. (2009). Corporate Social Responsibility in Culture and Art. Management of Environmental Quality: An International Journal, Vol. 20, Issue 3, Emerald Group Publishing Ltd., 311-320.

https://www.academia.edu/340376/Corporate_Social_Responsibility_in_Culture_and_Art
- Carroll, A. B. (2008). A History of Corporate Social Responsibility: Concepts and Practices. In A. Crane, A. McWilliams, D. Matten, J.Moon & D. Siegel, D. (Eds). The Oxford Handbook of Corporate Social Responsibility (Chapter 2). Oxford, U. K.: Oxford
- Crane, A., McWilliams, A., Matten, D., Moon, J. & Siegel, D. (Eds). (2008). The Oxford Handbook of Corporate Social Responsibility. Oxford, U. K.: Oxford
- ESSnet-Culture. (2012). European Statistical System Network on Culture - Final Report. Luxembourg. Ανακτήθηκε 20 Σεπτεμβρίου, 2018, από https://ec.europa.eu
- Halkos, G. & Skouloudis, A. (2016). Cultural Dimensions and Corporate Social Responsibility: A cross-country analysis, MPRA Paper 69222, University Library of Munich, Germany.
- Have, C. (2017). The New Golden Age: Arts and Culture as a Growth Engine. Denmark: Have Publishing.
- Iamandi, I. & Constantina, L. (2012). Quantifying Corporate Social Responsibility Involvement in Art and Culture Projects in Romania and Bulgaria. Procedia Economics and Finance, 3, 1122 – 1127.
- Klamer, A., Petrova, L., Mignosa, A. (2006). Financing the Art and Culture in the European Union. European Parliament, Policy Department Structural and Cohesion Policies.
- Kotler, P. & Lee, N. (2005). Corporate Social Responsibility: Doing the Most Good for Your Company and Your Cause. Hoboken, NJ: John Wiley & Sons, Inc.
- Salvan, L. (2013). Cultural responsibility. Small steps to restore anthropology in economic behaviour. Interviews and best practices. Tafter journal – Esperienze e strumenti per cultura e territorio n. 63.
- Stern, L. (2017). Corporate Social Responsibility & The Arts. Washington, New York: Americans for the Arts: http://animatingdemocracy.org/sites/default/files/CSR_Report_FINAL.pdf
- The Smart Company. (2005). Understanding Social Corporate Responsibility, a Guide for Art Organizations The Smart Company for Arts & Business.

UN Sustainable Development Goals, SDG 11 Sustainable communities - https://sdgs.un.org/goals/goal11

Appendix IX: List of Participants

Below is the list of participants who attended the online seminar. Details about their e-mails and additional information are kept in internal archives.

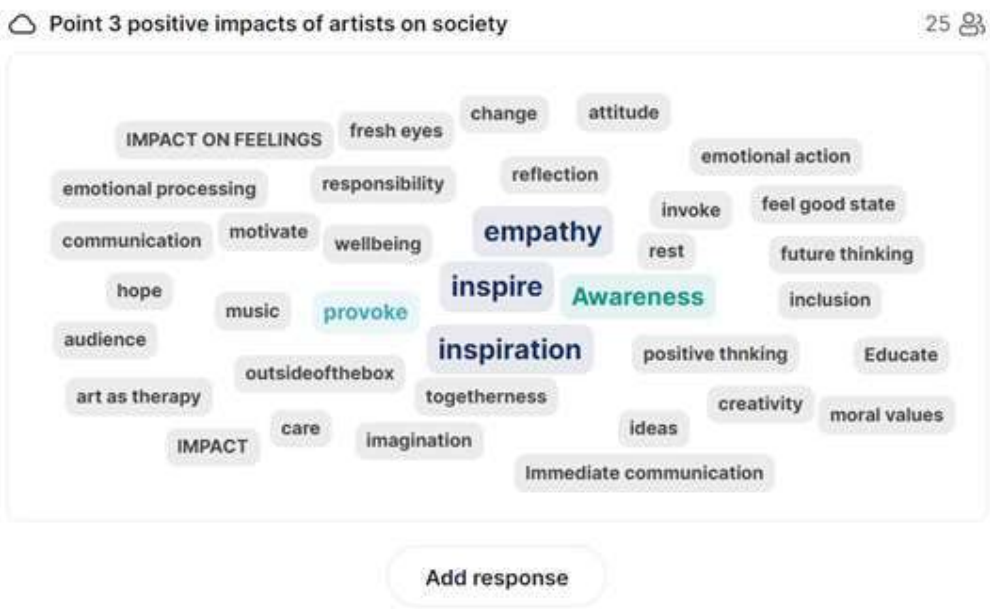
1. Lidia Varbanova
2. Yana Dzharova-Karakoleva
3. Tanya Decheva
4. Daniela Nikolchova
5. Dimitar Vladimirov
6. Giulia Carones
7. Vasilena Kaneva

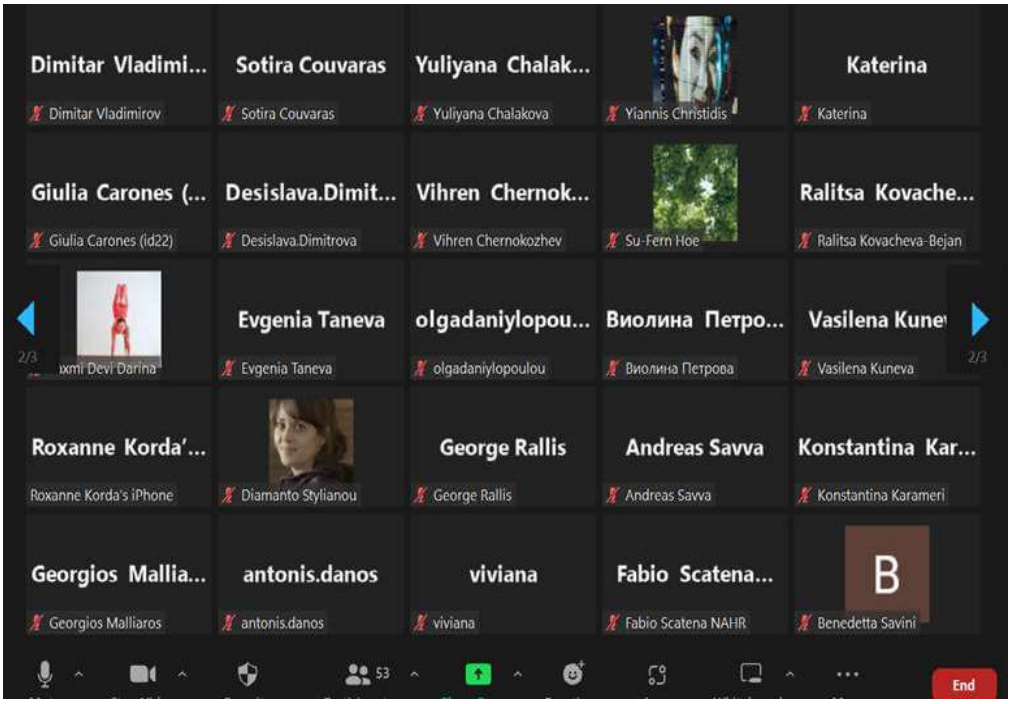
8. Dimitar Stoychev
9. Zdravko Ruzhev
10. Boyan Zhelyazkov
11. Simona Presenti
12. Violina Petrova
13. Yuliyana Chalakova
14. Stefaniya Georgieva
15. Viviana Quea
16. Vyara Gancheva
17. Petromil Denev
18. Milena Deleva
19. Darlington Egwim
20. Ali Rooyin
21. Tanya Dutt
22. Hiba Taim
23. Chloe Jonniaux
24. Mariyana Petrova
25. Mila Voinikova
26. Selimane Koubaich
27. Desislava Dimitrova
28. Evgenia Taneva
29. Elitsa Barakova
30. Vihren Chernokozhev
31. Simeon Vasilev
32. Marina Stefanova
33. Denis Simeonov
34. Iliana Dimitrova
35. Ekaterina Kancheva
36. Helena Correia
37. Giorgos Malliaros
38. Konstantina Karameri
39. Diyana Dobreva-Hristova
40. Olga Daniylopoulou
41. Katerina Hristova
42. Dimitar Sardzhev
43. Eleftheria Karamitrou
44. Apostolis Foukas
45. Sotira Couvaras
46. Myrto Voreakou
47. Benedetta Savini
48. Danae Ioannou
49. Efi Kyprianidou
50. Yiannis Christidis
51. Andreas Savva
52. Roxanne Korda

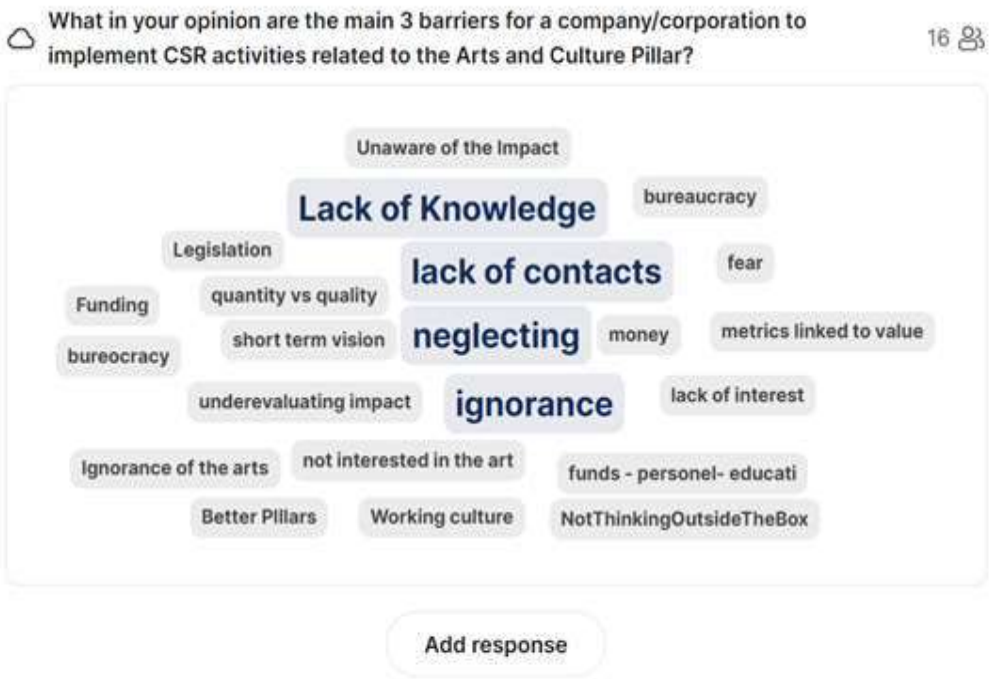
53. Nektarios Vorres
54. Roxanne Korda
55. Ralitsa Bejan
56. George Rallis
57. Byron Iannou
58. Fabio Scatena NAHR
59. Hristo Bonev
60. Krasimira Tsareva
61. Elica Cenova
62. Borislava Manoilova
63. Milena Deleva
64. Ekaterina Ancheva

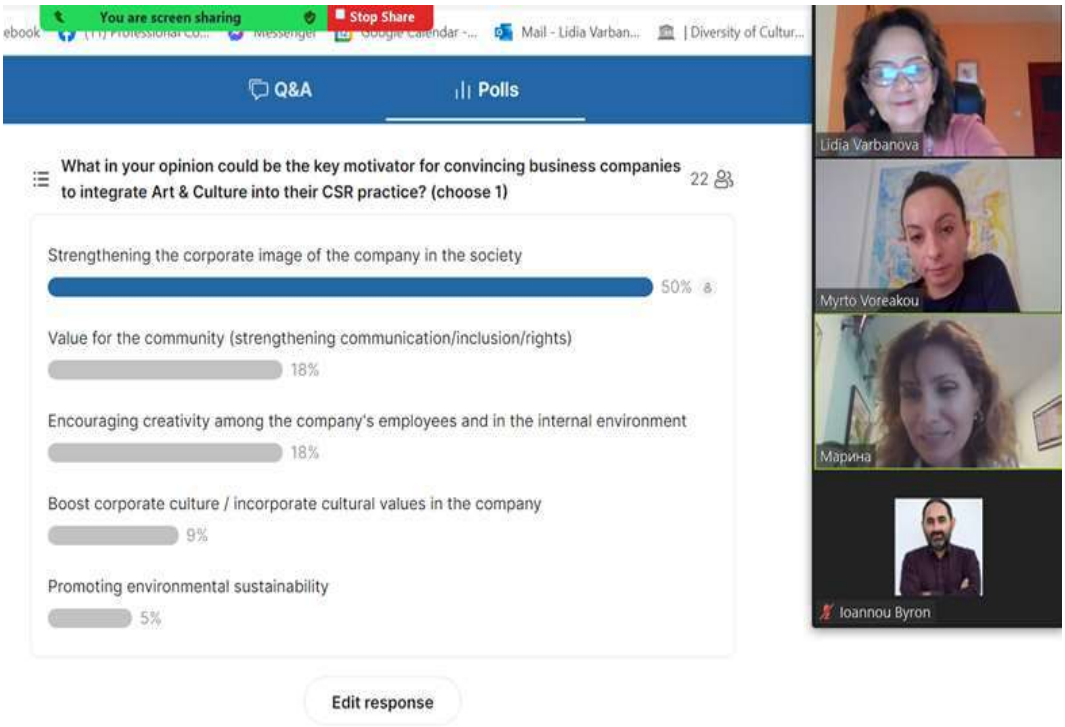
Appendix X: Visual Materials (Selected)

Screenshots from all sessions and a few short recordings from each session are kept at EMPACT Google Drive:
https://drive.google.com/drive/folders/1L5UOq6XVfJ9fsijYIMAe7-eO7dQNs4zr
Below are only a few screenshots and sli.do results of the interactive group work.

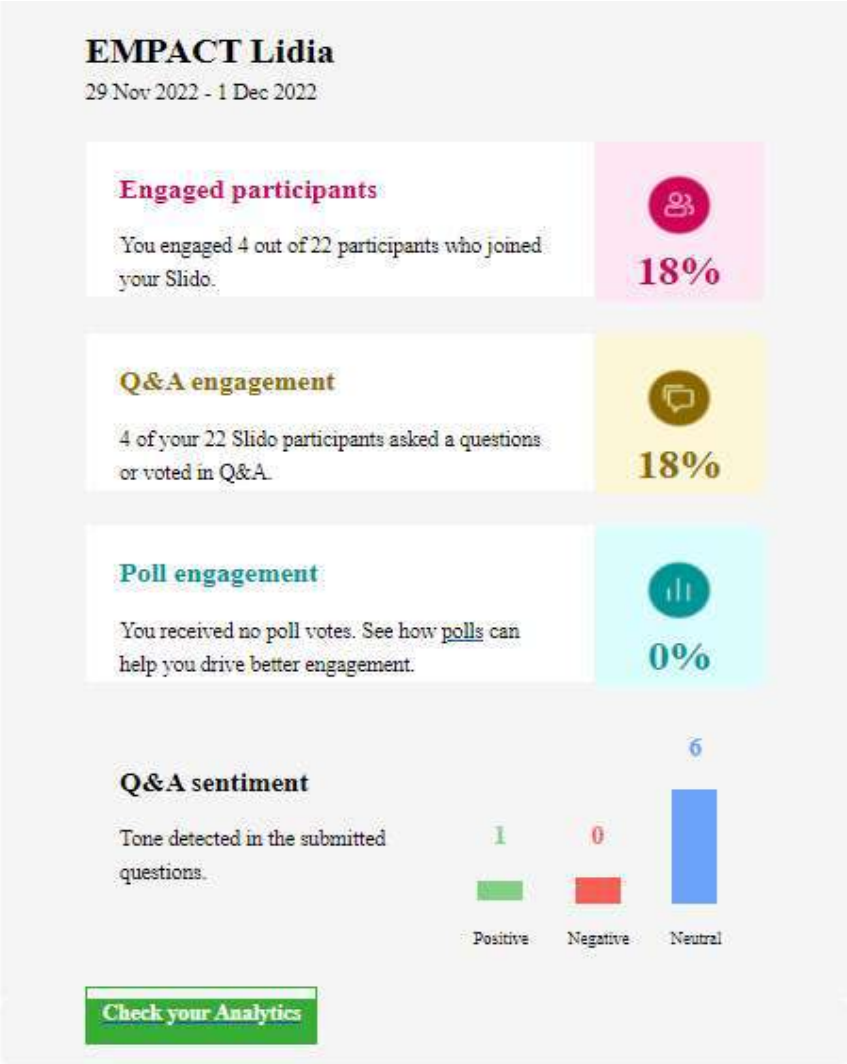

Point 3 positive impacts of artists on society
25
IMPACT ON FEELINGS
fresh eyes
change
attitude
emotional action
emotional processing
responsibility
reflection
invoke
feel good state
communication
motivate
wellbeing
empathy
rest
future thinking
hope
music
provoke
inspire
Awareness
inclusion
audience
inspiration
positive thnking
Educate
outsideofthebox
art as therapy
togetherness
creativity
moral values
care
imagination
ideas
IMPACT
Immediate communication
Add response


Dimitar Vladimi...
Dimitar Vladimirov
Sotira Couvaras
Sotira Couvaras
Yuliyana Chalak...
Yuliyana Chalakova
Yiannis Christidis
Katerina
Katerina
Giulia Carones (...
Giulia Carones (id22)
Desislava.Dimit...
Desislava.Dimitrova
Vihren Chernok...
Vihren Chernokozhev
Su-Fern Hoe
Ralitsa Kovache...
Ralitsa Kovacheva-Bejan
Evgenia Taneva
Evgenia Taneva
olgadaniylopou...
olgadaniylopoulou
Виолина Петро...
Виолина Петрова
Vasilena Kune
Vasilena Kuneva
Roxanne Korda'...
Roxanne Korda's iPhone
Diamanto Stylianou
George Rallis
George Rallis
Andreas Savva
Andreas Savva
Konstantina Kar...
Konstantina Karameri
Georgios Mallia...
Georgios Malliaros
antonis.danos
antonis.danos
viviana
viviana
Fabio Scatena...
Fabio Scatena NAHR
B
Benedetta Savini
53
End


What in your opinion are the main 3 barriers for a company/corporation to implement CSR activities related to the Arts and Culture Pillar?
16
Unaware of the Impact
Lack of Knowledge
bureaucracy
Legislation
lack of contacts
fear
Funding
quantity vs quality
bureocracy
short term vision
neglecting
money
metrics linked to value
underevaluating impact
ignorance
lack of interest
Ignorance of the arts
not interested in the art
funds - personel- educati
Better Pllars
Working culture
NotThinkingOutsideTheBox
Add response
slido


You are screen sharing
Stop Share
Mail - Lidia Varban...
| Diversity of Cultur...
Q&A
Polls
What in your opinion could be the key motivator for convincing business companies to integrate Art & Culture into their CSR practice? (choose 1)
22
Strengthening the corporate image of the company in the society
50%
Value for the community (strengthening communication/inclusion/rights)
18%
Encouraging creativity among the company's employees and in the internal environment
18%
Boost corporate culture / incorporate cultural values in the company
9%
Promoting environmental sustainability
5%
Edit response
Lidia Varbanova
Myrto Voreakou
Марина
Ioannou Byron

Sli.do statistics of interactivity during the seminar:



Online seminar banner: