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Art, business and corporate social responsibility.

Insights from *add art* Hamburg 2019.

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1. INTRODUCTION

"Life's most persistent and urgent question is: what are you doing for others?"

Martin Luther King, Jr.

1.1 Current Debate and Research Questions

Business and society are interdependent: a healthy society needs successful companies and vice versa (Brown & Nwagbara, 2018). This business-and-society thought implies that companies and institutions are socially responsible. If well implemented, corporate social responsibility (CSR) can become an added value, both for organizations and the society, as Porter and Kramer (2006) affirmed:

> "When looked at strategically, corporate social responsibility can become a source of tremendous social progress, as the business applies its considerable resources, expertise, and insights to activities that benefit society."

There is growing recognition that good ethics, values, integrity, and responsibility can have a positive economic impact on the performance of firms (e.g., Joyner & Payne, 2002; Crane et al., 2019; Zhu & Leung, 2014). This means that businesses can reach economic success while contributing to improve the way of living of the society. Both society and corporations are nowadays facing always more pressing social and environmental issues and the latter are expected to give major support in solving them. Understanding these synergies has the power to unleash the next wave of global growth especially in this economic and cultural situation, in which corporate scandals, virtuous conduct, and associations have illustrated how the ethical and social dimension of the company is particularly relevant for its survival (Piazza & Jourdan, 2018; Greve et al., 2010).

Hence, being successful over the long run is a business responsibility and entails understanding and engaging with the society in which an organization operates. One of the ways of doing that is working with the arts: this involves

different approaches. In the 1980s, when public budgets decreased and the neoliberal doctrine began to shape cultural policies, the attention to the collaboration between business and the arts increased (McGuigan, 2004; Rowntree, 2006; Böhm & Land, 2009). There was a growing interest in business profits from corporate support to the arts and the belief that business and society were linked together in organic ways (Frederick, 1994). In this respect, arts and business relations have been traditionally labelled with the notions of sponsorship, usually related to the promotion of an organization's brand or image, and philanthropy, generally correlated to the enlightened self-interest of someone from the top management to improve the employee morale and the relation with the community (Comunian, 2009; Klincewicz, 1998; O'Hagan & Harvey, 2000; Quester & Thompson, 2001; Moir & Taffler, 2004; Schwaiger, Sarstedt, & Taylor, 2010; Kirchberg, 2007; Young & Burlingame, 1996). Furthermore, more recently, it has been introduced the concept of partnership. Research demonstrated that, although arts sponsorship can increase brand recognition, it does not have the same significant impact on society that partnership instead has in building positive external and internal relationships with stakeholders (Adler, 2015).

Moreover, the concept of creative economy (UNCTAD & UNDP, 2010; KEA EUROPEAN AFFAIRS, 2006), whereby the arts are crucial to creative human activity, has spread the idea that the artistically-rooted creativity can be disseminated across other sectors and transform business practices (Gibb, 2004; Nissley, 2010; Schiuma, 2011). Different arts-based techniques, "artistic interventions" (Berthoin Antal, 2014), or "arts-based initiatives", named ABIs (Schiuma, 2009), have been applied in managerial contexts (Buswick, Creamer, & Pinard, 2004; Darsø, 2005; Taylor & Ladkin, 2009), despite of the financial crisis of 2008, and they are still being explored by academia (Darsø, 2016). This study is specifically focused on corporate art collections and temporary art exhibitions. In this regard, the author had to pay particular attention to the literature on the oldest type of ABIs, namely corporate art collections (Sköldberg, Woodilla, & Berthoin Antal, 2016), as it is much wider than what concerns temporary art exhibits. Although art collections had originally depended on the taste and interest of a manager or entrepreneur willing to decorate the business premises, a different trend emerged afterwards. Indeed, since

the 1960s in the United States and later in Europe, collectors have been increasingly approaching art collections as a different and innovative way to communicate to people, stimulate and drive them to reflect and learn (Barry & Meisiek, 2010; Sköldberg et al., 2016; Paolino, Smarrelli, & Carè, 2018). More generally, new ways of working with the art into organizations (ABIs) have been recently used for the personal and professional development of workers. The aim has been to foster their creative and out-of-the-box thinking, interpersonal, communication and team-work skills, and thus performances at the individual, group and organizational level (Schiuma, 2009; Darsø, 2004; Berthoin Antal, 2014; Lewandowska, 2015). However, emerging research has analysed artistic interventions in organizations, such as corporate collections, and proved that engaging with them also relates to CSR, the stakeholders, and value creation (The SMART Company, 2004; Pomering & Dolnicar, 2009; Ligasacchi, 2016; Dalpiaz, Rindova, & Ravasi, 2016; Paolino, 2019a; 2019b).

For this reason, literature has so far analysed two perspectives of artistic interventions in organizations: as an investment and as a dimension of CSR. Nonetheless, studies in this filed have not sufficiently explored how managers responsible for corporate art collections (or other types of artistic interventions such as temporary art exhibitions) interpret their own identities and elaborate their organizational values in the light of these two approaches. More particularly:

(i) Little empirical research has been conducted to investigate the *perceived* effects of art into organizations and validate its potential value, which has been instead treated by scholars as previously illustrated.

(ii) With reference to extant research, although there is a rising interest in the relation between art, business, and CSR, it has received *scant* attention so far. Indeed, the literature on artistic interventions in organizations has been mostly based on four "discourses", or streams, that have not dealt with CSR but on using art: for improvement/growth, as an inspiration for action, to translate the organization theory, and to present multi-stakeholders perspectives (the latter are used for policy or decision-making and framed in organizational development terms) (Sköldberg, Woodilla, & Berthoin Antal, 2016).

To bridge this gap, there is the need and the possibility to conduct more research on the perceived effects of permanent corporate collecting and temporary art exhibiting in organizations, considering the dynamics of organizational behaviour in relation to economic, social, and cultural values. Thus, this master thesis aims to investigate *if* and, if so, *how* managers responsible for art inside organizations (corporate art collections or temporary art exhibitions) perceive artistic interventions at the workplace and elaborate their organizational values in the light of them. Especially, the author is interested in exploring whether, thanks to the presence of art, individual organizational values are connected to the economic performance of the company (organizational values are elaborated according to a utilitarian perspective) and/or to the social and cultural role of the company for the communities of reference (organizational values are revisited according to a social and cultural responsibility's perspective).

1.2 Selection of the *add art* case study

The opportunity to examine the research questions of this study was offered by the 7th edition of an event in Hamburg, Germany, called *add art - Hamburgs Wirtschaft öffnet Türen für Kunst* [*add art* – Hamburg's companies open doors for art] (www.addart.de). As stated online, the event set itself the goal of making the entrepreneurial promotion of art in Hamburg tangible, of questioning what value art has for companies, which forms of cooperation exist between companies and artists, and of inviting people to deal more intensively with the art and its makers.

On a weekend (21 – 24 November 2019), 17 organizations in Hamburg opened their rooms to the public and showed art. Visitors could book guided tours to learn more about the exhibited art and the commitment of the companies to art, alternatively they could visit the company during the opening hours by their own. The companies and institutions participating in the event were very diverse and they presented one of these three forms of artistic interventions: a corporate art collection, a temporary art exhibition or a temporary art exhibition by young artists. Indeed, an important aspect of the art show was the promotion of young talents. Interested companies that did not have their own art collection could select

young artists for the weekend event at the Hamburg University of Applied Sciences (HAW) and exhibited their works. Each young artist received a fixed fee from the exhibiting company, alternatively artist's artworks could be purchased. In addition, the *add art* award for young talents was endowed with 3,000 euros (donor: Sparkassen-Stiftung Holstein). While the corporate collections are permanent, temporary art exhibitions have often lasted longer than a four-day event. In fact, many organizations have kept their temporary art for several months, so that employees, clients, and guests could continue to experience the artworks beyond the actual art show period. Every year (and also in 2019) approximately 1,700 visitors get the opportunity to view art in companies and institutions.

The advantages of the sample of organizations examined during *add art* are explained in subchapter 3.3 (*Research Setting*). Moreover, the poster of the 2019 edition, some images taken from the *add art* Facebook page, and some pictures that the author took during her stay in Hamburg and her visits to the organizations participating in *add art* are included in the Appendix (6.9).

1.3 Contribution to Knowledge

Firstly, this study contributes to the literature on artistic interventions in organizations by highlighting how such initiatives are perceived by managers. Indeed, this research not only outlines a range of reasons for deciding to participate in *add art* Hamburg, but also sheds light on the indirect (not measurable) perceived effects that art has inside organizations. Why corporates relate with the art? Do organizations use art only with utilitarian purposes? Does art in business premises make organizations more socially aware? Does it have effects on employees, clients, artists, and the general public? If so, what are these effects? The answers to these questions are all addressed through a manager perspective as the author interviewed 12 out of 17 people from the top management of the organizations participating in *add art*. Thus, this analysis facilitates the understanding of the most valuable economic, social, and cultural perceived effects along with the features of the organizations, their processes and artistic interventions that enabled those valuable effects to happen. In this way, the author believes she managed to underscore the fact that artistic interventions are not just "tools" serving the management but the

opportunity, for companies or institutions, to go beyond a merely utilitarian view and be socially responsible. This is how the author seeks to expand the conversation on art, business, and corporate social responsibility.

Furthermore, by enriching the debate about the relations between artistic interventions in organizations, businesses, and corporate social responsibility, the author wants to advance the field. The research is indeed one of the first studies to include corporate cultural responsibility into a broader realm of corporate responsibility. Hence, the author aims to offer to the readers from academia an impulse to move the discussion forward and seek to advance their knowledge about these topics as there is the need and the possibility for more research and evidence.

Finally, the author desires to further the quality of advice to organisations that are grappling with social responsibility in a changing environment. This study wants to rise compelling questions for readers from business, the arts, and the society with the hope that they will find more and more points of interaction and intersection together.

1.4 Structure of the Thesis

This master thesis proceeds in seven steps. After this introductive chapter, Chapter 2 provides the theoretical framework, drawing together threads from research on artistic interventions and corporate social responsibility that have been scarcely connected to date. A literature review on the managers' perceptions about both the utilitarian use of the art and its social/cultural side is presented at the end of, respectively, subchapter 2.2 and 2.3.

Chapter 3 illustrates the methodology that was used to conduct the qualitative study and Chapter 4 unrolls all the findings, also comparing them with the literature.

In Chapter 5, the author presents the most interesting results compared to the theoretical background, explains the limitations of the analysis, and suggests further research angles and recommendations for organizations and policy-makers.

By way of a conclusion, Chapter 6 is dedicated to the Appendix and Chapter 7 to the References.

2. THEORETICAL BACKGROUND

Before sending you, the reader, off into the interesting results of this study, the author provides some background about how the concept of artistic intervention (subchapter 2.1 – *When art enters the business: a focus on corporate art collections*) and its potential use and effects into organizations (subchapter 2.2 – *The utilitarian side of organizations: do corporate art collections and/or temporary art exhibitions generate a competitive advantage?* and subchapter 2.3 – *The social side of organizations: do corporate art collections and/or temporary art exhibitions generate a corporate social responsibility perspective?*) has developed in the literature. The perceptions of managers reported in the results (Chapter 4 – *Analysis and Results*) might have confirmed or not these effects or even added something new. As previously mentioned in subchapter 1.1 (*Current Debate and Research Questions*), this study regards both corporate art collections and temporary art exhibits. However, the author had to focus more on the first as the related literature is by far richer than what regards temporary art exhibitions.

2.1 When art enters the business: a focus on corporate art collections

This subchapter is about the relation between business and art, and specifically product-based artistic interventions in organizations (2.1.1). It focuses on corporate art collections for the abovementioned motivation, presenting the history of corporate collecting (2.1.2.1.1), its benefits and reasons (2.1.2.1.2). It then concludes by addressing temporary art exhibitions and the presence of artists into businesses to give a more complete overview of all the types of ABIs present at *add art* and explored by scholars so far (2.1.2.2).

2.1.1 Art, business, and society: a relation that raises questions

A lot of companies still do not implement any kind of integration between the business and the art world and those that do it still need to develop or improve a more comprehensive view of their impact on culture and society. On the heels of Drucker (1986, 1988, 1993, 1995), who developed a new vision of the organization whose core switched from the concept of hierarchy and centralization to that of employee empowerment, Jacobson (1996) stated that this fundamental change in the

organizational culture also generated the possibility for the art to be included in the companies' view. She hoped that corporate collections of the 90s, or, more broadly, the art could have been the added value to interpret the social role of business and its partnership with the society in the new millennium (Paolino, 2019b). Despite the fact that there are many virtuous cases of the art-business interaction and this practice counts more than one hundred cases in Europe (Berthoin Antal, 2015), the hope of Jacobson is still a current issue. Why? At first glance, the idea of mangers welcoming artists to work for hours, days or even months inside their business premises appear antithetical because they have such different approaches, opinions, values and ways of working (Sköldberg, Woodilla, & Berthoin Antal, 2016). Economic development, profit and value creation are embedded in the purpose of management (Friedman, 2007; Normann & Ramirez, 1993), while social engagement is often part of artists' mission (Thompson, 2012). This is obviously because art and business consume enigmatic relation and:

> "While they both happily munch on each other, they simultaneously seem to be alienated. […] Between them there is an enigmatic bridge that is not easy to cross […] In this case, the bridge would shape or reshape the world of business as well as the art world. But, how can our thoughts get in touch with the bridging of these two apparently contradicting worlds? What sort of relation do they consume? […]. Bridging […] does not seem to be a necessity, although there is a potency and an attraction." (Peters, 2019).

Some firms and their leaders make a commitment to the arts, without ignoring the profit ball, exactly because they recognise the potency and attraction that the arts have for the business and the society. A holistic approach whereby artists (or cultural entities), businesses, and society dialogue together is the only possible path leading to a *shared* value creation. Conceiving the art world and the business world as different cultures confronting and supporting each other rather than polar opposites make it possible to positively impact society, although it entails dealing with misunderstandings (Strauß, 2009; Eriksson, 2009; Sköldberg, Woodilla, & Berthoin Antal, 2016). Whether a company establishes a foundation, create a corporate collection or invite an artist to stimulate learning or leadership processes,

artistic and cultural initiatives can serve as highly sophisticated management tools that are deemed to be relevant for the organizational and cultural productivity (Jacobson, 1996) and increasingly intertwined with the concept of society.

2.1.2 Artistic interventions in organizations

To define the entering of art into the business premises of companies and institutions, scholars proposed various terms, such as "artistic interventions", that "bring people, products and practices from the world of the arts into organisations" (Berthoin Antal, 2014), "arts-based initiatives", named ABIs (Schiuma, 2009), "workarts" (Barry & Meisiek, 2010), "arts-based learning programs" (Boyle & Ottensmeyer, 2005), "artful learning alliances" (Darsø, 2004) or "arts-based interventions" (Biehl-Missal, 2011). These initiatives can use multiple art forms but this study addresses visual art only. Literature documented different type of interventions such as product-based artistic interventions or corporate art collections (Barry & Meisiek, 2010; Sköldberg, Woodilla, & Berthoin Antal, 2016; Paolino, Smarrelli, & Carè, 2018), artists-led interventions (Berthoin Antal, 2012; Berthoin Antal & Nussbaum Bitran, 2015; Clark & Mangham, 2004; Brattström, 2016; Pässilä & Oikarinen, 2014; Eriksson, 2009; Brellochs & Schrat, 2005), practice-based interventions or artistic experimentations (Barry & Meisiek, 2010; Sköldberg, Woodilla, & Berthoin Antal, 2016), and organizational studios (Meisiek & Barry, 2016). This study is focused on the first type: product-based artistic interventions. Indeed, both corporate art collections and temporary art exhibits "bring products from the world of art into the work space" (Berthoin Antal, 2014). Nevertheless, temporary art exhibitions, especially exhibitions of artworks by young artists, as explained in subchapter 2.1.2.2 (*Temporary art exhibitions and the presence of artists inside organizations*), are at the intersection between product-based and artists-led interventions.

Artistic interventions can be long term (e.g., months or years), or even permanent, although most are short term, lasting hours or days. Many companies indeed try out artistic interventions as a one-off activity, while others embed them into arts-based programs or company processes (Berthoin Antal, 2014).

2.1.2.1 A focus on corporate art collections

Corporate art collections are permanent artistic interventions and they represent "the oldest and longest lasting type of artistic intervention in organisations" (Sköldberg, Woodilla & Berthoin Antal 2016). As the following subchapter extensively explains, corporate art collections as intended today originated in the 19th century, or at least, at the end of it (Lindenberg & Oosterlinck, 2011), although they have a long history and tradition dated back to the Renaissance period.

2.1.2.1.1 Origins and history of corporate art collections

Businesses and large corporations investing into collections of art represent a tradition dating a few centuries back. The evolution of patronage of the arts into the first embryonic forms of corporate art collecting may have led, over the centuries, to a more structured concept of corporate art collections as intended today, whose borders are nonetheless still unclear and often overlapping with other cultural and artistic activities carried out by companies and institutions. Financial services institutions (e.g., banks, investment firms, insurance companies, etc.) were among the first to initiate art collection programs, and they remain a major force in the field of corporate art (Kottasz, 2007), although there have been many other actors in this sector and many new that are increasingly emerging since the early twentieth century (e.g., hotels, real estate developers, railroad networks, healthcare facilities, manufacturers, foundations and governmental and semi-governmental bodies, etc). The kind of art each organization collects depends on its identity and values, when it started buying works, and how and why it manages its collection.

As mentioned, corporate art collecting may draw its origins from the phenomenon of the patronage of the arts and its evolution over the centuries. In the past, patronage of the arts was the financial and promotional support that aristocrats gave to artists, writers, architects, and philosophers to valorise and promote their cultural production, decorate their estates and palaces, and show off their power. In the Italian Renaissance, this phenomenon was widely used by the so-called "Signorie". If we want to identify the first embryonic form of corporate art collection, it is likely that it corresponds to that of the Florentine Medici family and

its bank, Banco dei Medici (1397-1494), although it cannot be compared to contemporary corporate art collections (Ligasacchi, 2016). Subsequently, in the 16th and 17th centuries both the Church and monarchies in the most prominent European countries followed this approach (Schneider Adams, 2001), patronizing the arts to project their ideals onto society.

When the European industrialization in the mid-nineteenth century took hold in America, the advent of modern capitalism provided businessmen with the capital they needed to patronize the arts and display it for the middle class (Jacobson, 1993). During early 20th century art was used quite deliberately as a part of a marketing strategy, a publicity medium to promote the company (Bogart, 1995). For example, the Atchinson, Topeka, and Santa Fe Railroad invited well-known artists to travel free to paint scenic attractions for publicity purposes (Adamson, 1994). Artistic advertising campaigns expanded in the 1930's, with companies such as Nabisco, Dole, and The Container Corporation of America commissioning artists to illustrate their brands and products (Bogart, 1995).

Another important phase in the corporate art collecting was image building: art was used to decorate the board rooms but also to show publicly the prestige and importance of corporates through their support to the arts. This self-promotion started, despite experiencing a lull during World War II, between the 40s and the 50s, it grew during the 60s, and continued during the 1970s with examples in the United Kingdom (e.g. the Fleming Collection) and Asia (e.g. Shiseido, Sompo Japan Nipponkoa Insurance Inc.) (Wu, 2003; Coomber, 2006) but especially in the United States (e.g. the maritime collection of the Seamen's Bank for Savings) (Danilov, 1992).

Whether meant to preserve the records, memorabilia, products of a company and to express its identity, by the late 1980s, the corporate art collecting had become such an evident and popular phenomenon on global scale (Jacobson, 1993). Major enterprises in Europe and North America collected and displayed art in their workplaces (Kottasz et al., 2008; Shane, 1996). Some of these companies have been building the most important corporate collections worldwide: JP Morgan Chase Art

Collection (1959), Deutsche Bank Art Collection (1979), UBS Art Collection (1945), AXA Art Collection (80s).

In the mid-1990s most corporations internationally merged, downsized or regrouped: it is thus difficult to find models and motivations for corporate involvement in the arts during that period (Jacobson, 1996). On the other hand, in spite of the ups and downs in the economy (including the global financial crisis of 2008), the corporate art collection is currently considered a very vigorous, broad, and important phenomenon in the artworld (Goodrow, 2015; Harris & Howarth, 2014). According to the International Directory of Corporate Art Collections, the most important patrons of the arts during the past fifty years have been corporations. In 2019, the total number of artworks in corporate collections was in the millions, almost the same number showed in public and private museums, with the value in the billions (Howart, 2020). In addition, since the leaner corporate structures of early-2000s, art has had to be accountable. While an art collection could not directly increase revenues, it could contribute to the "bottom line" through other means – "by making employees happier and more creative, by making communities stronger supporters of the company, or by making customers more appreciative of company efforts" (Robertson & Chong, 2008).

2.1.2.1.2 The benefits and reasons of corporate art collecting

What about the benefits and therefore the reasons behind corporate art collecting? It is in the 1960s and 1970s in the United States and later in Europe that the focus and use of corporate art collections shifted (Bohlen, 2013) from its original scope. Indeed, as illustrated in subchapter 2.1.2.1.1 (*Origins and history of corporate art collections*), art collections were originally used with a marketing intent and later on to enrich and add value to the corporate image. In this circumstance, collections depended primarily on the personal and decorative taste and interest of someone from the top management willing to decorate his or her own studio and the business premises of the company. This phenomenon occurs also nowadays, although a different trend has emerged with the passing of time. In 1996, Jacobson affirmed that:

"In the leaner, meaner, business view, where consolidating the competitive edge means hugging the bottom line, cultural support has not place in the corporate agenda. Stockholders looking for increased earning run the show. There is, however, another school of corporate crusaders that tells a different story. In this scenario, the main characters are visionary capitalists who see a worldscape in which exemplary corporate citizenship means a responsibility not only to healthy economic growth, but to employee well-being, community involvement and cultural enrichment".

Although extensive research has been focused on companies' motivations to support artistic and cultural events (Lindenberg & Oosterlinck, 2011), literature dedicated to the reasons for expanding and promoting corporate collections has been sparse, as Kottasz et al. (2007) affirmed. For this reason, these scholars surveyed the practitioner literature about why corporations collected art and identified 10 commonly encountered motivations that goes beyond the mere decoration of the business premises (investment, company head passionate about art, corporate image, corporate philanthropy, enhancement of work environment, client engagement, statement about owner, corporate hospitality, corporate culture promotion, commercial advantages). Revising the literature, the author enriched the list of reasons with other sources and with the motive of education presented by Lindenberg & Oosterlinck (2011). Therefore, the 11 motivations of corporate collecting are:

1) Investment or other financial incentives such as tax-related incentives, enabling risk diversification, although it is not often regarded as the primary reason (Arab, 2003; Brancaccio & Black, 2002; Charles, 2002; Myer, 2004; Silvester, 2003; Thorncroft, 2003; Martorella, 1990; Anderson, 1974; Wu, 2003). There is little need to advertise the collection extensively (Lindenberg & Oosterlinck, 2011) as executive officers hope to achieve a results that has nothing to do with the promotion of the artworks to the public.

2) Company head passionate about art (Charles, 2002; Wu, 2003). In many cases, the art that formed the basis of the corporate art collection was originally in the collection of the company's founder or chief executive officers, who usually

had a passion about art on a personal level and donated some works of his or her private collection to create or enrich the corporate one.

3) Corporate image, identity (Fisher, 1997; Garnett, 2002; Macritchie, 1996; Minder, 2003; Potterton, 1990; Rawsthorn, 1994; Richardson, 1998; Ross, 2002; Scardino, 1987; Thomas, 1990; Whoolnough, 2002; Wu, 2003; Yu, 2002). As in a competitive market it is essential to establish a brand image to promote and differentiate one's products or services upon their real value (Kotler & Scheff, 1997), a company's brand image, and thus positioning, can be strengthened by a communication plan using the art collection as an endorsement. The purchase and display of art, then, can create the kind of corporate image that is functional for and crucial to the corporation's survival (Martorella, 1990). As the collection is meant to improve the brand image, additional investment to exhibit it or lending a part of the artworks will be required (Lindenberg & Oosterlinck, 2011).

4) Corporate philanthropy, altruism, such as (tax-deductible) donations of corporate art to arts institutions or purchase of works by unknown artists (Bogni, 2002; Hutak, 2002; Myer, 2004; Thorncroft, 1999; Yu, 2002). In fact, companies have progressively implemented a win-win strategy whereby their corporate values/culture represent their philanthropic social responsibility (e.g. purchasing local art), their personnel's satisfaction and their environment's protection (Piquet & Tobelem, 2006; Morin, 2006; Lindenberg & Oosterlinck, 2011).

5) Enhancement of work environment for the benefit of staff and clients (Brancaccio & Black, 2002; Mitchell & King, 1997; Richardson, 1998; Shane, 1996; Swengley, 2004; Wu, 2003; Yu, 2002; Martorella, 1990). This does not mean just wanting employee and corporate spaces to be attractive but wanting to create a stimulating and pleasant environment where employees enjoy working. As Frey and Eichenberger (1995) stated, the gain from possessing is not necessarily a financial return but also a psychic one: art pieces stimulate the personnel creativity, the pleasure and mental well-being, benefit the employee and the client by breaking up plain walls and relieving the potential visual boredom (Lindenberg & Oosterlinck, 2011). Scholars showed that the design

of an office space, potentially including artworks, influences job productivity, job performance, and job satisfaction (Brill, Margulis, & Konar, 1985).

6) Client engagement: impressing clients and thus boosting sales and gaining a competitive advantage (Fraser, 2003; Roberts, March, & Slater, 1993; Scardino, 1987). In the business environment, where it is often difficult to develop a public perception of why a product or service is different and better than others, an art collection can be a powerful marketing tool to stand apart from competitors and attract clients and customers who wish to "buy into" that identity.

7) Statement about owner (Macritchie, 1996; Woolnough, 2002) as companies want artworks to express their corporate image of who they are and what they stand for – their mission statement for all to see. Hence, adorning offices or public spaces is aimed at sending out a statement to the stakeholders.

8) Corporate hospitality (Mitchell & King, 1997), namely the entertainment that a company offers to its most valued clients.

9) Corporate culture promotion – signalling a type of corporate culture such as a proactive corporate culture (Thorncroft, 2003) – as art collections can lead to positive associations with attributes such as dynamism or innovation (Lindenberg & Oosterlinck, 2011). Indeed, the specific messages a corporation wants to deliver concerning its identity includes symbolizing and communicating its core values, presenting a positive and useful image to its customers and clients, and creating the impression that the company is a cultured organization. In this way, as companies are often concerned with being a good corporate citizen, they view their corporate social responsibility via various domains, from environmental management to employee volunteering, financial support for sport, the arts, medical research, and the community's needs (Pomering & Dolnicar, 2009).

10) Commercial advantages: the company can advise wealthy clients on the buying and selling of art, therefore attracting new clients (Thorncroft, 2003).

11) Organizations have an educational function because they can: (i) act like real art museums by collecting and preserving a series of art pieces (Hooper-Greenhill, 1999); (ii) lend artworks to cultural societies and museums, organize

guided tours and exhibitions (Lindenberg & Oosterlinck, 2011). Therefore, art collection can be used as a tool to stimulate creativity and endless discussions promoting exchanges of ideas. In the case of Novo Nordisk, a pharmaceutical company, thanks to the collection, employees are "allowed to think differently, (…) make mistakes and learn from them" (Darsø, 2004).

As demonstrated, art collections can serve different purposes at the same time and, obviously, several motivations may be expressed by various actors. Factors like the ownership, the industry, the size (number of employees), the scope of activity, and the year of foundation of an organization influences the reasons, and consequently the benefits, whereby it welcomes art inside its business premises.

2.1.2.2 Temporary art exhibitions and the presence of artists inside organizations

As already mentioned, as corporate art collections "bring products from the world of art into the work space" (Berthoin Antal, 2014), the same happens when it comes to temporary art exhibitions entering organizations. Organizations can host both long-term and short-term temporary art exhibitions, respectively lasting several months, few days or hours (Berthoin Antal, 2014). By contrast, temporary art exhibitions, especially those that display artworks by young artists as addressed by the case study of this research, are at the intersection between product-based and artists-led interventions. Indeed, both artists and artworks are brought into the workplace. They are not purely artists-led interventions whereby managers bring "artists, rather than artworks, into the workplace" (Barry and Meisiek, 2010) to perform activities and show to employees how to apply artistic skills to their work or develop their creativity. Nonetheless, during *add art* and the period in which the art was displayed (if this was longer than a weekend event) the artists were present in the business premises to install the artworks, make tours and talk about their own art with both employees and visitors.

Moreover, up-and-coming artists are currently crucial in the art world. Corporates are more likely to focus on cutting-edge contemporary art than on Old Masters, often acquiring or renting works by emerging young artists. The principal

reason is that modern art exactly matches with the image that most corporations have of themselves, and wish to project into the marketplace, to their own employees, and to the community: young, "original, progressive, creative, and above all, in tune with Now" (Goodrow, 2015). If then companies just pride themselves (for supporting emerging and early career artists, promoting the company as a place that inspires and gives chances to the artists and its employees) or actually implement what they declare to do is another question.

2.2 The utilitarian side of organizations: do corporate art collections and/or temporary art exhibitions generate a competitive advantage?

Organizational values are beliefs about socially or personally desirable end states or actions that are explicitly or implicitly shared by members of an organization (Schwartz, 1992) and they function as guides to what is seen as good and important to implement in the organization (VandenBos, 2007; Williams, 1970; Kluckhohn, 1951; Rokeach, 1973; Schwartz, 1992). Example of organizational values are integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc. Thanks to the presence of art into their organizations, managers can interpret and connect their individual organizational values to the economic performance of the company (organizational values are elaborated according to a utilitarian perspective by individuals, namely the managers). This means that they consider art as an investment having an indirect economic value. Art is seen through a utilitarian perspective and used to align the identity of employees and/or improve their work environment and skills and hence their productivity. Following this line, this subchapter first frames the worker's process of identification (2.2.1) and relates it to the art (2.2.2); it then presents the impact of the workspace on organizational learning and productivity (2.2.3) and connects it to the topic of artistic intervention in organization (2.2.4).

2.2.1 The personal and professional identity of the worker

Individuals in organizations, as in any social domain, need to have a reasonably clear sense of who they are and what they do, how, and why they fit into their surroundings (Ashforth & Schinoff, 2016). How do workers define all these

dimensions? In this regard, the concepts of individual and professional identity emerge: they coexist for and in every employee. The personal identity is defined by the intrinsic and distinctive characteristics of the self and, with the social and relation identity, based on how the individual is perceived by the others, it composes the individual identity (Burke & Stets, 2009). On the other hand, the constellation of attributes, beliefs, values, motives and experiences that people use to define themselves in their professional capacity compose their professional identity (Schein, 1978). So, professional identities indicate the type of work individuals do. Identifying with ones' own profession can be reinforced by giving sense to the business context, feeling affiliated with others, part of a group, and able to speak freely (Ashforth, 2001).

Identity construction is the process through which actors come to define who they are and the key outcome is identification. The prototypical scenario for identity construction can be simply triggered by novel, disruptive, and/or critical events that induce individuals to question what is unfolding around them and may prompt deep emotional engagement or detachment (Petriglieri, 2011; Louis, 1980; Morgeson, Mitchell, & Liu, 2015). Constructing a sense of self in organizations may entail, paradoxically, a certain amount of sensebreaking, defined by Pratt (2000) as "the destruction or breaking down of meaning". Learning about the context and constructing a sense of self are greatly facilitated by sensemaking – how "individuals work to understand novel, unexpected, or confusing events" (Maitlis & Christianson, 2014). It enables individuals to endure and thrive under conditions of dynamism and ambiguity. The process of guiding the individual towards a new identity is intentionally realized by organizations through sensegiving, defined as the attempt to influence the "meaning construction of others toward a preferred redefinition of organizational reality" (Gioia & Chittipeddi, 1991).

Employees and managers are aware of the presence or not of an alignment between themselves, their work and their organizations. This correlation allows people working together to share and "map" information about the past, present and future of the organization, its resources, culture, values and thus individuals know how to behave. Moreover, if this correspondence exists and is perceived by the worker, his or her relationship with the organization extends to an emotional

dimension (Paolino, Smarelli, & Carè, 2018). Feeling positive emotions about the identity signals a promising fit encouraging one to internalize the identity as a (partial) definition of self (Harquail, 1998): when professional expectations are met or new pleasant dimensions are discovered in one's own workplace, professional identity is better self-integrated.

2.2.2 How art relates to identity: process of identification

How managers feel after experiencing some art inside their business premises? Is art something that deals with their feelings, ideas, priorities? And with their personal and professional identity? Does art influence how they feel towards the organizations? Their view, idea, consideration about it and about people working there? Is art useful in stimulating and guiding identification processes? The correspondence between the personal and professional identity and the business can be strengthened or weakened as the corporate does or does not something. Artistic interventions in organizations have some interesting peculiarities in this regard. Indeed, introducing art into organizations can contribute to the integration and alignment of the personal and professional identity of workers and thus to generate more functional behaviours for the individual and organizational life (Paolino, Smarelli, & Carè, 2018). How does this happen?

Every type of artistic interventions facilitates the process of sensegiving as it offers organizations the possibility to direct individuals, through a predetermined system of stimuli and symbols (that represent the evolution of the values and identity of the organizations), towards a preferred construction or redefinition of their identity (Paolino, Smarelli, & Carè, 2018). Art guides processes of reconstruction or attribution of new meanings to the professional identity because: (i) it provides employees with an alternative perspective on their personal and professional identity by giving them the opportunity to look at their daily working routine, role, identity, work, and relationship with the other colleagues with a new and external point of view and attribute to all of these aspects a higher significance (Berthoin Antal, Debucquet, & Frémeaux, 2018); (ii) as it helps to infuse authenticity in the perception of work, of company, and of individual identity through critical reflexivity and dialogue, it allows people to adapt and modify their perception in line

with the dynamic change of the work environment and to develop a better inclination for sharing their competencies and acting more freely (Berthoin Antal, 2015; Brown & Starkey, 2000; Paolino, Smarelli, & Carè, 2018; Barry & Meisiek, 2010); (iii) it stimulates the sensemaking of individuals, obliging them to deal with unexpected events and feelings and thus be open to discover new ways of managing daily activities and relationships with others (Paolino, Smarelli, & Carè, 2018). For example, the presence of artworks of corporate art collections or temporary art exhibitions has the potential to "activate the senses (touch, sight, hearing, smell), and stimulate sense-making, for example, by stimulating individual or collective questioning of the purpose, value, and relevance of art and of art at work in general" (Berthoin Antal, 2014).

This all means that artworks included into the business premises can express company organizational memory and so communicate how the identity, strategy, resources, culture and history of an organization evolved during the years, facilitating employees to reflect on, "map", and recognize them. For example, the management can see corporate art collections or temporary art exhibitions as a new way to express organizational culture and its transformations over time and to connect professional transitions to organizational changes (Paolino, Smarelli, & Carè, 2018).

Consequently, the process of change activated by an artistic intervention accompanies the individual towards a new "updated" professional identity. Thanks to the artistic experience, individuals can reflect about themselves, better understand organizational processes, memory, authenticity (Paolino, Smarrelli, & Carè, 2018) and identity (Kottasz et al., 2007), and build their own professional image to positively identify, recognize and adapt themselves with the organization values and changes (Pratt, 2000). They thus develop a more integrated view of their personal and professional identity. In this way, an artistic intervention in organizations is apt to make workers aware of the "fit", namely of the alignment between his or her person (personal and professional identity) and the organization he or she is working for and its values. As previously mentioned, if this alignment is recognized and accepted, the relationship with the organization extends to an emotional dimension (Paolino, Smarelli, & Carè, 2018) and make workers experience positive emotions (Harquail, 1998). If the worker positively accepts the idea that his or her organization

welcomes art, his or her feedback, intangible feelings, and/or "energy" (Darsø, 2004) are positive. But what kind of specific feelings and/or positive outcomes can emerge when art enters the business and impacts on employees identity? As explained by Berthoin Antal (2014):

> "When an artwork enters the space, employees may feel it is beautiful, sad, funny, grotesque, and when objects are replaced or removed, they may feel the space is empty, clear, peaceful, or boring, to name just few possible responses. In between the arrival and the departure of the art, people may welcome it, or they may find it irritating each and every day, and for most the presence may make itself felt entirely subliminally."

Both business ethics and organization studies research observed a connection between meaningful work and worker identity, whereby meaningfulness of work involves a sort of "fit" or alignment between the individual and the tasks, jobs, or work he or she performs into the organization (Michaelson et al., 2014). Moreover, the literature revealed that artistic interventions in organizations offer employees the possibility of fulfilling the human need to give meaning to work (Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008). This possibility is exemplified by the positive *perceived* effects reported by the respondents experiencing the artistic interventions:

- Personal development: moral correctness (humanism, ethics), learning and development opportunities (joy, fun, vitality, enthusiasm, motivation, dealing with stress and fears, re-enchanting daily life at work), autonomy (creativity, renewing thought processes), recognition (individual recognition), new ways of seeing oneself (self-knowledge, work on oneself, self-confidence), new ways of seeing work and the organizations (change of individual perspective, change of organizational perspective);
- Relationships and service to others: work that enables interesting relationship (expansion of interpersonal contacts), work that enables good relationships (atmosphere at work and collaborative spirit), conflict resolution (capacity for

reconciliation), discovering potential in others (curiosity and interest in others), community spirit (collective belonging);

- Benefit for society: doing something useful for others and society (action, pragmatism), better understanding of expectations of clients, patients and users (recognition and integration of stakeholders).

In conclusion, artistic interventions in organizations can impact on the alignment between personal and professional identity: art can give employees the opportunity to attribute a meaning to his or her work and thus to align individual and professional self, at least on one or some of the abovementioned dimensions. This means that art guides and innovates the employees' identification process to generate more collaborative and efficient behaviours, thereby enhancing both the quality of life and of the job motivation of the employees and organisational performances (Berthoin Antal & Strauß, 2016).

2.2.3 The impact of the workspace on organizational learning and productivity

Organizational learning is always necessary as organizations constantly need to innovate (Camisón & Villar-López, 2001) and learn (Ruigrok & Wagner, 2003) how to deal with a multiplicity of external factors (e.g., new competitors, economic downturns, technological change, social and environmental problems) and internal factors (e.g., leadership changes, shrinking budgets, etc.). Keeping in mind that organizational learning is fulfilled at the personal, inter-personal, organizational, and spanning-level (Lu, Leung, & Koch, 2006), the author now tries to conceptualise it.

Organizational learning is the way in which an organization adapts, changes, creates, and shares knowledge and reformulates its strategies (Sailer, 2014). The learning processes within an organization are embedded within physical space (Sailer, 2014) and a specific spatial configuration informs organizational behaviours (the group of the behaviour and the attitudes of both individuals and groups within organizations (Vecchio, 1991) that adapt over time defining the organizational learning). Organizational learning occurs through the individuals who participate in experiences with their bodies. The literature has given more attention to the brain than to the body (the ability to touch, hear, smell, see and taste and that of

experiencing and expressing feelings and emotions) when it comes to knowing in organizational learning (Berhtoin Antal, 2014). Little empirical work has been done with the conceptualization of space in the literature on organizational learning too (Berhtoin Antal, 2014). Despite of that, previous studies (Sailer, 2014; Berthoin Antal, Meusburger, & Suarsana, 2014; Oldham & Brass, 1979; Seibert, 1999; Vischer, 1999; Haynes & Price, 2004) have proven the existence of a relation between the physical setting and individuals' cognitive skills and organizational behaviours, thus organizational performances. Hence, organizational learning is the outcome of an interplay of practices that involve an active engagement of the body with the physical environment (Edenius & Yakhlef, 2007). An example is the "democratic" open space office: some scholars showed the negative effects of open space offices (De Croon et al., 2005; Pierrette et al., 2015), while others their positive effects for working, socialising and learning, favouring positive work climate and effective work performance (Haynes, 2007; Heerwagen et al., 2004; De Paoli, Arge, & Blakstad, 2013; Kornberger & Clegg, 2004).

2.2.4 How art relates to the worker learning process: space, skills, and productivity

The presence of artworks of, for example, corporate art collections or temporary art exhibitions has the potential to break the routine of the use of organizational space (Berthoin Antal, 2014). By displaying art in the workplace, blank monochrome walls and spaces are filled. However, as space and its transformation matter, the potential values of the "the decoration of the work environment" (Barry & Meisiek, 2010) do not end with the walls. So, what can really happen when the art enters organizational spaces? Artistic interventions bring the dimensions of the learning experience (touch, hear, smell, see, and taste) explicitly into the organizational space (Hansen, 2005), although people may be only subliminally aware of that (Berthoin Antal, 2014). Moreover, they create temporary "interspaces" in which participants experience possible ways of thinking, doing, and being that they may then want to apply in organizational settings (Berthoin Antal, 2014; Berthoin Antal & Strauß, 2013). They generate "creative unrest" and signal to employees that unusual ideas and projects are welcome in the organization (Barry &

Meisiek, 2010). These considerations validate the previously mentioned relation between the physical environment and individuals' cognitive skills and confirm that art into organizations can influence the workers' behaviours and consequently the economic performance of the company and its working climate (Paolino, Smarrelli, & Carè, 2018). Art into organizations can change the layout of the work space (Paolino, Smarrelli, & Carè, 2018) but, as mentioned before, if art can perfectly matches open spaces, there are controversial theories about the positive effects of the latter.
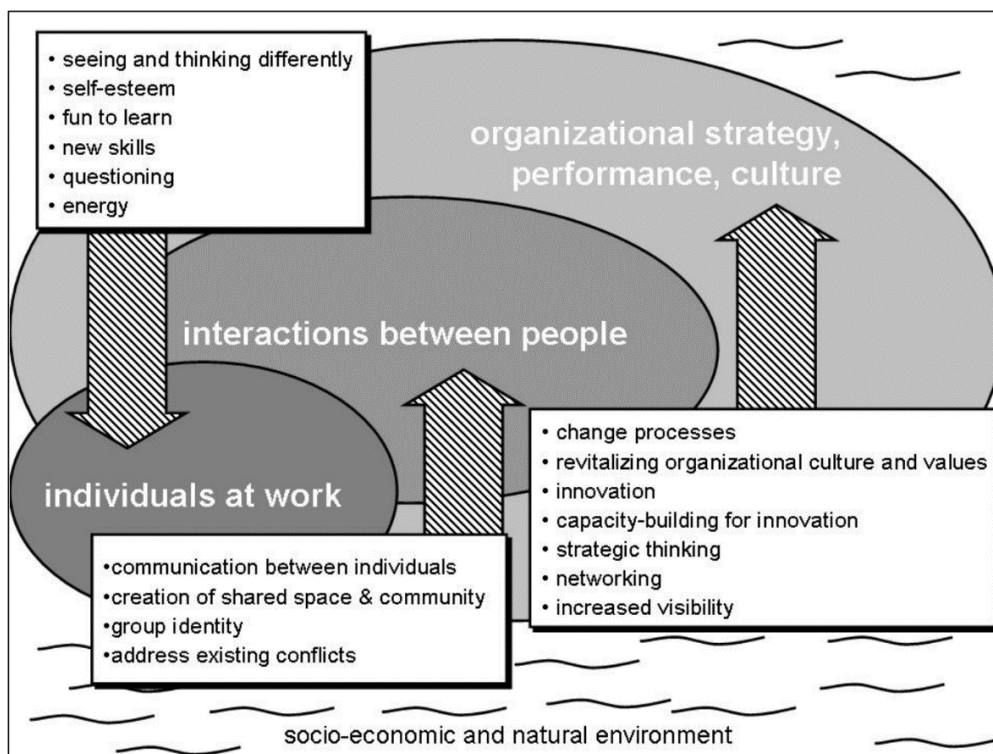
Figure 1. Where to look for the values that artistic interventions can add in organizations (Berthoin Antal, 2009)

As shown in Figure 1, the generation of value for the organization depends first on individuals experiencing value from the artistic intervention. Individuals are not "just employees (…) [but] citizens who spend a considerable amount of time at work (…) [and] also have activities and relationships in the surrounding socio-economic and natural environment (…) [they] bring in ideas, expectations, and values from their lives outside the organization, and they take what they get from

experiences in the organization back into the society" (Berthoin Antal, 2009). Consequently, as individuals are agents of organizational learning (Friedman, 2001; Kim, 1993), and if they choose to engage with the artistic intervention, they are the ones who can experience art and learn from it. While viewing or contemplating the art, people elicit positive emotional responses such as joy, wonder, and inspiration, although there are also examples of situations in which works of art are not able to stimulate thinking but create undesired organizational phenomena such as misidentification (Barry & Meisiek, 2010; Paolino, Bissola, & Imperatori, 2018). Hence, if individuals are not interested in or not comfortable with art, the artistic intervention is unlikely to produce some value for the organization (Berthoin Antal, 2014). Both art and the presence of artists inside the organization is a possible resource for learning to see more and differently in the organizations (Barry & Meisiek, 2010). Moreover, art can act as a formative learning tool for personal development to discuss and give a sense to the role played within and for the organisation, renovate employee's competences, explore and develop new employee's skills and innovation abilities, their mindfulness, and sense of belonginess to the organization (Berthoin Antal & Strauß, 2016; Paolino, Smarrelli, & Carè, 2018). Barry and Meisiek (2010) distinguished between art collections that are intended to be "an expression of the culture and identity of the organization" (Barry & Meisiek, 2010) and those whose purpose is "to challenge the status quo and to stimulate questions and reflections around existing perspectives" (Barry & Meisiek, 2010). In addition, scholars pointed out that "ever new and rotating exhibits are thought to help people continuously notice more in what they were already doing" (Barry & Meisiek, 2010) and that the rotation of art in the workplace is regarded as valuable as "new works are usually a catalyst for discussion" (Smiraglia, 2014).

Participants in artistic interventions have revealed that "the benefits from individual learning flowed outwards from the individual to groups in the organizations, enabling people to discover how their work relates to others and to develop ideas and activities together" (Berthoin Antal, 2014). At the inter-personal level, studies (Berthoin Antal, 2011; Bessière 2013; Smiraglia, 2014) found that the presence of art at the workplace stimulated social interaction and spontaneous

conversations among employees and with external stakeholders about the values of the organization, personal interests beyond the world of work, and shared topics of discussion. They indicated that the "presence of the art in the environment affected their feelings about the organization and working there" (Smiraglia, 2014), and that it enhanced the workplace environment. The conversations about artworks reflected critical thinking about the organization as well as about art: learning is achieved as people have a deeper appreciation of art and artists and/or are pushed to think. Indeed, if individual learning is shared with others it may lead to organizational change, by challenging assumptions with new approaches, which can, in turn, improve the performance of the organization (Berthoin Antal, 2011; Berthoin Antal, 2013a; Berthoin Antal, Taylor, & Lakdin, 2013; Berthoin Antal, 2014; Berthoin Antal & Strauß, 2013). In particular, scholars found out that the presence of artists into the business premises affect – usually positively – relationships among colleagues, often increasing the quantity and quality of communication and stimulating collaborative ways of working (Grupo Xabide, 2008; Eriksoon, 2009).

At the organizational level, effects lie primarily in: (i) strategic and operational impacts: managers involved in artistic interventions do not feel the need to measure the effects on the organizations (Lindqvist, 2005; Styhre & Eriksson, 2008), think that establishing a direct causal link with the artistic intervention would be too simplistic, and a few spoke of improvement in turnover or productivity (Berthoin Antal & Strauß, 2016); (ii) organizational development: the art can improve the working climate, and vice versa, the working climate and organizational culture of an organization can help or not people in benefiting from the experience with the artistic intervention (Berthoin Antal & Strauß, 2016). Of course, this mutually conditioning relation is not automatically inevitable (Teichmann, 2001) and there may be some strong resistance from managers (or employees) in attributing changes in the organization directly to artistic interventions. To facilitate these changes, management support is necessary (Clark & Mangham, 2004). In addition, bringing art into organizations also generate two kinds of level-spanning effects, namely artful ways of working (which encompass: dealing with the unexpected and being open to the new; adopting artistic formats; trusting the process) and activation,

namely stimulation, positive experience, energy and emotions (Berthoin Antal & Strauß, 2016).

There is a large debate on the (necessity of the) measurability of all these effects released by artistic interventions in organizations. The assessment of these impacts is challenging (as there are different dynamics set in motions and stakeholders' perspectives) and extremely difficult to quantify using money. Some scholars argued that these effects cannot be targeted directly but they are likely to emerge as indirect spill-overs or uncontrolled by-products of individual and collective learning experiences (Berthoin Antal, 2009, 2011; Paolino, 2019b; Barry & Meisiek, 2010). Conversely, according to others (Schiuma, 2009; Chong, 2003; Phillips, 2004) a work of art can have both direct and indirect impacts on organisational performance, or artistic initiatives can be linked to performance objectives, integrated with strategy, and deployed to get desired business results (Schiuma & Carlucci, 2016).

Table 1. Literature review on the managers' perceptions about the utilitarian use of art

Literature Review

Scholars	Arguments
How art relates to identity: process of identification	
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008; Paolino, Smarelli, & Carè, 2018; Berthoin Antal & Strauß, 2016; Harquail, 1998; Berthoin Antal, 2014; Darsø, 2004	Art enabling the meaningfulness of work, "fit" or alignment between the individual and the work (emotional dimensions arise) & employees' identification process (more collaborative and efficient behaviours, quality of life, job motivation, organisational performance), although some people may find it irritating or feel it subliminally
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008	*Personal development*
	Moral correctness
	Learning & development opportunities
	Autonomy
	Recognition
+ Paolino, Smarelli, & Carè, 2018	New ways of seeing oneself (+ alternative perspectives on their personal and professional identity)
+ Paolino, Smarelli, & Carè, 2018; Berthoin Antal, 2015; Brown & Starkey, 2000; Barry & Meisiek, 2010; Pratt, 2000	New ways of seeing work and the organization (+ better understanding of organizational processes, memory, authenticity; adapting to organization values and changes; sharing competencies and acting more freely)
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen,	*Relationships with others*

2000; Morin, 2008	
	Work that enables interesting relationships
	Work that enables good relationships
+ Paolino, Smarelli, & Carè, 2018; Berthoin Antal, 2014	Conflict resolution (+dealing with unexpected events and feelings, sensemaking, being open to new ways of managing daily activities and relationships)
	Discovering the potential in others
	Community spirit
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008	*Benefit for society*
	Doing something useful for others and for society
	Better understanding of expectations of clients, patients and users

How art relates to the worker learning process: space, skills, and productivity

Hansen, 2005; Berthoin Antal, 2014; Berthoin Antal & Strauß, 2013; Barry & Meisiek, 2010; Paolino, Smarrelli, & Carè, 2018	Through the dimensions of the learning experience (sensemaking), temporary "interspaces" potentially useful for organizational settings, "creative unrest" for unusual ideas and projects, art into organizations can influence the workers' behaviours, organizational change and so the economic performance of the company and its working climate, although some people may be only subliminally aware of that, not interested in or not comfortable with art
	Individual level effects
Berthoin Antal, 2009; 2014; Barry & Meisiek, 2010; Berthoin Antal & Strauß, 2016; Paolino, Smarrelli, & Carè, 2018; Paolino, Bissola, & Imperatori, 2018	Seeing and thinking differently; Self-esteem; Fun to learn; New and/or renovated skills (art as a formative learning tool/artists as a resource for learning); Questioning; Energy (joy, wonder, inspiration)
Barry & Meisiek, 2010; Smiraglia, 2014	New artworks and/or new and rotating exhibits help people discuss and notice more in what they were already doing
	Inter-personal level effects
Berthoin Antal, 2009; 2011; 2013a; 2014; Berthoin Antal, Taylor, & Lakdin, 2013; Berthoin Antal & Strauß, 2013; Bessière 2013; Smiraglia, 2014; Grupo Xabide, 2008; Eriksoon, 2009	Communication between people (social interaction, challenging assumptions with new approaches); Creation of shared space & community (relating to others and developing ideas together, shared topics of conversation); Group identity (collaborative ways of working); Address existing conflicts (quantity and quality of communication increased)
	Organizational level effects
Berthoin Antal, 2009	Change processes; Revitalizing organizational culture and values; Innovation; Capacity-building for innovation; Strategic thinking; Networking; Increased visibility
Lindqvist, 2005; Styhre & Eriksson, 2008	Strategic and operational impacts (no need to measure the effects, indirect link, no direct economic improvement)
Berthoin Antal & Strauß, 2016; Teichmann, 2001	Organizational development (mutual relation between art and working climate/organizational)
	Level-spanning effects
Berthoin Antal & Strauß, 2016	Artful ways of working (dealing with the unexpected and being open to the new; adopting artistic formats, trusting the process)
Berthoin Antal & Strauß, 2016	Activation (stimulation, positive experience, energy and emotions)

The benefits and reasons of corporate art collecting

Given the breath of literature on corporate collections, the reasons are referred to this type of artistic intervention, although the results also include temporary exhibits.	
e.g. Arab, 2003; Myer, 2004; Martorella,	Investment/financial incentives

1990	
e.g. Charles, 2002; Wu, 2003	Company head passionate about art
e.g. Garnett, 2002; Minder, 2003; Yu, 2002; Goodrow, 2015 (young artists)	Corporate image, identity
e.g. Bogni, 2002; Hutak, 2002; Myer, 2004	Corporate philanthropy/altruism
e.g. Brancaccio & Black, 2002; Swengley, 2004; Brill, Margulis, & Konar, 1985; Pierrette et al., 2015; De Paoli, Arge, & Blakstad, 2013	Enhancement of work environment (space/open space offices may or may not positively influence performance)
e.g. Fraser, 2003	Client engagement
e.g. Woolnough, 2002	Statement about owner
e.g. Mitchell & King, 1997	Corporate hospitality
e.g. Thorncroft, 2003; Lindenberg & Oosterlinck, 2011; Pomering & Dolnicar, 2009	Corporate culture promotion
e.g. Thorncroft, 2003	Commercial advantages
e.g. Hooper-Greenhill, 1999; Lindenberg & Oosterlinck, 2011	Education
How art relates to the worker learning process: space, skills, and productivity	
Berthoin Antal, 2009, 2011; Paolino, 2019b; Barry & Meisiek, 2010; Schiuma, 2009; Chong, 2003; Phillips, 2004; Schiuma & Carlucci, 2016	Effects cannot be targeted directly, indirect spill-overs or uncontrolled by-products of learning experiences; art can have both direct and indirect impacts on organisational performance, or linked to business results

2.3 The social side of organizations: do corporate art collections and/or temporary art exhibitions generate a corporate social responsibility perspective?

Thanks to the presence of art into their organizations, managers can interpret and connect their individual organizational values not only to the economic performance of the company (organizational values are elaborated according to a utilitarian perspective), as the research has so far illustrated, but also to the social and cultural role of the company for the communities of reference. This means that managers revise their organizational values according to a social and cultural responsibility's perspective. Following this line, this subchapter is divided into two parts: (i) it frames the evolution of CSR from its general meaning to the last contributions about its relationship with art (2.3.1); (ii) it presents a critical analysis of the corporate cultural responsibility concept with respect to CSR (2.3.2).

2.3.1 The evolution of Corporate Social Responsibility (CSR): from its general meaning to the last contributions about its relationship with art

This subchapter starts by framing CSR (2.3.1.1) and continues by delineating its relationship with the art (2.3.1.2), addressing the recognition that culture has recently received in the CSR agenda.

2.3.1.1 Framing CSR

The present subchapter attempts to delineate the evolution of CSR over the years and its definition, with a particular attention to the stakeholder theory (subchapter 2.3.1.1.1 and 2.3.1.1.2). It then continues by addressing the voluntary nature of CSR and the related reporting (subchapter 2.3.1.1.3). The subchapter finally concludes by outlining the national differences in CSR with a focus on Germany (subchapter 2.3.1.1.4) and the relation between CSR and Small to Medium Sized Enterprises (SMEs) (subchapter 2.3.1.1.5).

2.3.1.1.1 The evolution of CSR and the stakeholder theory

What does it mean for a corporation to be socially responsible? CSR in the form of corporate philanthropy or charitable donations has been practised since the late 1800s in the USA (Sethi, 1977), although there was evidence of some CSR practices also in the United Kingdom, Japan, India, and Germany during the nineteenth century (Husted, 2015). The concept of CSR as we understand the term today was developed primarily during the 1960s in the USA (Frederick, 1994; Husted, 2015). During the years, academics and practitioners have been striving to establish an agreed-upon definition to this term.

One of the earlier academic definitions was by Bowen (1953), who defined CSR as "an obligation to pursue policies to make decisions and to follow lines of action which are compatible with the objectives and values of society". In 1963, McGuire affirmed that "the idea of social responsibility supposes that the corporation has not only economic and legal obligations, but also certain responsibilities to society which extend beyond these obligations". Supporters of the free-market ideology, nonetheless, saw CSR as a threat: Friedman suggested that a company's

sole social responsibility was to pursuit maximization of returns for their shareholders within the law (Friedman & Friedman, 1962). This view was heavily criticised in the CSR literature.

The moral dimension of the argument (i.e. firms should engage in CSR because it is right and not because it entails potential economic benefits) was also followed by the Committee for Economic Development (CED), on the heels of social activists protests throughout the 1960s that led to new governmental bodies legitimating stakeholders' interests (i.e., Environmental Protection Agency, the Occupational Safety and Health Administration) (Carroll, 1991). The CED, which claimed, in 1971, that organizations should be perceived as operating within the society rather than just in the market, developed a "three concentric circles" approach to depict CSR. The basic economic functions (growth, products, jobs) must be exercised with a sensitive awareness of changing social values and priorities, and of newly emerging responsibilities for being actively involved in improving the social environment (Carroll, 1991). Research then changed direction and, instead of analysing if firms should engage in CSR or not, it focused on how businesses could concretely manage societal demands and their social performance. While Ackerman and Bauer's (1976) theory of corporate social responsiveness depicted internal management processes as able to respond to social changes, Carroll (1979)'s three-dimensional model of corporate social performance focused on whom firms are responsible to, what are they responsible for, and how can they be economically, legally, ethically and philanthropically responsible.

The privatization of many sectors of the 1980s neo-liberal economy resulted in a dramatic change: the responsibilities of the state shrank and those of the firms expanded. Moreover, until the 80s, business strategies gave priority to the maximization of the shareholder value, but this view was questioned due to big financial scandals (Gill, 2008). Management standards and codes of ethics were thus introduced to assist firms to respond to their increased responsibilities. Organizations came into contact with multiple actors which demonstrated to be able to influence them: this forced managers to re-evaluate the whole system of relationships. Scholars' reaction to these developments was to adopt a managerial approach to the analysis of CSR and in this scenario the Stakeholder Theory of Freeman (1984)

emerged. Consistent with the political and business climate of the period, this approach suggested that companies are not only accountable to the owners or stockholders of the company, but also to the stakeholders (Ellerup Nielsen & Thomsen, 2007). Freeman (1984) defined stakeholders as "any group or individual who can affect or is affected by the achievement of the firm's objectives" (employees, customers, competitors, suppliers, society, local communities, interest groups, media, etc.).

The moral factor started gaining ground again a bit later due to a relevant number of significant corporate and environmental disasters (e.g. Chernobyl disaster in 1986, Exxon Valdez oil spill in 1989), social protests (e.g. Nike anti-sweatshop protests since 1991), and financial scandals (e.g. Bank of Credit and Commerce International fraud in 1991). Scholars focused on the topics of environmental responsibility and stakeholder theory: in particular, the former was included as a CSR dimension after the Earth Summit in Rio in 1992. Moreover, Wood, who attributed great importance to societal performance, stated that corporate behaviour should "produce less harm and more beneficial outcomes for society and their people" (Wood, 1991). This research gave rise to the concept of corporate citizenship, widely used by firms such as Shell, Ikea and Wall-Mart that faced public criticism about their operations and sought to promote themselves as good citizens. Just as private citizens, corporate have economic (be profitable), legal (fulfil their legal requirements), ethical (be responsive to their ethical values) and philanthropic responsibilities ("give back" to the stakeholders) (Carroll, 2000).

At present, research is directed towards focusing on the practical aspects of CSR and there is a recognised need to refine existing approaches and include new ones (Wood, 2010). Although there is the lack of a dominant and common theoretical approach, some believe this is not necessarily bad since it results in various approaches and theoretical perspectives (Crane, Matten, & Spence, 2008). Nowadays, CSR occupies a prominent position on the global corporate agenda (multinationals have an executive dealing with CSR) and has gained significant importance as an area of academic inquiry (Du, Bhattacharya, & Sen, 2010; Smith & Lenssen, 2009; Kotler & Lee, 2005; Vogel, 2005; Crane, Matten, & Spence, 2008). Notwithstanding that, CSR still remains an embryonic and widely contested concept

(Windsor, 2006): the problem is that it means different things to different people (Kuznetsov, 2008; Sethi, 1975; Votaw, 1973). The existing list of CSR initiatives is very long and includes, inter alia, education, employment and training, health and safety in the workplace, quality of products/services, civil rights and equal opportunity, community involvement, pollution abatement, conservation and recreation of natural resources, culture and the arts, medical care, urban renewal and development, and so on (Frederick, 2006).

2.3.1.1.2 The definition of CSR

Apart from academic attempts to delineate CSR, different organizations have framed their own definitions. The OECD (2011) has defined responsible business conduct (RBD) as "making a positive contribution to economic, environmental and social progress with a view to achieving sustainable development and avoiding and addressing adverse impacts related to an enterprise's direct and indirect operations, products or services". The concept of CSR was officially introduced in the Europe Union (EU) by the European Commission (EC) through the 2001 Green Paper which defined CSR as "a concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis". Over the years, the EC introduced a mix of voluntary and mandatory actions to promote CSR/RBC, implement the UN principles on business and human rights (UNGPs) and the UN 2030 agenda for sustainable development (e.g., 2006 European Alliance for CSR (EC, 2006); 2011-14 renewed strategy to align European and global approaches to CSR (EC, 2011); 2015-19 EC overview on the progress of implementing RBC and business and human rights (EC, 2015)). The situation becomes complicated as well when it comes to businesses that have provided their own definitions of the topic. For example, Unilever has declared the desire "to make a positive impact in many ways: through our brands, our commercial operations and relationships, through voluntary contributions, and through the various other ways in which we engage with society" (Unilever, 2019). Deloitte has stated to be "committed to driving societal change and promoting environmental sustainability. Working in innovative ways with government, non-profit organizations, and civil society, we are designing and delivering solutions that

contribute to a sustainable and prosperous future for all" (Deloitte, 2019). Obviously, the company's approach to supporting social issues is consistent with who it is and what it does as a business. Size, scale of operation, logistical expertise and corporate culture have an influence. (Ferri & Pedrini, 2011).

Despite the existing variety of views on the essence of CSR, it is possible to identify certain characteristics of this phenomenon the majority of scholars commonly agreed upon. Most scholars agreed that CSR is compatible with profit-making and focuses on fulfilling societal demands (Doane, 2004; Vogel, 2005). Moreover, contemporary notions of CSR emphasized the voluntary and self-regulated component of it and typically perceived CSR practices as actions that go beyond those prescribed by statutory norms (Carroll, 1979; Davis, 1973; McWilliams & Siegel, 2001).

By conceptualizing CSR as a business-driven construct, this study focuses on the potential social impacts that organizations can have when implementing initiatives that deal with arts and culture. In this way, it attributes great importance to a newly emerging approach that companies could apply to put into practice a commitment to social goals as discussed in subchapter 2.3.1.2 (*Art, business, and CSR*).

2.3.1.1.3 CSR reporting and the voluntary nature of CSR

Governments and legislators worldwide have claimed for transparency and accountability, recommending firms to report their social and environmental actions in connection with the general annual report (Ellerup Nielsen & Thomsen, 2007). In this respect, two issues emerge.

The first challenge consists in motivating CSR initiatives: the company must be able to explain to internal and external stakeholders why it is logical or necessary for the organization to assume a social responsibility. If, for example, CSR initiatives cost money, the company must be able to explain to the stakeholders – owners/investors, in particular – why these initiatives are necessary and in which way they will lead to business privileges (Ellerup Nielsen & Thomsen, 2007).

The second challenge is to manage stakeholders' expectations as there are no limits to social responsibility (Knudsen, 2006) and no established framework (only guidelines) to consistently communicate CSR. Beyond corporate agendas and scholars' inquiry, there is a plethora of consultants, business associations and professional organizations aiming to offer guidance to companies on how to apply CSR practices, assess its risks and monitor its performance (e.g., Triple Bottom Line) (Crook, 2005; Berthoin Antal, Oppen, & Sobczak, 2009). With a particular regard to the nature of CSR, the political shift towards economic liberalism (Wilkinson, 2007; Lenox & Nash, 2003), the globalisation of the economy downgrading the role of the state (De La Cuesta Gonzalez & Martinez, 2004; Bauman, 2008), and the collaborative action of NGOs, corporations, business associations, governmental and intergovernmental organizations in producing new regulations (Albareda, 2008) resulted in promoting voluntary CSR self-regulatory tools (Utting, 2005). Examples of such collaborations are the International Organization for Standardization (ISO) and the European Committee for Standardization (CEN). Self-regulatory tools may take the form of reporting systems, management standards, best practices, labelling schemes, and transparency guidelines (Albareda, 2008). International standards supporting the sustainability or CSR reports are the United Nations Global Compact, the Global Reporting Initiative (GRI), OCSE guidelines, Social Accountability 8000, ISO 9001, etc. (Leipziger, 2003; Berthoin Antal, Oppen, & Sobczak, 2009).

According to a KPMG report on a worldwide sample of 4,900 companies, the number of companies that published CSR reports (e.g. sustainability reporting, non-financial reporting) increased from almost 1,200 in 1999 to more than 3,500 in 2017 (King & Blasco, 2017). The nature and extent of CSR reporting vary between different countries (Gray, Owen, & Adams, 1996) and it may be the result of government policies. For example, "in Europe, several countries, including Norway, Sweden, France, The Netherlands and Denmark, have introduced legislation in order to increase environmental disclosure by companies" (Douglas, Doris, & Johnson, 2004). Company size, industry group and country of head office are all significant factors influencing the extent to which companies report on the non-financial aspects (Douglas, Doris, & Johnson, 2004).

2.3.1.1.4 National differences in CSR: a focus on Germany

CSR is the expression of corporate socially responsible values and policies that depend on the national business, political, cultural, financial, education and labour system. As CSR is a concept of "no single value state" (Frederick, 1991), national differences in CSR can be explained by historically grown institutional frameworks that shape "national business systems" (Whitley, 1997).

Previous cross-national CSR research mainly focused on comparisons between countries with different institutional frameworks such as those of Europe versus the USA (Doh & Guay, 2006; Maignan & Ralston, 2002). The liberal market economy, the tradition of corporate philanthropy, the missing welfare state and the lack of social state protection in the USA left a larger share of CSR issues to the discretion of individual firms, which have been expected to deliver a high degree of economic, ecological and social responsibility to the society. In contrast, in the coordinated market economies of Europe, firms' social and environmental activities have been often more tightly regulated by institutional and legal conditions that have reduced the need to communicate CSR (Hedderich, 2012; Brammer, Millington, Rayton, 2007; Berg et al., 2018). Matten & Moon (2008) affirmed that "for over a century the *explicit* CSR responsibility of US corporations was socially embedded but not in the European style of state-oriented and cross-sectoral coordinated matrices of responsibility associated with more *implicit* CSR". The recent adoption of *explicit* CSR among European organizations "is related to the wider national (and supranational) European institutional reordering, which provides incentives to adopt corporate-level managerial solutions" (Albareda et al., 2006).

While the characterization of CSR to the categories *voluntary/mandatory* and *implicit/explicit* has gained attention in recent research (e.g., Hiss, 2009; Höllerer, 2013; Sison, 2009), it has also been criticised for being simplistic (Ungericht & Hirt, 2010), as it ignores the large and historical differences among and even within European countries (Furrer et al., 2010; Midttun, Gautesen, & Gjølberg, 2006). Germany is an example. German companies are heavily regulated and their level of social responsibility is evaluated on the basis of the legal record: complying with the law is considered the central concept in good corporate citizenship and, within the

law, it is possible but not compulsory to pursue non-profit-making goals (Broberg, 1996). Although the relations between business and society have been shaped by legislation and social dialogue (thus leaving little space and need for voluntary CSR initiatives), CSR practices cannot be characterized as purely implicit (Berthoin Antal, Oppen, & Sobczak 2009). Conversely, as stated by Berthoin Antal, Oppen and Sobczak (2009): "the institutionalization of the workers' representation in the governance organs of major German companies has required management to engage *explicitly* in dialogue with stakeholders' about their expectations. Why should a company's contribution to society in one country be considered less 'responsible' than in another only because the legislator has made it compulsory?".

Apart from this consideration, the concept of CSR has been recently added to the German agenda, although practicing social responsibilities is a long-standing feature of the country's culture dating back to the European industrialization (Segal, 2003). When, at the end of the nineteenth century, the government introduced social benefits, the responsibility for social needs, that had previously been in the hands of companies (Segal, 2003), shifted from the private to the public sector. Moreover, although German multinationals were among the first to conclude international agreements on CSR during the 1990s, they gradually ceded this opportunity to other countries, especially France (Sobczak, 2008; Backhaus-Maul et al., 2008). Furthermore, German scholars have scarcely addressed the CSR discourse, and German policymakers and public authorities have not generally taken actions to stimulate CSR, unlike the UK, Sweden, the Netherlands and France (Bertelsmann Stiftung, 2006) and contrary to EU guidelines (Berthoin Antal, Oppen, & Sobczak, 2009). However, despite the absence of strategic leadership, over the past decades, there has been a growing interest in and demand for the social responsibility of business (Berthoin Antal, Oppen, & Sobczak, 2009). In particular, there has been an increase in the number of medium sized companies as well as large multinationals engaging in social projects together with local authorities and social organizations (Backhaus-Maul et al., 2008; Maaß & Clemens, 2002; Oppen, 2005). This voluntary corporate citizenship is seen as a way to give back to society. Nonetheless, such projects are selected according to the image the company wants to send to the market and just if it can afford the resources and so that they are not developed

systematically to meet pressing social needs (Berthoin Antal, Oppen, & Sobczak, 2009). Thus, these projects are usually short to medium term and they do not represent an integral part of the corporate identity or culture (Oppen, 2005). Compared with their European counterparts, German companies (Kröher, 2005) rank low on integrating and (transparently) reporting their social engagement into business practices (Gebauer & Westermann, 2007). A proactive approach to respond to this situation is Global Responsibility (GR) which "encompasses different types of actors rather than focusing on companies; includes responsibilities for aspects of performance beyond the social; and recognizes the boundary-crossing nature of many activities and issues threatening the overall health of societies" (Berthoin Antal & Sobczak, 2004). German public authorities should thus encourage the public and the private to learn with their stakeholders and undertake policies that consider social, economic, and environmental concerns more deeply (Berthoin Antal, Oppen, & Sobczak, 2009).

2.3.1.1.5 CSR and Small and Medium Sized Enterprises (SMEs)

As the majority of the sample of this study is composed by Small and Medium Sized Enterprises (SMEs), it behoves the author to revise the literature about the relation between CSR and SMEs. The SMEs, the most common type of businesses in the EU (EC, 2019), are, compared to larger companies, owner-managed, independent, cash limited, and built on personal relationships and informal mechanisms (Jones & Macpherson, 2006; Macpherson, et al., 2010; Spence, 1999).

Flexible lines of communication between employees and executives can allow SMEs to take decisions faster, manage risks more effectively (Sarbutts, 2003), and influence the values and culture of the company to champion CSR throughout it more easily (Jenkins, 2005). Moreover, "the close relations of the SMEs operators with employees, the local community and business partners often mean they have a naturally responsible approach to business. The SMEs are, in fact, no less responsible than large enterprises" (Inyang, 2013). At the same time, SMEs may face additional barriers to CSR implementation as, apart from financial constraints, they might lack resources and time to involve main stakeholders (Princic, 2003).

SMEs might be engaged in practicing CSR without being fully aware of it. Indeed, some SMEs might already be involved in the CSR topic, managing diverse environmental, social and economic impacts without using the CSR language explicitly (Roberts, Lawson, & Nicholls, 2006). For most SMEs, the process by which they meet their social responsibility goals is likely to remain informal and intuitive (Inyang, 2013; EC, 2019). Moreover, there is evidence in the literature that CSR is less size sensitive than what is sometimes believed (Castka et al., 2004; Cambra-Fierro, Hart, & Polo-Redondo, 2008). Scholars indeed affirmed that SMEs characteristics can aid the adoption of CSR and that SMEs can maximise the opportunities presented by CSR (Tilley, 2003; Jenkins, 2009).

2.3.1.2 Art, business, and CSR

The present subchapter attempts to explain how arts and culture are related to CSR (subchapter 2.3.1.2.1). It then continues by addressing the importance of the stakeholders (employees, clients, artists, and the local community) in their relations with the art (subchapter 2.3.1.2.2) and finally concludes by outlining the relevance of artistic and cultural activities in the CSR reporting (subchapter 2.3.1.2.3).

2.3.1.2.1 How arts and culture are related to CSR

The existence and scope of social responsibilities of organizations have been important issues for decades (Baumhart, 1961; Bowen, 1953; Donham, 1927; Whetten, Rands, & Godfrey, 2002) and they have evolved over the years (Carroll, 1999; Garriga & Melé, 2004). Even if our knowledge of the degree to which CSR practices have penetrated the fabric of business behaviour is still in the making, in recent years there has been a growing interest about CSR and sustainability (Carroll, 2008; Vogel, 2005; Hanlon & Fleming, 2009; Marens, 2013; Pfeffer, 1994). In this regard, there has recently been a focus on the relation between CSR and the art. Nevertheless, this focus has been limited. Indeed, scholars have paid little attention about managers' view on the relation between CSR and artistic and cultural initiatives in organizations (Campa & Zijlmans, 2019; Donia & Sirsly, 2016) or at least about "how engaging with the arts can relate to CSR and connect different internal and external stakeholders" (Paolino & Berthoin Antal, forthcoming 2020).

At the inter-organizational level, a UNESCO call for recognizing the importance of culture (and consequently the art as one of the aspects of culture) in the sustainable journey has just arrived in 2019. The 2019 is four years after "Transforming our World: the 2030 Agenda for Sustainable Development" (a 2015 15-year plan to achieve the 17 Sustainable Development Goals and 169 targets), and twenty-one years after the Intergovernmental Conference on Cultural Policies for Development held in 1998. On the occasion of the Forum of Ministers of Culture (UNESCO, 2019a), in November 2019, an important progress in the history of CSR was made. More than 120 Ministers discussed the central place of culture and its impact on sustainable development in building more cohesive, resilient and inclusive societies around the world (Council of the European Union, 2019). The Culture sector launched the "Culture 2030 Indicator", a "framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and targets of the 2030 Agenda for Sustainable Development, both as a sector of activity, and transversally across other sectors." (UNESCO, 2019b). Data collected, through qualitative and quantitative indicators, will contribute to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda, making the transversal role of culture in development more visible and emphasizing the linkages between cultural, social, economic, and environmental issues (UNESCO, 2019b).

In this regard, as countries strive to accelerate the implementation of the 2030 Sustainable Development Agenda, numerous countries, and therefore organizations, today choose to invest in the invaluable resource of culture for its capacity for inclusion, dialogue and innovation (UNESCO, 2019c). The relation between CSR and culture (including artistic and cultural initiatives) can be the stimulus to develop a stronger blend among art, business, and the society. Art and culture have a disruptive potentiality in positively influencing the processes and state of health of the companies, the social territory of reference (Paolino, 2019b), and the development and attractiveness of cities (Richards & Wilson, 2007). They can be an added value to the activities implemented by companies and institutions to meet their social responsibilities and be model corporate citizens (Coffey, 2010).

Despite of the progress made in 2019 with the inclusion of culture in the CSR agendas, the attention to the relationship between arts and culture and CSR is dated back to more than a decade ago. Indeed, the arts have been represented for long as an expanding sector of the economy, a business asset of a region, a catalyst for urban renewal (Belfiore & Bennett, 2008). They have been said to promote social cohesion and community empowerment, and thus they have even been seen as agents of social stability and renewal of civil society (Matarasso, 1997). Moreover, in 2004, a report from the SMART Company on UK companies showed that CSR is changing the way companies see support for the arts. The increasing pressure on companies to engage with communities and impact positively on society and the demand for business to monitor and report on their social and environmental impacts has made companies more and more concerned about proving how support for the arts adds a social value (The SMART Company, 2004). As CSR in business practice hast today moved well beyond mere philanthropy (Hanlon & Fleming, 2009) (corporate activities related to the arts have historically been associated with philanthropic support for culture in society), the new emphasis on CSR is causing many companies to draw back from traditional forms of support for the arts (The SMART Company, 2004). Indeed, "the traditional narrow focus of arts only as a philanthropic activity overlooks the fact that companies have also engaged with the arts in other ways, outside the traditional realm of CSR" (Paolino & Berthoin Antal, forthcoming 2020). Consequently, organizations focus, for example, on valorising their art collections, finding new ways of working with them, or even seeking newly emerging ways of engaging with the art. Internationally, "an increasing number of newer [corporate art] collections owe their existence to active CSR programmes, and stem from a company's altruistic belief in fostering creativity and nurturing emerging talent, often from within the local artistic community" (Goodrow, 2015). The research on Italian corporate art collections conducted by Univeristà Cattolica del Sacro Cuore in collaboration with AXA Art and Banca Intesa San Paolo in 2016 demonstrated that investing time and energy in corporate collecting is a way, for companies, to positively perform its social role and to manage its relationship with the stakeholders (Paolino, 2019b).

Although "(most) research on artistic interventions in organizations has not yet explicitly addressed CSR, (…) the findings open avenues for investigating

possible connections" (Paolino, 2019a). "Of course, not all responses are so enthusiastic, and although most of the research on the effects of artistic interventions documented positive responses, it would be naïve to consider them automatically socially responsible" (Paolino, 2019a).

2.3.1.2.2 The importance of the stakeholders and their approach to the art: employees, clients, artists, and the local community

Organizations roles and responsibilities have expanded, often leaving limited space for actions to governments, and they are supposed to respect their duties to society in general and to both stakeholders and stockholders in particular (Donaldson & Preston, 1995). Indeed, being socially responsible entails that organizations consider not only the mutual exchange and the impact that it generates on the market but also the bilateral connection and effect on a broad heterogeneous range of stakeholders (Paolino, 2019a). Subchapter 2.2.4 (*How art relates to the worker learning process: space, skills, and productivity*) explained different multi-stakeholder perspectives on values-added in artistic interventions in organizations. Although the values can be (directly or indirectly, depending on the scholar' point of view) added to the organization according to a utilitarian perspective, some scholars stated that art is not just a means to meet the economics needs of employees and the organizations. Art is not an isolated investment from which to demand an immediate effect on economic and financial performance; rather it can be a possibility to change and/or improve the way of relating to all the stakeholders of the company (Paolino, Smarelli, & Carè, 2018; Berthoin Antal, Debucquet, & Frémeaux, 2017; 2018). Indeed, "corporate art collections, and more widely artistic interventions at the workplace, could be conceived as a form of CSR investment for the potential of art to stimulate companies (…) to go beyond considering customers as the preferred stakeholder for discussing the perception of their brand. Art and artistic interventions might offer a fresh way for companies to interact with a variety of stakeholders, ranging from employees and customers, to competitors and the local community, and to engage with them in discussing and renewing their own identity" (Paolino, 2019a). Harris and Howarth (2014) also stressed that corporate collections are often utilised not only to inform shareholders and stakeholders about the CSR and company's

success but also to positively amaze and thus interact with clients and to deeply engage with employees.

As Gardner, Csikszentmihalyi, and Damon (2001) remarked in introducing the concept of "good work", art into organizations "allows individuals to enter into human relationships, to develop and to express themselves, as well as to participate in a project that contributes to society" (Berthoin Antal, Debucquet, & Frémeaux, 2018). In 2017, the *Journal of Business Ethics* published a symposium on the theme of *Art, Ethics and the Promotion of Human Dignity*, highlighting the contribution of art in building and increasing a sense of dignity in organizational life (Pless, Maak, & Harris, 2017). Art can act as a medium through which it is possible to build relationships based on dignity with the various stakeholders of the company. Indeed, through artistic interventions, it is possible to recognize the value of people, of the relationships between the company and its employees, as well as the relationships among various and different stakeholders (Paolino, Smarelli, & Carè, 2018). In this way, art increase the organization's ability to establish effective collaboration, to influence, to respond quickly, and to welcome stakeholders who, for their power, for their opportunity to offer partnerships, for the rights they own, can offer ideas that can be preserved, managed and capitalized. Consequently, the network of relationships of an organization that invests in art can truly prove to be an opportunity for all-round innovation. In this sense, art is not only a philanthropic and ethical investment but also a corporate one because, by involving a system of actors who can support the continuous organizational renewal and improvement, it concerns the competitiveness and sustainability of the company (Paolino, Smarelli, & Carè, 2018).

Furthermore, Godfrey, Merrill, and Hansen (2009) affirmed that investing in CSR can create a shareholder value especially when the organization undergoes a negative period as it works as a moral capital that weakens and remedies the adverse situation. Both shareholders and stakeholders tend to see negative events as accidents if the organization has (previously) demonstrated to invest in CSR. CSR investments that can create moral capital are: strongly visible, so substantial to determinate the credibility of the investment, and institutional (directed to the secondary stakeholders, those that have an indirect interest in organizations, such as the local

community of reference). In this respect, corporate art collections are part of the CSR institutional activities, they may influence the credibility of the investment in art, and, although they are an intangible asset, they have a strong physical presence (Paolino, 2019a). The research of Godfrey, Merrill, and Hansen (2009) also demonstrated that to get successful CSR investments, they need to be perceived as authentic by the employees. To reinforce the perception of authenticity, CSR investments should: (i) generate an alignment in employees' perceptions (between statements and actions, in the treatment of the different categories of employees and between the company's financial and social objectives); (ii) create a sense of emotional involvement and justice in employees; (iii) be immersed in the history of the product and of the community (McShane & Cunningham, 2012; Paolino, 2019a). Developing authentic (for the employees) and thus successful CSR investments can be an occasion, for the organization, to "expand the boundaries of its own identity to include the perceptions of diverse external stakeholders" (Paolino, 2019a). According to Balmer (2008), it is important not to limit the concept of identity to the perspective of employees or customers but to consider it from the perspective of multiple stakeholders, facilitating stakeholders' identification. "Artistic interventions have this peculiarity of being able to stimulate reflection on a company's history and values, while at the same time connecting with external audiences thanks to the public and universal valence of art. Thus, they have the potential to speak in a sincere way to a wide audience inside and outside the organization" (Paolino, 2019a).

Adopting a multi-stakeholder approach by matching the (often hidden or subliminal) interests and desires of diverse stakeholders is crucial to the development of positive both internal (more humane and energetic organisations) and external (innovation and profit) performances (Paolino, 2019b; Paolino, Smarelli, & Carè, 2018; Berthoin Antal, 2014; Darsø, 2004). These considerations are, however, reflective of the intentions of managers and the hopes of academics but what are the real *perceptions* of managers when art enter their organizations or, at least, when they and/or their companies are involved in socially responsible projects? What do they think about the *real* reactions of the other stakeholders in these circumstances? Very little has been written about managers' and other stakeholders' perspectives and the author now presents the main findings of the literature.

Employees of socially proactive organizations are likely to feel bound to them. "Organizational members enjoy acting in an environment designed to enhance workplace experiences and in a company whose goals go beyond the mere maximization of profits" (Maignan, Ferrell, & Hult, 1999). Therefore, corporate citizenship is an excellent tool to motivate and educate employees and bound them to the organization (Berry, 1995; George & Berry, 1981; Gilly & Wolfinbarger, 1998; Maignan, Ferrell, & Hult, 1999). Nevertheless, when it comes to artistic interventions into organizations as forms of CSR activities, the reactions from employees vary. This happens because two different worlds, with different language, methods, focus, values, and perspectives – the business world and art world – meet. The success or failure of artistic interventions depends on the extent to which its "tension" tends to lean towards the constructive arena or towards disturbance: the outcome could be, respectively, inspirational, but not transformational, or dismissed as failure (Darsø, 2016). For what concerns the successful cases, there are three potentially relevant and intertwined effects for CSR that participants in artistic interventions often find. Firstly, several studies reported that employees appreciate how the artistic intervention added new dimensions to their relations with both clients and the local community as there is more to talk about than just business itself (Berhtoin Antal, 2011; Berthoin Antal & Nussbaum Bitran, 2014a; 2014b). Secondly, interacting with artists brought employees to discover that they were contributing to the well-being of the social community. Thanks to this inspirational aspect, they elaborated an approach to recognize interesting projects for the community of reference the organization could work for (Paolino, 2019b; Berthoin Antal, Debucquet, & Frémeaux, 2018). Thirdly, as art challenges people enough that they can get new perspectives on their work, their company or on themselves (Jahnke, 2016), artistic interventions led employees to expand their horizons, challenge rooted assumptions, and clarify their personal and collective motivations. However, the feedback of artistic interventions in organizations may also be negative. The first counterproductive response is likely to be scepticism, which, according to Darsø (2016) "stems from negative attitudes towards artists in general or to the whole idea of artistic interventions in organizations". The author stated that at the beginning of an intervention, misunderstandings are mostly disruptive and can

jeopardize the intervention, thought they can later turn out to be generative. The disturbance is apprehensible as employees move from a daily routine of performance measurement, stress, bureaucracy and control to the contemplation of something economically intangible but perceivable with the senses or to the interaction with people with a completely different mindset and lifestyle, the artists. Employees may perceive the time spent with the art and the artists as a waste of time: the key to transform their perplexity into something constructive lies in communicating consistently a broader vision expressing the wishes and intentions of the intervention (Darsø, 2016). Notwithstanding that, artworks can evoke different equally interesting emotional responses. Indeed, the aesthetic theory indicates that it would be unwise to consider less enthusiastic feedback as problematic. As Strati (2000) affirmed, the grotesque, the comic, the sublime, the ugly, and the scared are all diverse and interesting aesthetic categories that goes beyond beauty (Paolino, 2019a).

Regarding the clients, corporate citizenship is conducive of customer loyalty. "Like employees, customers are likely to support proactive corporate citizens because they benefit directly from the responsible attitudes of these organizations and because they share common values with them. By [relating with] (…) proactive corporate citizens, individuals show that they appreciate the efforts undertaken by businesses to care about the well-being of their clients and of society in general. Accordingly, corporate citizenship is a useful tool to communicate indirectly to customers, to create ties with them based on shared values, and to gain their patronage" (Maignan, Ferrell, & Hult, 1999). This idea validates the concept that clients may be appreciative of artistic interventions in organizations, as an expression of CSR.

Artists have long been associated with the challenges of being socially engaged: they are apt to develop work that is inclusive rather than exclusive, they interpret and provide an alternative literacy around worldly issues, they create links between communities. Thus, they are expected to be able to address a broader audience through their art. Art is not considered as separated from social life and artists are no longer seen as solely engaging in an internal artistic process (Stenberg, 2016). Rather art is fully dependent on what takes place in social situations (Sawyer, 2008). Artists are a resource for society, they are oriented towards and in contact

with the ongoing social life, they involve other actors in their artistic work, although at the same time preserving their integrity as artists (Bourriaud, 1998). Indeed, art and the artists have come to participate and be established in social life to a greater extent than before (Bishop, 2012; Lind, 1998; Stenberg, 2011). Thus, working with living artist triggers the organization to strengthen the idea of participating to a social system, animated by the feeling of mutualism (Paolino & Berthoin Antal, forthcoming 2020). The skills, knowledge, and creativity of the art and artists in this respect are a key tool in enabling businesses to build an effective CSR strategy.

Although the literature documented on the positive impacts that the organization can have on the community through artistic interventions, the reactions from the local community have not been addressed yet. "Artistic interventions can stimulate employees and management to take a fresh look at [the local community] (…) and [at] the reciprocity that could exist between the company and the local territory itself" (Paolino & Berthoin Antal, forthcoming 2020). Scholars suggested that artistic interventions help the organization to look outward and be more conscious of its physical and conceptual positioning within a territorial community. Art-based initiatives have the power to nourish the attention of the company or institution towards the local communities and its desire to positively contribute to them (Berthoin Antal & Nussbaum Bitran, 2015; Berthoin Antal & Strauß, 2016; Paolino, 2019b; Paolino & Berthoin Antal, forthcoming 2020). Positioning artworks outside the company can facilitate the interaction with citizens who can get, by chance, in touch with the art, thus with the company, and thus with its socially responsible approach. In this way, the organization has the chance to give to the external community a sign that it is there and that it is socially relevant for that area (Campa & Zijlmans, 2019; Crook, 2005).

2.3.1.2.3 Art in the CSR Reporting

As the Economist pointed out, "it would be a challenge to find a recent annual report of any big international company that justifies the firm's existence merely in terms of profit, rather than service to the community" (Crook, 2005). Although the lack of an established CSR reporting framework (only guidelines), the need to legitimate CSR through measurements, and the expensive CSR practice,

transparently and publicly showcasing socially responsible behaviours (Luo, Wang, & Zhang, 2017) and quantifying companies' social return on investments (SROI) can legitimate the operations of the organization towards diverse interlocutors and help its long-term survival (Rotheroe & Richards, 2007). In this context, reporting cultural and artistic initiatives can be integrated in the reporting of the CSR social activities, broadening the range of actors with which the organization communicates and relates. In this respect, two issues emerge.

Is it possible? There is an intense debate regarding the measurability of the benefits produced by artistic interventions in organizations. As with all intangible investments, a numerical quantification of the impact that artistic investments can have on individual and corporate performance (e.g., how to quantify the returns of training, how to determine the quality of the organizational climate, etc.) is very complex. It is impossible to produce a single indicator because the phenomenon is broad and with a lot of implications (Paolino, Smarelli, & Carè, 2018). Nevertheless, as shown in subchapter 2.2.4 (*How art relates to the worker learning process: space, skills, and productivity*), while some scholars argue that the effects of art cannot be targeted directly (Berthoin Antal, 2009; 2011; Paolino 2019b; Barry & Meisiek, 2010), others state that art can also have direct impacts on organisational performance (Schiuma, 2009; Chong, 2003; Phillips, 2004; Schiuma & Carlucci, 2016).

Is it necessary? Even if some managers may "consider the very idea of instrumentalizing art for organizational ends to be unacceptable" (Berthoin Antal, 2011; 2013b), numerical indicators are essential to "persuade" the organization to obtain budgets for art-based activities (Hansen, 1995). Nonetheless, it is also true that: (i) whenever you try to measure, apparently objectively, the performance or behaviour of people, there may be found distortions; (ii) intangible projects need a more complex and articulated approach to measurement that understand the economically indirect advantages that investments in art produce for the company through a multi-stakeholder perspective and in terms of innovation and "out of the box" thinking (Paolino, Smarelli, & Carè, 2018).

However, as studies demonstrated that culture is a way to improve the society we live in (Fleming, Roberts, & Gartsen, 2013), nowadays cultural initiatives are included in social responsibility policies of both public and private organizations for the benefit and the consensus of stakeholders (Bromley & Powell, 2012). Indeed, every form of support to the art and culture, apart from sponsorship, is, by definition, part of the social responsibility of organizations (Jacobson, 1996; Daellenbach, Thirkell, & Zander, 2013). Specifically, Campa and Zijlmans (2019) illustrated that a quality corporate governance of an organization (high rate of women, dispersed ownership) impact on the quality of art reporting in a CSR perspective. Moreover, the authors also demonstrated that there is a positive relation between the effectively sharing of information related to the corporate support of arts and culture in the CSR reporting and the achievement of official CSR recognitions (e.g., CSR Awards). Therefore, CSR reporting, and particularly art reporting, positively influence the possibility that organizations have to legitimate themselves towards investors and stakeholders, to engage with them, and gain credibility (Paolino, 2019b). Although the effect is indirect, reporting artistic and cultural activities, such as corporate art collections, can be the added value, for the organization, to communicate its social impact and positioning, to connect with a variety of interlocutors, and to invest in its moral capital (Paolino, 2019b).

2.3.2 Is Corporate Cultural Responsibility (CCR) an evolution of CSR?

With a McKinsey global survey finding that "society has greater expectations than it did 5 years ago that companies will assume public responsibilities" (Bielak, Bonini, & Oppenheim, 2007), it is hardly surprising that CSR is gaining prominence. However, although literature and corporate agendas are increasingly approaching CSR, there is one dimension that remains largely ignored. That is, the cultural impacts of corporations and their Corporate Cultural Responsibility (CCR).

The term CCR already exists in managerial literature and corporate discourse and it is used to delineate "the cultural commitment of firms, such as the buildup of art collections, cultural provisions for employees, sponsoring of art and culture as well as patronage" (Kohl, 2007). Although a broader conceptualization of CCR would be recommendable, going beyond the focus on arts and culture's initiatives,

scholarly rarely deals with CCR. Scholars instead approach culture in accordance with a utilitarian perspective: profit-oriented ends are analysed in the light of cross-cultural sensitivity (Harich & LaBahn, 1998; Shapiro, Ozanne, & Saatcioglu, 2008), national cultural backgrounds (Freeman & Hasnaoui, 2010; Kim & Kim, 2010), cultural settings and differences (Arthaud-Day, 2005; Husted & Allen, 2006). Indeed, issues linked to culture, sometimes highlighted as the fourth but central pillar of sustainability (Canadian International Development Agency, 1997; Hawkes, 2001; Nurse, 2006), hardly ever appear. Only in 2010 the International Organization for Standardization (ISO)'s 26000 guidelines for social responsibility made an explicit, somewhat pioneering, case "for formally integrating cultural concerns into CSR-related policies, with a call to all corporations to promote cultural activities and respect and value local cultures, cultural traditions, and heritages in the settings in which corporations function" (ISO, 2010).

To do so, corporations should make a long-lasting and productive contribution to cultural life by exploiting its own knowledge, tools, and know-how. In particular, organizations have to develop:

"a reasonable understanding of the culture's historical development, contemporary circumstances and local, regional and national orientation; participate actively in the cultural life of the community, the region and the nation as a creator, expediter, participant, spectator, audience member and citizen; respect the laws, mores, customs and traditions of the culture; endeavor to change in positive and constructive ways those laws, mores, customs and traditions which should be changed for reasons of moral integrity or human conscience; and respect the rights, privileges, freedoms, values and beliefs of others" (Schafer, 1996).

With respect to the degree of implementation of these actions, and thus to the extent to which organizations address CCR concerns, Maon and Lindgreen (2015) classified corporations through three potential CCR stances: (1) cultural destructiveness (corporate actors deny and reject CCR claims), (2) cultural carelessness (corporations have a passive consideration of CCR), or (3) cultural

prowess (organizations proactively develop awareness of the CCR concerns through their approach and activities).

The author strongly agrees with the concept of Global Responsibility (GR) as addressed by Berthoin Antal and Sobczak (2004) because: (i) GR does not give primacy to one aspect over others (social); (ii) GR does not limit the notion to the three that are currently central (economic, social, environmental); (iii) the bottom-line terminology is not proper of non-business type of organizations. Thus, the author suggests framing the term into different perspectives so that GR could entail the "economic" (Corporate Economic Responsibility – CECR), the "environmental" (Corporate Environmental Responsibility – CENR), the "social" (Corporate Social Responsibility – CSR), and the "cultural" (Corporate Cultural Responsibility – CCR). The recognition of CCR as an independent stream of responsibility would be in line, implement, and add value to the recent introduction of culture into the 2030 Agenda for Sustainable Development. Moreover, a more articulated and comprehensive definition of GR could be achieved, leaving open the possibility of discovering and including new dimensions of responsibility (e.g., Corporate Technological Responsibility – CTR).

To conclude, if considered as a dimension of CSR, or better to say, GR, art has a social value that derives from its cultural qualities. Given that the ethic and social dimension of an organization is reflected in its long-term survival (Paolino, 2018; Piazza & Jourdan, 2018; Greve, Palmer & Pozner, 2010), the concept of responsibility lies in the ability of an organisation to pursue a sustainable competitive advantage and generate value for its social communities by *also* positively dealing with the arts (Margolis & Walsh, 2003) and culture in its broader sense. Investing in the arts and culture is not just a philanthropic and ethic practice that develops organizational values for the managers and employees and performative behaviors for the benefit of the company but also a sustainable organisational approach with a relevant social and cultural value (Paolino, Smarelli, & Carè, 2018).

Table 2. Literature review on the managers' perceptions about the social/cultural side of art

Literature Review

Scholars	Arguments
How arts and culture are related to CSR	
Jacobson, 1996; Daellenbach, Thirkell, & Zander, 2013; Paolino, Smarelli, & Carè, 2018; The SMART Company, 2004; Paolino, 2019b; Matarasso, 1997	Every form of support to the art/culture, apart from sponsorship, is, by definition, part of the social responsibility (not just a philanthropic/ethic practice that develops org. values and performative behaviors but also a sustainable org. approach with a relevant social/cultural value). Increasingly pressures made org. concerned about proving how support for the arts adds a social value (social/civil cohesion, community empowerment). Although research mostly documented positive responses, they are not automatically socially responsible.
	New forms of corporate support to the art & culture
The SMART Company, 2004; Paolino & Berthoin Antal, forth. 2020	The traditional narrow focus on the arts only as philanthropic activities overlooks the fact that companies have also engaged with the arts in other ways, outside the traditional forms of support for the arts
	Artists
Goodrow, 2015	Active CSR programmes committed to foster creativity and nurture emerging talent, often from within the local artistic community
	Employees/Clients
Harris & Howarth, 2014	Corporate collections are often utilised not only to inform shareholders and stakeholders about the CSR but also to positively amaze and thus interact with clients and to deeply engage with employees
	Local community/City
Paolino, 2019b; Richards & Wilson, 2007; Coffey, 2010; Belfiore & Bennett, 2008	Positively influencing the social territory of reference, the development and attractiveness of cities (the arts have been represented for long as an expanding sector of the economy, a business asset of a region, a catalyst for urban renewal); the added value to the activities implemented to be model corporate citizens
The importance of stakeholders and their approach to the art	
	Relevance of the stakeholders
e.g. Berthoin Antal, Debucquet, & Frémeaux, 2017; 2018; Campa & Zijlmans, 2019	Art can be a possibility to recognize the value of people, to enter human relations, to change and/or improve the way of relating to all the various (both internal and external) stakeholders, to participate in a project that contributes to society
Paolino, Smarelli, & Carè, 2018	Occasion for all-round innovation, organizational renewal and improvement, competitiveness and sustainability of the company
Godfrey, Merrill, & Hansen, 2009	Moral capital that weakens and remedies the negative situation
	Employees
e.g. Maignan, Ferrell, & Hult, 1999; Darsø, 2016	Employees of socially proactive organizations are likely to feel bound to them; the outcome of arts-based initiatives could be inspirational, but not transformational, or dismissed as failure
	Positive reactions
Berhtoin Antal, 2011; Berthoin Antal & Nussbaum Bitran, 2014a/b	Employees appreciate how the artistic intervention added new dimensions to their relations with both clients and the local community as there is more to talk about than just business itself

Paolino, 2019b; Berthoin Antal, Debucquet, & Frémeaux, 2018	Interacting with artists brought employees to discover that they were contributing to the well-being of the social community; they learn to recognize interesting projects for the community of reference
Jahnke, 2016	Thanks to art, people get new perspectives on their work, their company or on themselves, expand their horizons, rooted assumptions
Negative reactions	
Darsø, 2016	Scepticism (negative attitudes towards artists/artistic interventions in organizations; misunderstandings are mostly disruptive, thought they can later turn out to be generative)
Clients	
Maignan, Ferrell, & Hult, 1999	Corporate citizenship is conducive of customer loyalty; like employees, customers are likely to support proactive corporate citizens that share common values with them (care about the well-being of their clients and society)
Artists	
e.g. Stenberg, 2016; Sawyer, 2008; Bishop, 2012; Stenberg, 2011; Paolino & Berthoin Antal, forth. 2020	Artists are established in social life to a greater extent than before (resource for society; organizations strengthen idea of participating to a mutual social system)
Local community	
Paolino & Berthoin Antal, forth. 2020; Berthoin Antal & Strauß, 2016; Paolino, 2019b; Campa & Zijlmans, 2019; Crook, 2005	No literature on the reactions from the local community, though scholars documented the positive impacts of org. (to look at the reciprocity between them and the local territory itself; to show and be more conscious of the social relevance for the communities and of the physical/conceptual positioning within a territory)

Art in the CSR Reporting

Importance/Awareness	
Bromley & Powell, 2012; Paolino, 2019b	Cultural initiatives/art reporting are included in social responsibility policies of both public and private organizations to communicate their social impact, to legitimate themselves towards investors and stakeholders, to engage with them, and gain credibility
Campa & Zijlmans, 2019	Quality corporate governance; CSR recognitions
Possibility	
e.g. Paolino, Smarelli, & Carè, 2018; Schiuma, 2009	Intense debate regarding the measurability intangible investment (for some scholars the effects are indirect, while for others are also direct).
Necessity	
Hansen, 1995; Paolino, Smarelli, & Carè, 2018	Numerical indicators are essential to "persuade" the organization to obtain budgets for art (but: distortions, a more complex approach)

CSR and Small and Medium Sized Enterprises (SMEs)

e.g. Inyang, 2013; EC, 2019; Cambra-Fierro, Hart, & Polo-Redondo, 2008; Jenkins, 2009	SMEs might be engaged in practicing CSR without being fully aware of it/using the CSR language explicitly; socially responsible processes are likely to remain informal and intuitive. CSR is less size sensitive than what believed (SMEs traits can maximise the adoption of CSR).

3. METHODOLOGY

3.1. Introduction

During the seventh edition of *add art - Hamburgs Wirtschaft öffnet Türen für Kunst* (*add art - Hamburg's economy opens doors for art),* hosted in Hamburg in November 2019, 17 organizations opened their doors to the public to visit their permanent collections, temporary art exhibitions or temporary exhibitions of artworks by young artists. From November 21 to 24, 2019, around 1,700 visitors took the opportunity to view art in 17 companies and institutions (*add art*, 2019a). The author did not seek their views for this study, neither those of the employees or the artists, she instead took the opportunity to ask to some of the managers responsible for the corporate collections or exhibitions of artworks in German organizations what they felt about having art in the workplace and what they thought about other stakeholders' reactions.

This chapter is about the methods of inquiry. It starts by presenting the research design (3.2) and the research setting (3.3). It then continues with the explanation of the sample (3.4) and data collection (3.5), and it concludes with some considerations about the interview process (3.6).

3.2 Research Design

Qualitative research, useful to conduct studies on the benefits of art in organisations (Cresswell, 1998; Gioia, Corley & Hamilton, 2013), is the best methodology to approach and study in depth a sample composed of few managers as in this case study with a limited amount of time.

Among the qualitative research methods, the author chose semi-structured interviews with open-ended questions based on an interview protocol prepared beforehand. They allowed to elicit participants' spontaneous responses and thus to focus on and analyse their thoughts, feelings, experiences, ideas and opinions thoroughly.

3.3 Research Setting

The empirical study of this project was based on open-ended interviews conducted in Germany to the managers of some organisations, participating in *add art* Hamburg 2019, in which: (i) an artistic intervention, in terms of corporate art collection or temporary art exhibition, was present and (ii) there was "some assessment of values-added at an individual and/or collective level" (Berthoin Antal, Debucquet, & Frémeaux, 2017).

add art Hamburg 2019, provided an interesting research setting and several advantages for the study. First, the event represents a unique case study in Europe and worldwide. Second, the sample under study involved very diverse organizations: insights into multiple approaches emerged while also permitting the identification of common features. Third, the reserach provided valuable insights about how managers approach the art inside their own organizations. Hence, it contributes to the debate about artistic interventions in organizations and, at the same time, asks for further empirical investigation.

3.4 Sample

After e-mailing all the managers of the 17 organizations participating in *add art* 2019 (for the e-mail, see Appendix 6.1) to schedule an interview, those that accepted were 12 out of 17 so more than half (70%) of the participants to the event. The 12 managers that made up the sample of this study work in organizations that are characterized by a great heterogeneity. The author now presents the sample in terms of organizations' characteristics. For a complete overview of it, please refer to the Appendix (6.3).

Firstly, the sample contained a good mix of industry, size, year of foundation (as presented in Table 3), type of art displayed, scope of activity, and ownership. The factors that were useful and interesting for this study were: industry, type of art displayed, scope of activity, and ownership. Organizations were coded accordingly as explained in subchapter 4.2 (*Data Analysis*).

Furthermore, the sample was entirely composed by organizations in the tertiary sector as shown in Table 4.

Table 3. Organizations at *add art* Hamburg 2019 by industry, size, and foundation date

Industry	Company Size (employees worldwide)	Foundation
Interviewed		
Information Technology & Services	2-10	2019
Hospitality	201-500	1985
Real Estate	11-50	2005
Hospital & Health Care	2-10	2009
Government Administration	201-500	1665
Financial Management Consulting	501-1,000	1984
Marketing & Advertising	51-200	2013
Real Estate	10,001+	1783
Accounting	10,001+	1963
Law Practice	11-50	1950
Marketing & Advertising	1,001-5,000	2013
International Trade & Development	501-1,000	1949
Not Interviewed		
Banking	10,001+	1818
Law Practice	51-200	2013
Legal Services	51-200	1998
Law Practice	501-1,000	1959
Manufacturing & Retail	2-10	2009

Table 4. Organizations at *add art* Hamburg 2019 by sector

add art 2019	Service/Tertiary Sector Organizations	Secondary/Manufacturing Sector Organizations	Total
Total number of organizations	**16**	**1**	**17**
Organizations of the sample	**12**	**0**	**12**

The industries represented, as shown in Figure 2, included professional services firms (law, accounting, financial management consulting), real estate, marketing & advertising, health, hospitality, international trade, information technology and government administration.
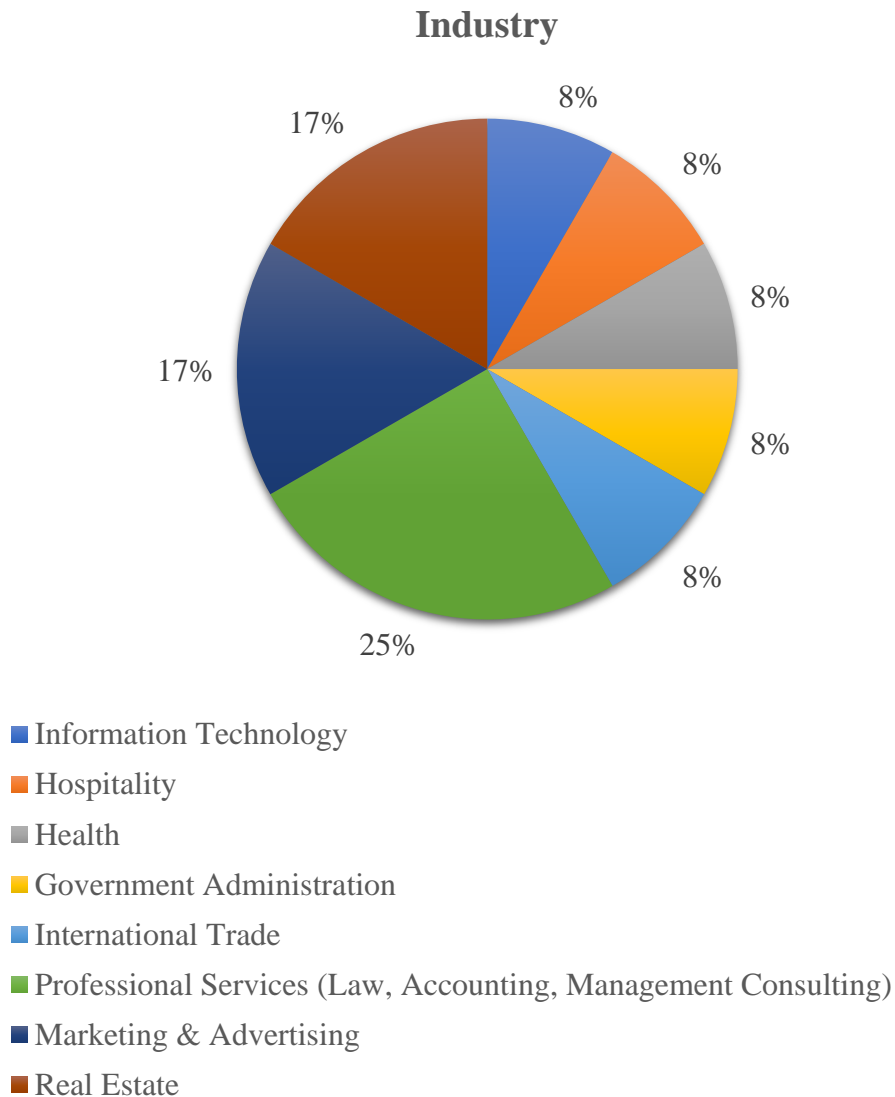
Industry

Figure 2. Organizations of the research sample by industry

As highlighted in Figure 3, approximately 42% of the organizations had between 2 and 200 employees, and 33% between 201 and 1000 employees. The remaining 25% were (part of) macro enterprises with over a thousand employees worldwide. Almost 42% of the organizations were founded after 2000, 33% between 1950 and 1999, and 25% were founded before 1950 (as represented by Figure 4).

Size (worlwide employees)

25%

42%

33%

■ > 1000   ■ 201-1000   ■ 2-200
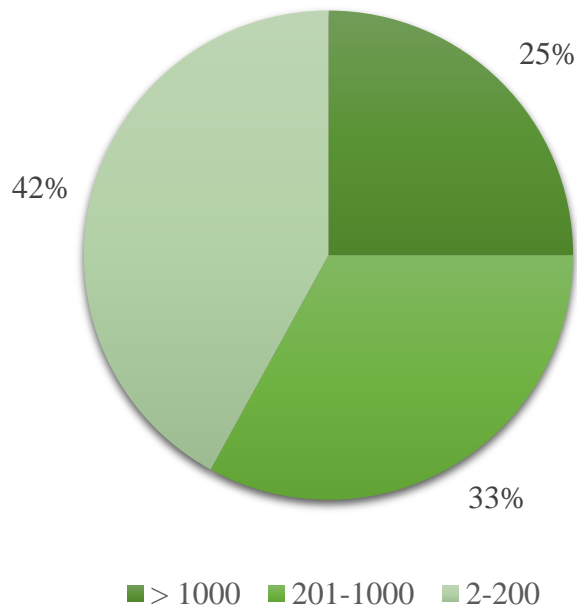
Figure 3. Organizations of the research sample by size

Year of foundation

25%

42%

33%

■ Before 1949   ■ Between 1950 and 1999   ■ After 2000
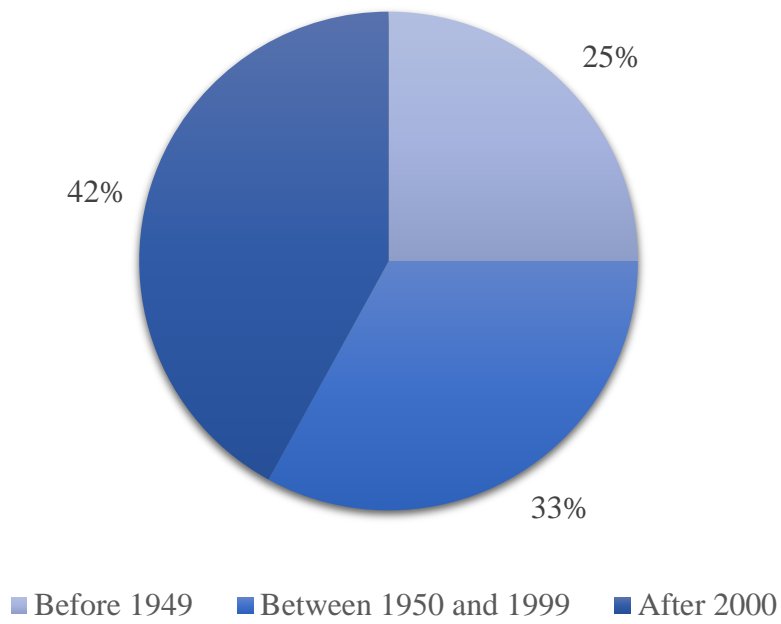
Figure 4. Organizations of the research sample by foundation date

Secondly, the sample of this research was composed of people from the top management working in the organizations participating to *add art* 2019, specifically with these job titles: chairman of the supervisory board, (executive) director, manager, managing director, chief officer, except in one case whereby the respondent was the wife of a member of the supervisory board. However, when presenting the results, the author treated her point of view as one of a manager, to avoid confusing the reader with too much detail and especially because no compelling opinions, compared to those of the other managers, emerged.

Thirdly, 50% of the organization of the sample had temporary art exhibitions by young artists, while approximately 17% had temporary art exhibitions, and 33% had corporate art collections, as highlighted in Figure 5.

Type of art displayed

■ Corporate art collection
■ Temporary art exhibition
■ Temporary art exhibition by young artists
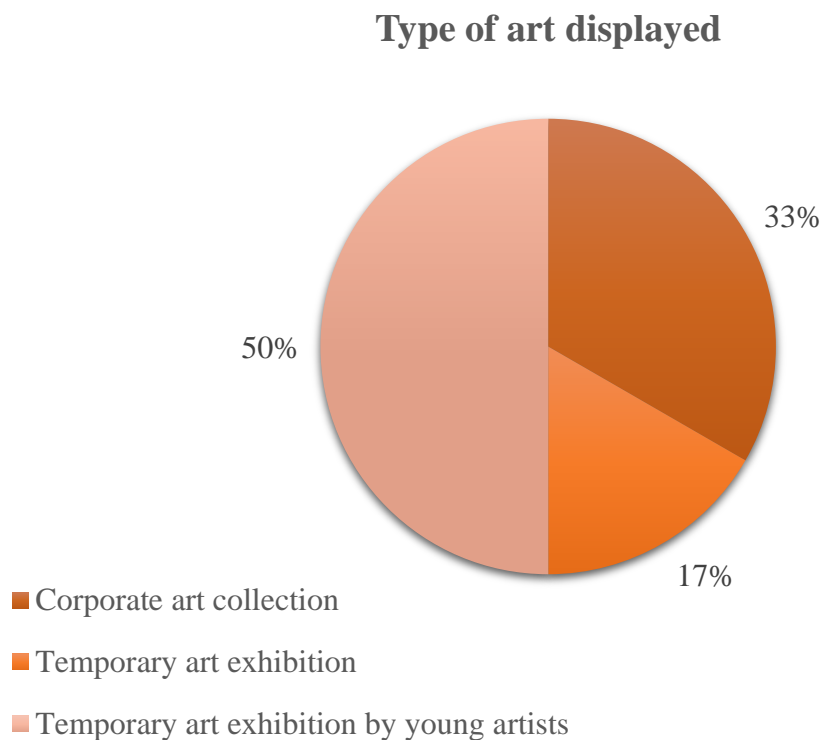
Figure 5. Organizations of the research sample by type of art displayed

3.5 Data collection

For this evidence-based study, interviews were performed during a span of 8 days (19 – 26 November 2019) in occasion of the *add art* event (21 – 24 November 2019) in Hamburg, Germany.

As mentioned before, 70% of the participants to *add art* 2019 gave their availability. All the interviewees accepted personal interviews, with two exceptions: one manager preferred to have a phone interview, while the another one went for an e-mail interviews (to answer the questions in writing). The interviews were scheduled thanks to the support of the coordinator of *add art* Hamburg, Hubertus von Barby, that got the author in contact with the organizations via e-mail, also through reminders to them. The author interviewed him too. So, totally, the interviews obtained during *add art* 2019 and useful for this study were 13 as shown in Table 5.

Table 5. Interviews for *add art* Hamburg 2019 case study

Total number of interviews	**13**		
Total number of companies	**17**		
Scheduled Interviews with companies	**12**		
→ Face-to-face interviews	**10**	Synchronous communication	Synchronous communication
→ Phone interviews	**1**	Synchronous communication	Asynchronous communication
→ E-mail interviews	**1**	Asynchronous communication	Asynchronous communication
Missing Interviews with companies	**5**		
Interview with Hubertus von Barby (face-to-face)	**1**	Synchronous communication	Synchronous communication
		Time	**Space**

Face-to-face interviews are characterised by synchronous communication in time and place, while the communication of telephone interviews is synchronous in time, but asynchronous in place. On the other hand, e-mail interviews are typical of asynchronous communication in time and place. Visibility during personal

interviews can lead the interviewer to guide the interviewee in a special direction but this disadvantages can be diminished by using an interview protocol as the author did. In the case of phone interviews, although social cues are reduced, they are enough for terminating a telephone interview without a problem (Opdenakker, 2006). Conversely, e-mail interview allows the interviewee not to hesitate in giving socially undesirable answers but the latter may be less spontaneous as she or he has more time to reflect (Bampton & Cowton, 2002; Kivits, 2005).

As already said, the interviews were based on an interview protocol prepared beforehand by the author. This first version was called the "academic version" of the interview protocol. Before meeting the managers, the author adapted the words of this first version to a managerial audience and thus she created the "managerial version" of the interview protocol to facilitate the responses from the participants. Moreover, while interviewing, the author did not always follow the order of the questions listed on it. She tried to keep the interview focused on the desired line of action and cover all the main topics according to the responses and to the social cues (voice tone, body language, facial expression, etc.) gained from the interviewee.

Open-ended interviews, lasting between 30 and 50 minutes, were all individual, with one exception: a second manager joined an interview at the end but the author considered the opinions of both managers as a unique point of view.

Personal and phone interviews were tape recorded, of course with the permission of the interviewee, and then transcripted. Using a tape recorder enabled the transcriptionist to generate the "verbatim transcript": the interview report is more accurate than writing out notes and it makes it easier for the researcher to focus on the interview content (Jamshed, 2014).

3.6 Interview

To interview organizations, the author adopted an interview protocol composed of 11 open questions, divided into two sets, to elicit the responses of the participants in their own words. As mentioned before, the interview protocol had two versions for each interviewee: (i) the "academic" interview protocol and (ii) the "managerial" interview protocol. They were slightly different; the second one was

developed to make the interviewee, a person working for a managerial word, more comfortable with the questions. Obviously, each protocol was adapted to the type of organizations the participant worked for, which means that the terms "corporate art collection", "temporary art exhibition" or "(temporary) art exhibition of young artists" were used accordingly. All the interview protocols, both in the academic and managerial version, are included in the Appendix (6.2).

Few questions of the interview were focused on describing the origin and the location of the artistic interventions in organizations (preliminary questions) and on giving the interview partner the opportunity to spontaneously add something else at the end of the interview about the artistic intervention and his/her organizations' participation in the event. Apart from that, interviews assessed the organizational values experienced by managers with respect to the corporate art collection or temporary art exhibition (by young artists), while it was occurring in the organization in occasion of *add art*. More specifically, the mix of questions, ideally divided into two sets, revealed participants' feelings about themselves, the art and their organizations, their opinions about the effect that art has into businesses, and their perceptions about other stakeholders' reactions to the art.

The answers to the first set of questions described how managers interpreted and elaborated their own organizational values and identity in the light of the impact that art can have on: (i) personal and professional ideas, perceptions, behaviours, skills and performances with respect to the colleagues and the organization; (ii) the development of the organization, its economic values, performance and competitive advantage. The other part of the interview explored how managers interpreted and elaborated their own organizational values and identity in the light of the social and cultural role and impact that their organizations have on the social communities of reference thanks to the presence of art. In this regard, questions also investigated the perceptions of managers regarding the reactions of the other stakeholders to the presence of art into the business premises. Moreover, it behoves the author to say that she added a question regarding the CSR reporting during the process of interviewing as it came up to the author's mind after she had already completed some interviews.

The managers, who had had different expectations towards the interaction with the art, had different perceptions and experiences and they reported diverse effects of what art can do into organizations, as Chapter 4 (*Analysis and Results*) extensively explains.

The author developed an interview protocol also for the interview with Hubertus von Barby, the organizer of the event (see the Appendix 6.2.2). The questions focused on the significance that, over the years, CSR have: (i) as a reason to get the companies to participate in the editions of *add art*; (ii) as a dimension that companies discovered after the editions of *add art* and that they had not really thought before; (iii) for some organizations and not for other ones (depending on the type of organizations or art displayed). The author wanted to understand the value of CSR concepts, if and, if so, how the managers valued other reasons, dimensions or effects of having art that were not related to CSR and whereby it was worth participating.

4. ANALYSIS AND RESULTS

4.1 Introduction

The following chapter presents the results of the study conducted during *add art* Hamburg 2019. The author first provides an explanation of how the data collected during the interviews were analysed (4.2) and then she extensively examines them with the support of tables and quotations (4.3).

4.2 Data Analysis

To respect the privacy and anonymity of the interviewee, organizations were assigned an identification code according to some common parameters: type of art displayed, scope of the activity and ownership. Concerning the type of art displayed, organizations were classified with the letter "C", "T", or "Y" if they respectively have/hosted, inside their premises, a (permanent) corporate art collection, a temporary art exhibition or a temporary art exhibition of young artists. With respect to the scope of activity, companies were given a "L" if they are merely local organizations (which means that, even if they are a subsidiary, the scope of activity of the holding is just in Germany) or, conversely, a "B" if they are the local branch or the headquarter of an international organization (with other offices worldwide). Finally, if the organization was a family-owned company it was identified with a "F", otherwise with a "N" (non-family-owned).

After codifying organizations, data analysis followed an iterative process with two main phases. In the first phase, all interview recordings were listened to and transcribed capturing every single words of the audio files. The texts were checked for accuracy and, where necessary, cleaned from any errors occurred during the transcription process. Transcribed data were saved in a word-processed file using filenames that preserved anonymity of interviewees whilst allowing easy identification of each interview.

The second phase of the data analysis aimed at tracking and classifying information. To do so, the transcribed texts were systematically studied by using Excel and then tables on Word.

Firstly, the author created on Excel a table with all the organizations' names on a column and all the questions of the interview protocol on a row. The table was filled with all the answers (deemed useful) that corresponded to each questions (regarded as relevant for the two main area of interest: utilitarian use of the art and social and cultural side of the art) of each interview. Analysis proceeded in an iterative way by reading and classifying each quotes of every interview transcripts to form a comprehensive image of the data. During this phase, if the answer of a question was actually the answer of another question the author organized quotes accordingly.

Secondly, all these quotes, that helped the author to have an overview of all data, were again organized and analysed thanks to the use of tables on Word to provide a better level of detail and make patterns emerge. For each question of the interview protocol, a table was created and filled with the responses of the interviewees. Tables with full quotations are included in the Appendix (6.4). Conversely, the tables in this chapter, contain just few words like "YES", "NO", "YES BUT ….", or concise phrases as "EMPLOYEES WEEL-BEING" to outline if the answer is negative or positive and what is the main concept expressed by the interviewee. The quotes were reported in the text as well: they were simply shortened to provide the reader with more focused and concise information.

As the reader will encounter tables from now on, he or she can find a clarification about the codes used in these tables here below:

- Not assessable = the question had no sense for the interviewee.
- Not assessed = the interviewer does not ask the question as it comes up to her mind after some interviews were already done.
- "N.A." stands for Not addressed, which means that the question was not addressed or not addressed extensively to generate an affirmative/positive response ("YES" + explanation) neither a negative answer supported by some text ("NO" + explanation). However, the answer was considered as a negative one as the interviewee did not give any information to prove that the answer, and thus the content/topic, had some relevance for himself/herself.

- "YES BUT" or "NO BUT" means that the answer was affirmative or negative but there was an important condition to consider. In this study, conditions were:
  - Potentiality: the effect can be potentially present.
  - Participation: the participation of people was not strong or broad.
  - Irritation: there were some kind of irritations.
  - Time: the effect could be present in the long term.
  - Interest: people were not interested in the art but in the workplace.
  - Discussion: managers took/will take the argument into consideration.
- BUSINESS DEVELOPMENT (C) = business development in terms of clients engagement.
- BUSINESS DEVELOPMENT (E) = business development in terms of employees engagement.
- "C/C" = CHANGE/COMMUNICATION.
- "YES/NO" = the answer is one-of-a-kind as it was both affirmative and negative at the same time.

4.3 Findings

Overall, the two most striking results from this study were: a) how interestingly heterogeneous the opinions of the managers were (this obviously reflected the broad spectrum of diverse organizations participating in *add art*); b) how generally positive the respondents were about the experience of art into business.

Focusing on the interviews, the author identified some main topics that are worth presenting in this section for their variety and appeal to the theory.

With subchapter 4.3.1 (*Utilitarian use of the art*) the analysis of the results starts by introducing some relevant comments of managers that explained if they felt (and, if so, how) or not that having art inside their organization affected their idea, consideration, view about it (subchapter 4.3.1.1 – *The influence of art on the managers' feelings towards the organizations*). Also, the study digs deeper to know if managers perceived a relation among their personal and professional values, the

values expressed by the art displayed and the organizational values of the company (subchapter 4.3.1.2 – *The alignment between managers' personal and professional identity and the organizational values of the company thanks to the art*). The author then shifts the focus from company values towards the company's economic development to understand if managers felt that there was a connection between the economic benefit of the corporation and the art inside it (subchapter 4.3.1.3 – *The art and the economic development of the organizations through top management lenses*), and if the latter was considered as a source of competitive advantage (subchapter 4.3.1.4 – *Is art a source of competitive advantage according to managers?*).

The research continues, in subchapter 4.3.2 (*Social and cultural side of the art*), by exploring what managers believed about the relationship between the artistic intervention in the organizations and the social and cultural role of companies (subchapter 4.3.2.1 – *The managers' perspective on the social and cultural role and impact of art into organizations*): does corporate art collections or temporary art exhibitions help organizations gain a wider perspective on the social and cultural role of the firm, and to generate a social and cultural impact? Do they help organizations achieve some kind of social and cultural goals towards some stakeholders (for example, the employees, the customers, the social communities, etc.)? If so, how? After the point of view of managers, subchapter 4.3.2.2 (*The managers' perspective on the reactions of the stakeholders towards the experience of art in business*) comments on how managers perceived that the various stakeholders (employees, clients, artists, local community) had reacted to the fact of having art inside the business premises (respectively in subchapter 4.3.2.2.1 – *Employees,* 4.3.2.2.2 – *Clients*, 4.3.2.2.3 – *Artists*, 4.3.2.2.4 – *Local community*). Moreover, subchapter 4.3.2.3 (*Art in the CSR reporting through top management lenses*) explores if the organizations where the managers work have a CSR or sustainability reporting including cultural activities like *add art*.

It is important to note that at the end of each subchapter of the findings the author makes a comparison between the extant literature and the results emerged from the interviews. In these occasions, also the main opinions from Hubertus von Barby are introduced. However, his answers, although they *also* appear in each table presented throughout the study, are presented *all together* in subchapter 4.3.3

(*Connecting the dots with Hubertus von Barby*) to enrich the research with more detail (subchapter 4.3.3.1 – *Reasons to participate in add* art and 4.3.3.2 – *CSR at add art*).

4.3.1 Utilitarian use of the art

4.3.1.1 The influence of art on the managers' feelings towards the organizations

As shown in Table 6, mangers highlighted different reasons whereby they thought that having art inside their organizations affected their feelings towards them. It emerged that art into businesses positively influenced their feelings towards their organizations. For the majority of managers (8/12) art into organizations generated an emotion; moreover, a small minority of these managers (2/8), as well as few other managers (2/12), were appreciative of the presence of art into business premises because, thanks to it, they, or their employees and clients, could have new discussions.

Table 6. Managers' responses to the question: "Do you feel that the fact that your organization has some art inside affects how you feel about it?"

Code	Answer
CLN	FEELING AT HOME, JOY
CLF	N.A.
CLF	FEELING COMFORTABLE
CLN	SPECIAL ENERGY
TLN	FEELING PROUD NEW DISCUSSIONS
TBF	ADDED VALUE IN THE PROCESS OF TAKING CARE OF EMPLOYEES
YLN	LOOKING THROUGH VISITORS' EYES, NICE VIBES
YBN	NEW DISCUSSIONS
YBN	NEW DISCUSSIONS
YLN	FUN, NOT DAILY ROUTINE NEW DISCUSSIONS
YBN	N.A.
YBN	CREATIVITY
Hubertus von Barby	-

Among the managers that expressed emotions, those working in companies with corporate art collections view their organization as a place where, thanks to the art, they could feel better. Indeed, they felt a special energy (*"there is an influence on myself. In my own office, I have my favourite pieces, which have (...) a kind of emanation, they emanate a very special energy for me. [So], yes, I feel that my feeling towards the organization has changed since there has been some art inside."*), joy, at home (*"Since we have those characters on the wall, [you can find] a kind of a connection with them ([they are] like my roommates). (...) the fact that they are directly on the wall and so huge makes me feel at home, it gives me joy."*), and that they were in a place where they liked to stay (*"I love that it is actually a place I like to look at, it is pleasing for me eyes"*), or they feel more comfortable (*"It is not only for decoration, they think also for themselves, [they like] to feel more comfortable in the rooms and in the building"*).

On the other hand, managers of companies with temporary art exhibitions stated that having art inside their organizations was a moment of creativity (*"The exhibitions stimulated the creativity of employees or made them aware of it. Through the close contact with the artists in the course of the organisation of the exhibition, the stimulating effect is even more intense for me"*), fun, that interrupted daily routine (*"It is also really great and so much fun to get in touch with the artists, get to know them. (...) we had the day during which we put all the pictures on the wall and, I mean, it is not daily routine, which is nice"*), made them feel proud of the organization (*"The other thing is that the exhibitions make people proud: as we have a nice building, people come to see the building but some people come inside [especially] to look at exhibition."*) or made them see at their workplace through new lenses: the visitor's eyes and this is why nice vibes were released (*"[it was always a very special feeling and moment] to see them [people coming in and by, walking through the rooms] look at my workspace with their own eyes, [in such a way that I then] look at my workplace with their eyes. (...) I think that this (...) always gives very nice vibes. Every time I come in, the space looks so different for me even if it is always the same. (...) I think that there is an effect but it is very hard to measure and*

tell what exactly it is – you let something in (external art) and something happens inside (when art come into the room and the room changes).").

As previously mentioned, art into business influenced the feelings that managers had towards the organization also because few of them (4/12) mentioned the opportunity of having, inside it, new discussions with other employees (*"You have new topics to talk about and this is interesting. You speak with people you do not speak every day with, with other people not in your area, but in other areas of the building. You can see a picture and talk about this. This is a new mood and this is a good thing."*). Managers liked that people thought and commented about the fact of having art inside the organization (*"I think that it has a positive effect, not visible in the first place but you can tell that people, not necessarily connected to art, start to reflect, to comment. Comment is, in my point of view, the first move of interaction between the visitors or the spectators. Now, every time something new is entering our office there is a small or larger debate: do we like it? do we hate it? I think that it is a really initial starting point."*). Thinking and commenting were regarded as important tools to open up new discourses and impact on processes of internal communication (*"It has a big impact on the internal communication"*) as different perspectives and atmospheres could be explored (*"It gives a complete different atmosphere and after we hang the picture, the next day, people talked about it."; "People talk about that. (…) I think it helps to bring people together in different atmospheres."*). This aspect was considered very useful for the employees, as explained in subchapter 4.3.2 (*Social and cultural side of the art*).

Just a manager, from a family-owned company, stressed that the art affected his feelings towards his company because the art was an added value in the process of taking care of the employees (*"I think that there is a relation because (…) being a company means something more than just giving work to people. So, if I put some art on the walls (…), [this means being a] company, which is [a reality offering something] more than just work. People that work here have feelings, thoughts, interest, hobbies and art is just a part of it."*).

These responses partially corroborated the literature but added something to it. Half of the managers found a connection between their identity and the

organization through the art or between the art and the organization or between the art and their identity. Moreover, almost all managers stated that art into business positively influences their feelings towards their organizations (confirming that art enables employees' identification process as affirmed by scholars such as Paolino, Smarelli and Carè (2018)). They did not talk about an indirect impact on economic performances in terms of, for example, more collaborative and effective behaviours, quality of life, job motivation, organizational performance (e.g., Berthoin Antal & Strauß, 2016; Harquail, 1998). They rather expressed emotions that confirmed that they felt the impact subliminally (Berthoin Antal, 2014; Darsø, 2004). However, managers did not cover all the emotions, namely the factors of the dimensions through which they give meaning to work, mentioned by scholars (Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008), which are personal development, relationship with other, and benefit for society. Specifically, they did not report the dimension "benefit for society" to give meaning to their work (they did not find an alignment between their person, their work, and the art through this dimension). This was compelling as this study further shows different CSR values subliminally implemented by the organizations. Nonetheless, two emotions (addressed by managers with corporate art collections) that were not included in the literature related to arts-based interventions emerged: feeling at home and feeling comfortable. Scholars affirmed that physical setting is related to behaviour (e.g., Sailer, 2014) and, as art (which is part of the work space) is connected to what people feel with their body and senses (Hansen, 2005), more research is needed to validate if also these kind of feelings are related to the meaningfulness of work through the art.

In addition, literature did not investigate yet if there is a correlation between the type of organizations managers are part of and the possibility of enhancing the alignment between their person and their organization thanks to the art. For instance, this study revealed that most managers of family-owned companies did not see any kind of connection between the art, their organization and/or their identity.

4.3.1.2 The alignment between managers' personal and professional identity and the organizational values thanks to the art

The responses gathered in Table 7 showed that there were different approaches ranging from managers that intentionally had built up a relation between their professional values, the company values, and the values expressed by the exhibition to managers that did not feel any kind of connection. Most respondents struggled in relating all the three aspects: the values expressed by the art displayed, the organizational values of their organizations and their personal and professional values. When managers had difficulties in answering with the question, the author asked to consider organizational values as abstract ideas that guide organizational thinking and actions such as integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc.

Table 7. Managers' responses to the question: "Does the presence of the art (corporate art collections/temporary art exhibitions) inside the organization have any effects on the alignment between managers' personal and professional identity and the organizational values of the company?"

Code	Answer	Main value if any: Aspects related
CLN	YES/NO	Art – Company – Manager
CLF	N.A.	
CLF	YES	People: Art – Company
CLN	YES	Change: Art – Company
TLN	YES	Art – Company – Manager
TBF	NO	
YLN	YES	Human being: Art – Company – Manager
YBN	NO	
YBN	N.A.	
YLN	NO	
YBN	YES	Dialogue: Art – Company – Manger
YBN	YES	Creativity: Art – Manager Trust & Responsibility: Manger – Company
Hubertus von Barby	-	

Half of the managers (6/12) perceived a connection between the three aspects or between some of them, as follows.

Three managers out of twelve (3/12) felt a connection among the three aspects. Among these, two of them (2/12) also expressed a value of reference,

namely the importance of the human being ("*For us, it is very important, if we have a project, (…) to think to what people really need (it always starts with the human, the desire, the needs of the human and the story around that). (…) [This] is coming together with the add art because we participate with exhibitions of young artists so it is always about the story of the artist. (…) Indeed, we do storytelling as well in communication. So, I think that this come together as is about humans doing this and giving humans the chance to express and explain their kind of view and perspective. (…) Yes, I think that all this reflect and is connected to my personal and professional identity.*") and of dialogue ("*(…) what I found interesting maybe was that (…) she [the artist] works in different mediums and when you work in communication design you should combine different mediums like photography, installation, visual art. (…) As we are working in communication, I expect that the majority of people that work here are in constant exchange with art because that is part of the culture [of the company] (…), on top of a dialogue with architects, artists, whoever shapes the art. I would assume or I can say that most people that work with us are in this constant dialogue. (…) When I say 'dialogue' I also mean that you also have to be able to make uncomfortable questions or be open and confronted with uncomfortable truth. (…) [That's why] we were looking for something less comfortable than other things that are just to decorate [the art of the artist is not easily accessible].*"). It is interesting to note that these two professionals work in two companies that operate in the marketing & communication industry and exhibited works of young artists. As they outlined, the two values (human being, dialogue), that they recognized as important for themselves and especially their work, are company values and they intentionally looked for a kind of art that could express them.

The other manager, who related the three aspects without expressing a certain value, affirmed that creating such a relationship might be also meant to get people closer to the identity of the organization: *"I tried to look for exhibitions (subjects and topics) that are connected to our topic (…) I think that the exhibitions that we show are a piece of [our] DNA (…). Sometimes, I can identify with at least some pieces of this DNA [for example, this 'piece', meaning the art inside the organization], other times I can't identify with other things. However, I think that the exhibitions help to bring people [inside] and (…) think to the [organization] in a different way. (…) we*

show them a positive part of our activities, of our mindset, of our values as an organization and I think that this can be a bridge for them to identify with our organization.”).

Two managers out of twelve (2/12) identified a relation between what art expressed and one of their company values, namely the value of change (“C*hange is one of our values and they are strongly connected, (…) they are [values of the company and art], of course, two sides of the same coin. (…). The common idea of all these pieces [artworks] is constant change and to figure it out how this change could be, how art can contribute to this constantly change in society, also in terms of economic and environmental processes, so the influence that art can have on all this. We chose these pieces, collected them and put them here together with this intention and, of course, to make our clients confront with them [and their meaning]. There is a plan behind that, it is not decoration, it is really a planned intervention done with the arts*”*.) and that of the relevance of people (“*I tried to find a connection between their mission and the art, this does not happen always but in some cases yes, for example, one of the artists painted people, his focus is on people [and the same is for the company]*”).

To make a comparison, two companies out of twelve, although they are very different and work in different industries (Marketing & Communication and Social Real Estate), looked for artworks that were aligned with the importance of people, of human beings that are at the centre of their business work.

A manager, who straightforwardly stated that the connection was present exactly because the *add art* took place *(“I see a close connection between all three aspects simply because the exhibitions are possible here in the company premise.”),* felt that there was a relation between a specific value, creativity, expressed by the art, and its person (*“[Through the close contact with the artists in the course of the organisation of the exhibition, the stimulating effect (the stimulation of creativity) is even more intense for me]. Creativity is very important to me, both personally and professionally”.)* Moreover, she also affirmed that, *through* the participation in *add art*, she realized that her values of trust and responsibility are also crucial company values *(“But the add art not only strengthens my creativity. I organise the exhibition*

independently as far as possible, so that it is made very clear to me that trust and personal responsibility play an important role in the company.").

So, there are five managers out of twelve who found a connection between the art and the importance that the human being, people, dialogue, change or creativity have for their companies.

By contrast, the same number of managers (5/12) thought that there was not any kind of connection between their values, company values and the values expressed by the art (*"Being human means more than just the job (…) that was I meant with value (…) [but] I would not say that we have values that are represented in the art."*). The choice of the artworks was made randomly (No, *[he agrees that it is more about a 'random' choice]."*), guided just by a feeling (*"(…) it is just the 'first second' feeling, when you see something and it has an emotional impact on you. It is nothing but the feeling that you have when you see the picture and think 'oh, that's special, I like it'*) or a personal decision, although this did not heal the positive remarks a manager got about his company's participation in *add art* (*"It's easy to write down in corporate culture, corporate government [documents], mission statement [that there is this connection]. Everyone likes to be the first mover, to be cutting edge, responsible or whatever. The question is: does it really connect with this staff? In this case, as I said, it is not the company statement, it was more my personal motivation to do this but I have got some quite good reviews on this. The office of Hamburg has got positive remarks on that.")*. In particular, two out of three managers of family owned companies did not see any kind of relationship among the three aspects. The fact that the art did not influence the alignment between their personal and professional identity and the organizational values of their organizations confirmed what subchapter 4.3.1.3 (*The art and the economic development of the organizations through top management lenses*) shows: their common trait was that they were guided by an inner passion for the art, although they had also other motives to include art into the business premises.

There was another valuable point of view of a manager, who stated that a kind of connection between the art, the people (for example, herself), and eventually the values that a workplace transmits is something that, even if it was not

premeditated in the first place, could develop naturally afterwards. So, she agreed that there was not a premeditated intention in creating a connection but that it could emerge later according to the interpretation that everyone could give to it. In this regard, she mentioned the Pavlov's Bell effect: *"I think that it was not [their] first intention, I mean, to use the art to make a huge connection between those things but I believe that they just evaluated it naturally. (...) you could interpret it [art on the wall] and sometimes interpretation become something that has nothing to do with the original intent. (...) Obviously the art [can work] (...) like [in the case of] Pavlov's Bell (...), that (...) [learning process] whereby if you have a permanent sound while eating, you then become hungry once you hear the sound. If you are so used to this environment [where] the art is present and you know that it is a place where you [can] relax, then if you see the art somewhere else you would automatically feel relaxed there. I think that it becomes a connection, even though it may not have been the first intention."*

These findings partly validated the literature. As already said, half of the managers found a connection between their identity and the organization through the art or between the art and their organization or between the art and their identity. Most of them, explained these relationships through different but interrelated values, namely human being, dialogue, people, change, and creativity. Moreover, one manager stressed out that, even if there is no predetermined relation between the art and the organizational values, people can naturally find interpretations to the art and/or align their identity to that of the organization thanks to the art: this is the first step to improve one's learning process. An intriguing point that this manager made is that of giving art the potentiality of being a stimulus for the learning process of people as in the Pavlov's Bell effect: in this respect, further research might be necessary. These results confirmed the literature: according to scholars, art enables the learning experience as it actives sensemaking through the senses (touch, hear, smell, see, and taste), it creates temporary interspaces in which participants experience possible ways of thinking and doing, and it signals to employees that unusual ideas and projects are welcome in the organization (Hansen, 2005; Berthoin Antal & Strauß, 2013; Barry & Meisiek, 2010). However, the managers did not affirm that these relations (indirectly) impact on the economic performance, as

instead some scholars pointed out (e.g., Paolino, Smarrelli, & Carè, 2018); they rather perceived these relations subliminally, as affirmed by other scholars (e.g., Berthoin Antal, 2014).

In addition, scholars illustrated different kinds of values-added of artistic interventions in organizations at the individual, inter-personal, organizational and transverse level that relate to the worker (and organizational) learning process. The results did not present all the effects illustrated by the literature, which is therefore not totally proved. For what concern the individual level effects, the results confirmed that people develop new ways of seeing and thinking (e.g., Barry & Meisiek, 2010) and experience positive energies (e.g., Berthoin Antal, 2009). Scholars affirmed that new artworks and/or new and rotating exhibits help people discuss and notice more in what they were already doing (Barry & Meisiek, 2010; Smiraglia, 2014). In this regard, managers from companies with corporate art collections gave more relevance to the fact of feeling at home and comfortable rather than of experiencing creativity and not daily routine, as instead affirmed by managers with temporary art exhibitions. Further research is needed to enrich the literature with a deeper explanation of the relation between the type of artistic intervention and the individual perceptions, if any. With respect to the inter-personal level effects, art favours social interaction and communication among people (e.g. Berthoin Antal, 2014; Bessière 2013; Smiraglia, 2014; Grupo Xabide, 2008; Eriksoon, 2009). Specifically the two managers of the advertising agencies were those that found out a complete alignment between their person, their work/organization and the art and identified this alignment through the value of, respectively, dialogue and human being, confirming the importance that art gives to the human and the human relations. Furthermore, the two managers that mentioned the value of people or human being work in very different organizations. Again, there is not research on the relation between the type of organizations and the values expressed by art through which managers align their identity to the organization. At the organizational level, some of the values presented in the literature that emerged were visibility (Berthoin Antal, 2009), better work environment (e.g. Berthoin Antal & Strauß, 2016), and the potential (indirect) economic advantage obtained through the art (e.g. Styhre & Eriksson, 2008). Finally, two managers, working in quite different organizations,

respectively talked about change and related the importance of dialogue to that of being open to the uncomfortable, corroborating one of the level-spanning effects analysed by scholars: dealing with the unexpected and being open to the new (Berthoin Antal & Strauß, 2016).

4.3.1.3 The art and the economic development of the organizations through top management lenses

Managers that decided to participate in *add art* were motivated by different reasons, as highlighted in Table 8. Most of them were (indirectly) connected to the economic development of the organization, although the relationship was not measurable as stated by some managers (4/12): corporate identity/branding/cultural promotion, visibility, business development in terms of clients and employees engagement, better work environment for the productivity of the employees. By contrast, passion for the art and decoration were not connected to the organization's economic development by the managers.

More than half of the managers (7/12) listed the reasons of corporate branding, corporate identity, or corporate culture promotion and some among these ones (3/7, 3/12) also add the motive of visibility (those that mention also visibility do not have a corporate collections but a temporary art exhibition or exhibit of young artists).

Table 8. Managers' responses to the question: "Do you see any connection between the art (corporate art collections/temporary art exhibitions) and the economic benefits of your organization? Is the art totally separate or somehow reflecting or influencing the economic development of the company, for example?"

Code	Answer
CLN	BUSINESS DEVELOPMENT (CLIENTS) BETTER WORK ENVIRONMENT FOR EMPLOYEES DECORATION/SPACE
CLF	DECORATION PASSION FOR THE ART
CLF	PASSION FOR THE ART BETTER WORK ENVIRONMENT FOR EMPLOYEES DECORATION/SPACE
CLN	CORPORATE BRANDING

TLN	CORPORATE IDENTITY BETTER WORK ENVIRONMENT FOR EMPLOYEES + BETTER WORK
TBF	CORPORATE CULTURE PROMOTION VISIBILITY BETTER WORK ENVIRONMENT FOR EMPLOYEES + PRODUCTIVITY PASSION FOR THE ART
YLN	CORPORATE IDENTITY VISIBILITY BUSINESS DEVELOPMENT (CLIENTS) BUSINESS DEVELOPMENT (EMPLOYEES) PASSION FOR THE ART DECORATION/SPACE
YBN	CORPORATE CULTURE PROMOTION PASSION FOR THE ART DECORATION/SPACE
YBN	CORPORATE CULTURE PROMOTION VISIBILITY
YLN	BUSINESS DEVELOPMENT (CLIENTS) BETTER WORK ENVIRONMENT FOR EMPLOYEES
YBN	DECORATION/SPACE
YBN	CORPORATE CULTURE PROMOTION
Hubertus von Barby	REASONS TO PARTICIPATE

Managers that mentioned corporate culture promotion (4/12) work in the Hamburg branch or headquarter of international companies that are not family-owned and hosted with young artist's exhibits. For them, the display of art (and not the purchase of art as any companies with corporate art collections talked about corporate culture promotion) reinforced the company's image as a good corporate citizen, open minded and caring of arts and culture and not only of business-related topics (*"The participation in the add art, however, shows the values of the company, such as an open way of thinking, which, in turn, is economically advantageous."; "I think we want to show that we are open minded, we also sponsor sports or other art things. I think that [one of the effects is] (…) to show that we can have more topics than only taxes or audits."; "I think that it [art, the exhibition] helps to show that we have values in our companies (that we are interested in art)."*). In fact, as the subchapter 4.3.2 explains (S*ocial and cultural side of the art*), organizations want to deliver a positive image of themselves. In particular, a manager drew attention to the

win-win situation that *add art* generates when big and renowned companies take part in it as they "legitimate" the quality and positive behaviours of other companies and vice versa (*"It has a positive effect and you are valued or at least regarded as someone who his thinking broad and has an engagement which is not primarily commercial motivated. (..)It is a kind of win-win: we can, let's say, kind of advertise ourselves (...) everyone realise that we support young artists so that's a kind of benefit. I would say that, on a range from 0 to 10, add art is between 7 and 9, (...) it is not a huge project but the effects are so positive. (...) We showed that we are aligned with leaders of other industries (best in class), so it is a kind of positive effect [for us] and vice versa [for them]. (...) It is a kind of quality badge."*.)

On the other hand, the three managers that reported corporate branding or corporate identity as reasons to participate in *add art* work in local organizations (*"(...) we do not measure it [the effect of the corporate collection on the economic development of the company] with economic tools or competencies because it is very difficult to measure. For us now the collection is a kind of corporate branding. Without art the company would not be thinkable, art is part of our typical corporate branding now."*; *"It creates kind of identity as the exhibition is our exhibition, and we give them [people] the possibility to look at these exhibitions, to visit them and enjoy them."*; *"For us, it is different (...) It is not something that we are adding to our agenda [...] For us, it is part of our DNA"*).

Almost half of the managers (3/7) that gave the reasons of corporate culture promotion (2/7) and corporate identity (1/7) were also motivated by visibility (in total, 3/12). They all work in companies that showed a temporary art exhibition (of young artists) and affirmed to use the art event as a "PR tool" (*"The main objectives were (...) to get this coincidence to put the roots for the new company, so make PR – for us, it was the right fit (something local, something that is our kind of topic and something we are really interested in.)"*) or as a positive "marketing tool" to increase the notoriety of the company. This happens as *add art* is, every year, promoted both offline (*"It is not going to be measurable at the end of the year. However, what I realized is that add art publicizes the event a lot in the city with posters (like on public transports) and there are some people approaching me and saying 'oh, I read the name of your company participating in add art, it is great!'."*) and online (*"(...)*

the other one [effect] is to the public, to the outside, to have marketing effects (we have Facebook, Instagram, LinkedIn, Xing). Everything that add art [publishes, it is also related to our company] and this is good. (…) I think that is always good that people can see that [our company] exists. They have it in mind and maybe in one or two or three or whatever years they may need somebody who can do audits or taxes and then they can maybe remember us. You can't never measure this effect."). These results reinforced the fact that the opportunity of welcoming art into the business premises was seen as a way to promote the organization and its brand image.

Few managers (3/12) stated that having art inside their business premises was a kind of business development in terms of clients or employees engagement. They all work in local organizations operating for the Hamburg market only. For them, art, and so the event, is a powerful means that legitimates encounters with prospects that are not merely business related, impressing and/or attracting them (*"So, when we joined add art we did a combination of add art and this launch event [2013 was the first year of our agency so we wanted to have a big exclusive evening event], inviting a lot of clients and also some prospects. (…) you make new contacts and sometimes also business contacts, so add art contributes to the business development.";* *"Actually, the first or most important thing was to have an event with our clients (…) and this is something new, a really good reason to invite them, talk about something very different [from business matters], to get in touch with them on another level. That's, of course, the best marketing tool and they all like the format (…) even if they cannot join, they see the invitation and that we are not only focused on our everyday business, we have a wider perspective."*). Indeed, (potential) clients can have the opportunity to understand if they share or not the approach and initiatives of the company and, if so, meetings are facilitated (*"I think that if the room gives you a cultural atmosphere it always will make the meeting better. If it is just a random white room, it just gives you nothing, while if you have a room with an atmosphere it gives you a lot and make the meeting starts on a different pace."*). A manager pointed out that *add art* also allowed to engage new potential employees. Although this was a very unique case, as the company has strong connections with the art for its business nature, it was a valuable example of how a business can further develop thanks to an event like *add art* (*"(…) you meet new people, for example, one of the*

artists is working for us and this is another kind of development as well; for one of our biggest clients, we even work with artists within the projects of the clients [displayed] on the market. For this reason, we always need to find new artists who can do this, so they are a good source helping growth within these projects. It is a kind of indirect, as it is difficult to measure, business development that is happening because of add art.")

Some managers (5/12) of local organizations (4/12) and of a family-owned international organization with its headquarter in Hamburg – three of them with a temporary art exhibitions, and the other two ones with corporate art collections – noted that art generated a better work environment for the benefit of the employees. This does not mean just having nice corporate premises but creating a pleasant environment and atmosphere where employees enjoy being and working (*"(...) is not just about putting some random colour pops somewhere but to give it a purpose: make people feel something when they enter this room and not just for decoration purposes. (...) to give people the feeling that this room is something that is 'lived' and that you are not there just to do your job and then go away, but to feel home somehow"; "So, it is not for other people but just for the people who are working there, (...) to feel more comfortable").* In this context, a manager specifically said that art inside the firm motivated the people working there (*"I also thought that we needed pictures actually for the employees, for motivation purposes because it is not so nice to look at empty walls"*). Moreover, two managers explained that, by having art inside the organization, the work of people gets better ("*It [the exhibition] creates a different atmosphere for people standing in front of them when they meet and talk. So, I think that our work gets different and better, in any case."*) and productivity can improve (*"I think that as a company, the more we help our employees to identify with our values, to like to come to our place to work, the more productive they are going to be because they enjoy coming here and if they feel that we trust and respect them for what they do, then they are more productive. Whatever we do here, it helps because if you are more productive, the company of course earn more money [make more profit]."*).

The decision to participate in *add art* may also come from the passion for the art of the CEO, owner, or top management of the company. This happened five

times. In these specific cases, for four out of five managers, the motive of the passion for the art, which is not related to the economic benefit of the organization, was *one of* the reasons that pushed managers to participate in the event (the other reasons have been just illustrated above and they are all somehow connected to the economic development of the organization).

More specifically, all the managers of family owned companies (two of them show a corporate art collection, while the other one has a temporary art exhibitions) mentioned the owners' passion for the art (one of them is also an art collector). In the case of the art collector, there were no reasons related to the economic development of the company but just passion for the art and decoration (*"The main reason is really decoration and love for the art."*). The other two owners of family owned companies had quite different approaches when it comes to the choice of having art inside the premises: a manager reported that the owner did not take into great consideration other people's point of view (*"It is a private owned company so (...) if he wants to have the collection, everyone has to be happy."*), while the other one affirmed that he is very concerned about respecting employees' opinions and tastes (*"For me, art is really great, it inspires me, it makes me feel nice being here, but I am the owner of the company, it is my interest and I support it. (...) I knew that everyone has a different taste and I thought that it was a good idea to put the responsibility of that to someone that knows about art, (...) [that] could decide what could be a good inspiration for us. It is not my taste so it is not the taste of the owner of the company which think 'oh this may be good for you [the employees]'. I think it is pretty risky too. (...). That's also why we do not put art into the offices of the employees."*). The are other two managers that mentioned passion for the art and they are both art collectors (*"It was my personal decision. Our company traditionally is not too highly engaged in this kind of support, of projects (...) but in this case it was my personal preference (...) I'm an art collector."*) and specifically interested in supporting art as they show exhibits of young artists (*"He is very engaged also with the arts (...) he is really interested in it (...) This is another young artists from Berlin as well [pointing at an artwork in the office] (...) he is really engaged with these things – not on a professional way as he started collecting young artists [for a personal interest]."*

Half of the managers (6/12) outlined decorative reasons, although, as said at the beginning, any connection between the mere intent of decoration and the economic development of the organization emerged from managers' words. However, these results suggested that decoration had some relevance and that it was almost always (by five out of six managers) related to the concept of space, the architecture of the offices and the building people work in.

In particular, three out of four managers (two of them are owners of family-owned companies) working in companies with corporate art collections (3/12), commented on decoration ("*The main reason is really decoration and love for the art.*"). For two of them, art was chosen, respectively, to reflect the architecture of the workplace ("*My idea was to have a connection between the architecture and the art because the building very impressive so you have to choose a kind of art that is special and similar to the building. That's why I [also] chose the sculptures.*") and to add a value to it ("*when it [the art] is directly on the walls, it is just part of the room (...) It is not interchangeable, it is there and it will be there, let's say, forever. This is something that I wanted for this space. (...) you can really make a difference with big murals like that (...) I think it gives the room so much character than just having a painting put up in a frame (...) if you have something 'living' on your walls [and] it gives you a totally different feeling.*").

For the other three managers, who showed temporary art exhibitions, the presence of an open space, and so a particular layout of the work space, was related to the display of art. For a manager, the opportunity of having an open space triggered the idea of welcoming art inside the building ("*I think that for us part of the reason is rooted in the architecture (...) we made the decision not to move people in the second room as an office [the space where there is the exhibition], (...) [So,] the idea came up a little bit also because of our architecture as we have here a very open architecture, we have this café situation so we always confront with people walking in and saying 'can I have a coffee?'. (...) Having this room is a kind of 'luxury'. It is sometimes we did on purpose to be able to do internal events and we realized that we could open it up also for other events like add art (...).*"). For the other two, the open space, that integrated the art, reflected the company values (no hierarchy) so that the art was part of a layout that expressed an organizational value

(*"(...) the art within the office in a way that everything goes together and so [that] the art reflects the company [space and spirit]. People work together, there are no special rooms or closed doors where you cannot look, we have a lot of open spaces, and we have art everywhere, for example, in a big meeting room."; "We have it [the art] within the office space so it is part of our working life. (...) it had a strong impact on the colleagues and the team here because we have an open layout in our office so it's quite easy [to interact with the art]. There is not necessarily a typical office atmosphere. If you have a look at this floor, this could be also an exhibition floor or a gallery, it does not necessarily look like a corporate office building. (...) our workplace concept is no hierarchy, open plan. (...) We have an open place concept and the art within the office (...) is part of our furniture and workplace concept."*).

All managers, apart from two, (10/12) presented a constellation of factors to build their arguments: they mentioned more than one aspect (and so motive for participating in *add art*) that was somehow related to the economic development of the organization. One manager mentioned only decoration and another one just talked about decoration and passion for the art.

As already stated, given the breath of literature on corporate collections, the reasons analysed in the theoretical background refer to this type of artistic intervention, although the results also included temporary exhibits. Even if scholars have explored the potential effects of different artistic interventions and little investigated the perceptions of individuals towards them, there is a striking gap in the literature for what concerns the reasons whereby managers and/or organizations decide to welcome forms of art that are not corporate art collections. Goodrow (2015) explained that young artists' artworks positively influence a company's corporate identity but they are not necessarily part of temporary exhibitions (e.g. some organizations of *add art* bought young artist's artworks to start a collection). Hence, further research is needed. If this research found out the same reasons also for temporary art exhibitions, we could state that this study partially validated the literature. Indeed, the findings outlined only some of the reasons illustrated in the literature (passion for the art, corporate branding/identity, better environment/work and decoration, business development in terms of new clients and corporate culture

promotion) by scholars such Wu (2003), Minder (2003), Pierrette et al. (2015), Fraser (2003), Lindenberg and Oosterlinck (2011). Among these motives, passion for the art and decoration are not business related and therefore they do obey to any indirect utilitarian logic.

Furthermore, the motivation of business development in terms of engaging new employees (mentioned by managers of local organizations) and of visibility (reported by managers of organizations with temporary exhibits, also by young artists), which are not addressed in the literature, emerged. In addition, all the managers of family-owned companies talked about passion for the art. Corporate culture promotion is mostly addressed by managers of organizations with young's artists exhibits, not family-owned but the branch of international corporations, while corporate identity is mostly mentioned by managers of local organizations. As already said, further research is welcomed to explore potential relations between the perceptions of managers and the type of organizations they work in.

4.3.1.4 Is art a source of competitive advantage according to managers?

There was an organization, a public institution, which was excluded from this question because, as it is not a company in strict sense, it does not have real competitors against which gain a competitive advantage. Therefore, the organizations under consideration here were 11, as illustrated in Table 9.

Table 9. Managers' responses to the question: "Is art (corporate art collections/ temporary art exhibitions) a source of competitive advantage?"

Code	Answer
CLN	YES
CLF	NO
CLF	N.A.
CLN	YES
TLN	Not assessable
TBF	N.A.
YLN	YES
YBN	YES
YBN	YES
YLN	YES
YBN	N.A.
YBN	YES

Most managers (7/11) agreed that the participation to *add art* and thus the fact of having art inside the organization was a source of competitive advantage because: it was something unique (*"A lot of competitors are not involved in this. I think that we can show this activity and this is a good point."*), it gave an added value to the company if performed for long time (*"(...) if you just join for one time, probably not. But for us, this is part of our culture (...). It is something we do differently from other agencies and if we make a pitch, for example, we can tell (...) that [we] are interested in engagement with local artists and I believe this is an added value."*), it strengthened the business positioning (*"It is a disaster when it comes to huge firms with posters from the department stores like the famous Van Gogh, Monet or impressionist paintings, (...) the fact that you can, with relatively affordable prices, invest in real art from your local artists and display it in the office really fortifies your business. We are absolutely convinced about that."*) and the reputation of the company (*"I think that it is something that differentiates us because it is something that is not only so focused on us but (...) that we give back to the city and the young artists. It is a little bit more than pure marketing and I am pretty sure that it is good for reputation, even though it is not so direct, you do not feel it in a direct way. These things go around in another way and it is good for your reputation."*). As also addressed in the quote above, another manager stressed that the art was an indirect source of competitive advantage (*"Since the add art is relatively unknown (especially in relation to a globally active company group), the exhibition of up-and-coming art will not represent a direct competitive advantage (...) [but] the indirect effect [is] an advantage."*). Although the effect was indirect, as previously showed, companies distinguished themselves from competitors (*"Competitors are always and almost envious, at least watching and probably following me but, in this case, we are the first mover."*) and used *add art* as a way to stand out from the other business actors in the industry of reference (*" (...) it is not our intention to impress like 'we can afford this', but we want to 'live with it'. I think that this make a big difference in perception of a client going in there, I mean, if the art is not to show off but to live with. (...) It makes a difference about how we look,*

how we feel compared to other companies [in our sector]. (...) For us, it was important to be individually perceived so that people could feel that this is a different space, things work differently here.").

By contrast, the minority of managers (including the three family owned companies) believed that having art inside the organization was not a source of competitive advantage against competitors (*"They not really have the intent to differentiate from others (...). It was decoration at the beginning and then it was more like to have a collection that, of course, fits very well in the hotel. (...) [However,] Each hotel has decoration but this is different because it is a collection, it is very special."*).

Most managers confirmed that the positioning and reputation of their organizations was reinforced thanks to artistic interventions but that the effect was indirect and not measurable. These findings corroborated the literature just in part as, while some scholars affirmed that the effects of artistic interventions cannot be targeted directly (e.g. Berthoin Antal, 2009), others also commented on the direct impact that the art can have on organizational performances (e.g. Schiuma, 2009). In addition to what literature discovered, this research showed that all the family-owned companies did not consider the art as a way to stand out from competitors. This result also confirmed the abovementioned necessity of additional research to understand how the art relates to the different type of actors (organizations) and interlocutors (managers).

The results so far analysed are diverse and show different perspectives, approaches, and reasons to participate in *add art*. However, it is important to contextualize them and include in the analysis also other kind of potential motives, that are independent from any kind of economic development or advantage. It is thus interesting to see if and, if so, how all these companies also indicate factors that are purely socially intended, as the next subchapter emphasizes.

4.3.2 Social and cultural side of the art

Since companies may be concerned with being a good corporate citizen, they can view the support to the arts and culture and the attention to their employees and

the public as a way to affirm their proactive corporate culture promotion. As mentioned in the previous subchapter 4.3.1.3 (*The art and the economic development of the organizations through top management lenses*), the specific messages an organization wants to deliver concerning its identity includes communicating its core values, presenting a positive and useful image to its stakeholders, and giving the impression that the corporation is a cultured organization, careful of the needs of the broader society. But is this impression just a façade or does it correspond to the reality? Do managers (especially those that mention corporate cultural promotion as a reason to participate in *add art*) believe that or explain how they are socially responsible towards the stakeholders thanks to the art or not? Is what they do (the participation in *add art*) appreciated by the interested parties, namely the stakeholders? The author now tries to answer to these questions that may come up to the reader's mind.

To introduce the CSR concept, the author would like to start by saying that companies at *add art* did not identify their behaviours using the term "corporate social responsibility" and this lack of awareness about the CSR values and concepts was reflected by the absence of CSR reporting including *add art*, as explained in subchapter 4.3.2.3 (*Art in the CSR reporting through top management lenses*). Moreover, when presenting *add art* to companies, Mr. von Barby did not specifically use CSR terms, although the arguments listed in the informative brochure (in the section: What can *add art* do for your company?) were somehow related to CSR. These arguments indeed were:

- **New internal connections.** Engaging with art opens up new connections between your employees. Working more intensively with your own company also creates an identity: (…) Offer your employees special tours or a special vernissage. Actively involve your employees and, if necessary, found your own art team that also offers tours.
- **Invigorating exchange with your customers.** Art creates an atmosphere in which you can talk to your customers about the professional everyday life and when looking at art together, sometimes the best ideas for a new project come up: (…) Invite your customers to a vernissage in advance of *add art*. Offer

your customers a special tour of various participating companies on the *add art* event weekend.

- **Inspirational impulses for your interest groups.** Art creates social events across all areas – with potential customers and buyers, media representatives, cooperation partners, contacts from associations, authorities and politics and many more: (…) Use your own media contacts to draw attention to your participation in *add art* and your commitment to art. Invite your interest groups to your own event - be it a vernissage or a separate one guide.

The arguments proposed on the brochure were all related to different stakeholders of the organizations: the employees, the clients and other interest groups of the community. The previous subchapter 4.3.1 (*Utilitarian use of the art*) has already analysed some points of views that managers had about the employees and the clients. However, in those cases, the perspective of the managers was utilitarian: they expressed if and, if so, how the art influenced the relation that organizations have with these groups of interests to gain an indirect economic benefit. At this stage, the author wants to make a step further and explores, respectively in subchapter 4.3.2.1 and 4.3.2.2: (i) if and, if so, how managers believed that the art could help organizations gain a wider awareness of its social and cultural role towards these groups (employees and clients) and/or other stakeholders (artists, citizens); (ii) if and, if so, how managers perceived that these groups of interests (employees and clients) and/or other groups (artists, citizens) had reacted to the fact of having art inside organizations.

4.3.2.1 The managers' perspective on the social and cultural role and impact of art into organizations

When it came to say if the art help organizations have a social and cultural role or impact towards the stakeholders, all managers had positive feedback, as Table 10 outlines. More precisely, there were ten out of twelve managers (10/12) that extensively talked about that. One manager just agreed but he does not enrich his answer with an explanation apart from the fact that the impact was not measurable (among his other answers, the concept that art can make organizations more aware about their social impact emerged with the answer about the CSR reporting, as

shown in subchapter 4.3.2.3). The other manager also agreed that there was an effect but that, in the case of his company, the influence was not evident for the small scale of intervention of the corporate (*"Of course, it is a general point of view that art can influence a lot of people. (...) You have to stay humble but, of course, you can feel positive reactions. We cannot talk about social impact for the scale of intervention of our firm but, of course, it can be done, I am sure about that."*). Hence, generally, there was the perception, and often the conviction, that art was not just a tool for utilitarian purposes and, in this respect, diverse interpretations arose.

Just for one manager, working in the Hamburg branch of an international company and among those who mentioned corporate culture promotion (as addressed in subchapter 4.3.1 – *Utilitarian use of the art*), art inside the company represented a genuine way to really be a good corporate citizen (*"It's too obvious that using art just as an instrument doesn't solve the problems. I mean, it's a nice side effect but if you think that it's an automatic mechanism, like doing a formula, like add art and get more out of it, then it would not probably work. There must be a connection, you need credibility and somehow you have to be honest (aligned at least nearby your corporate and personal behaviour), if it's just a fake, a camouflage, then it's probably counterproductive"*). In this context, the importance of being honest and in line with inner motivations was regarded as fundamental ("*It is not enough just to say: 'okay we put someone art on the wall'. There should be a kind of intrinsic motivation, discussion, kind of content and reflection with that. If there is no love, no care, no soil in it, then people will detect that very easily."*).

Table 10. Managers' responses to the question: "Does art (corporate art collections/temporary art exhibitions) help organizations gain a wider perspective on the social and cultural role of the firm and generate a social and cultural impact?"

Code	Answer
CLN	YES – EMPLOYEES WELL-BEING
CLF	YES – ARTISTS SUPPORT
CLF	YES – ARTISTS SUPPORT
CLN	NO BUT *potentiality*
TLN	YES – LOCAL COMMUNITY/CULTURAL CITY.
TBF	YES – EMPLOYEES WELL-BEING
YLN	YES – LOCAL COMMUNITY ARTISTS SUPPORT

YBN	YES – REAL CORPORATE CITIZENSHIP
YBN	N.A.
YLN	YES – ARTISTS SUPPORT CULTURAL CITY
YBN	YES – ARTISTS SUPPORT
YBN	YES – ARTISTS SUPPORT BUT *time*
Hubertus von Barby	CSR EMPLOYEES CLIENTS ARTISTS LOCAL COMMUNITY

Few managers (2/12), who work in completely different companies, stated that the art was the intended way, or one of the intended ways, to make people (employees or clients) connect easier and feel better. One of them work in a family-owned company with a temporary art exhibition (*"We as a company might have an impact on society in the sense that we, as a family company with special values of working together, might make a couple of hundred people working for us happy. They like to come to work, they do not have to be afraid of the managers or customers, we support them, trust them, do things together including art and by that I think that we may have an impact on society, but just in terms of being a successful and a friendly place to work at the same time."*). The other manager work in a non-family owned company with a corporate art collection (*"(...) he thinks that art is culture and that without the culture there would not have been nothing in this world. We need this as air to breathe, there has to be something that people can talk about than just a blank wall. How would these people work here for so many hours? How would they connect [as employees and clients at the same time]? (...) They are like: 'we need to give people something they can talk about, maybe they do not like it [art] but it is fine too'. (...) If you just confront yourself with something, it makes you richer in cultural ways, in terms of knowledge. (...) in the end it is always good for everyone."*). In both cases, the impact on the society was thus identified with the attention and care that the company can have towards the feelings of people.

The support to artists was important or, at least, had some kind of relevance for the organizations to participate in *add art*: indeed, half of the managers (6/12)

highlighted their support to the local and/or young artists. Among these, few managers (2/6) work in family-owned companies with corporate art collections (*"I think that this is also a reason for them to buy art, a little bit to support artists, to have a connection with them. There are not so many different artists in the collection (...). You could choose more artists but they wanted to take a focus on some artists they want to support."; "(...) she [also] sometimes organizes some kind of symposiums, so she has 4 or 5 different artists (...) and then we have the exhibition during which people can buy them (...) some of them [paintings]. (...) It is about getting people to know art more because they are so much into art, to organize events, to promote and 'push' artists".*). The other four managers (4/6) work in organizations hosting exhibits of young artists and they represented more than half of the organizations interviewed that showed young artists for *add art*, which in total were six (4/6). A manager underlined the uniqueness of the event saying that showing young and not well-known artists is what make *add art* different (*"It is also important to promote the artists because it is not easy to be a young artist and get started. (...) [Moreover,] it is especially nice to have young artists that are not well-know, that makes it special again because it is not something that everyone has already seen (...), to have something fresh."*). Interestingly, another manager underlined that the effect is present under the condition of time, whereby art needs a long span of time to have an impact (*"I find the add art's idea to promote upcoming artists by displaying their work in companies' premises very exciting and enriching for both sides (...) In general, I agree with that statement [that art exhibits help organizations generate a wider social and cultural impact] but it doesn't work automatically if art hasn't played a role in the company before. In that case it is rather a longer process that can only be set in motion by several exhibitions."*). Finally, both the managers working in the field of marketing and communication also addressed their commitment in supporting young artists (*"I think that for us part of the reason is rooted in (...) helping young talents, (...) starting from the architecture of this room, we wanted to provide a stage for young artists."; "He arranges his own vernissages with different artists – he has a really authentic engagement with the arts. (...) He looks for young artists all over the country and buys pieces of them to support them."*).

Two of the managers who affirmed their interest in supporting young artists (one works in the law filed and the other one in the communication industry), also introduced the concept of the relation with the community, the city of Hamburg, and this argument was supported by just another manager (3/12). For them, the participation in *add art* was due to their desire to contribute to something that was from the people of Hamburg to the people of Hamburg (*"We are from Hamburg and [we like] the fact that we are contributing to something local. (...) so [one of the main objectives was] to contribute to the local community"*). In this way, the attention to give something new and different to the general public emerged *("I think it [art] is something always having an effect, whenever the art is displayed or happened, whenever the different ways [through which art is conveyed] or the types of art (...). I believe that add art is more than ['the economy] opening the doors [to the arts'], I mean, it is giving people the chance to see something new, that otherwise they could not see. It is like putting the art into a new context but it is a very easy way to engage with."*). Indeed, *add art* contributes to ensure the attractiveness and liveliness of the city of Hamburg, which benefits from the culture and tourism sector (*"(...) the contribution for a unique Hamburg event [was important], supporting something that is good for Hamburg was also our aim and an argument to participate (...). Hamburg is an attractive city, it is attractive because it has a vast cultural life, it attracts many tourists and so if you do something for the cultural life, for the attractions, in this case for the arts, it is good for the city, even though it is a small event (...) I think that if you keep artists in the city, then they have a reason to stay and make a living here. That's also good for the liveliness of Hamburg."*).

Taking care of the employees and clients, helping the artists, creating a connection with the local community and the city was a way to help the cultural scene of the it and thus make a real difference for Hamburg. A manager, who works in an organization that takes care of all the Hamburg enterprises, declared that there is a mutual dependence between the economic competitiveness of a city and its cultural attractiveness:

> *"Our objective is to show that add art and art matter (...) we are interested in showing that art has an effect on people. (...) we want that everybody sees that culture is a very important factor for our city,*

many people have understood since the [construction of the] Elbphilharmonie. (...) We are in a competition with [other] cities for young professionals to be attractive: you have to [demonstrate that you] have creative scenes and [a creative] society and you have to show opportunities for young people (...) it is very important to think [about] what you can do as a city and as a whole: even a small companies can do something for its employees and customers. (...) For us, it's important to show that there is a connection between the economic situation of our city and culture, that they go together (...) if you have a cultural centre, it attracts people, talents and businesses. I think that (...) [our] mission is to show that being [an organization] does not mean that [you] do not deal with arts and culture."

This opinion clearly showed that, according to the interviewee, there is a strong connection among the economy and the businesses, the cultural and artistic scene of a city, and the society and the people living there. Arts and culture are the attractions of a city but they can also represent a value that the city can add to its businesses to be more attractive and appealing for people, although, of course, this is not a correlation that everyone has in mind. The manager deepened about this relationship and explained the history of the Free and Hanseatic City: Hamburg was a city of merchants, who have traditionally been really committed to arts and culture and are nowadays interpreted by businessmen, the real drivers of the economy:

"(...) the merchants here see this connection and give their money for that. (...) [Indeed,] in Hamburg there is a big tradition for this connection between the merchants, the commerce and the art (...) when the merchants built the Kunsthalle, the Museum of art, they gave more money than the money collected for the stock exchange. (...) we are an independent city, a merchants' city and the merchants are the drivers in every aspect of the city (social, arts, sports or whatever). I think that many people in Hamburg know that you have to give something from your success to the city so that the city can grow as the whole. This is a long tradition in Hamburg."

These findings confirmed what scholars asserted about the relation between arts and culture and CSR: every form of support to the art/culture, apart from sponsorship, is, by definition, part of the social responsibility (Jacobson, 1996) as it develops not only organizational values and performative behaviours but also a sustainable organizational approach with a relevant social and cultural value (e.g., social/civil cohesion, community empowerment) (e.g. Daellenbach, Thirkell, & Zander, 2013; Paolino, Smarelli, & Carè, 2018; The SMART Company, 2004). All managers had positive feedback on the fact that art is not just a utilitarian tool but that it helps organizations have a social/cultural role/impact towards the stakeholders. In this respect, different interpretations arose. Interestingly, one managers added that the social and cultural effect of art is present just under the condition of time: a prerogative that requires a scholarly interest. Half of the managers, mostly working in organizations with exhibits of young artists, expressed their support to the artists, proving that there are also CSR programmes committed to nurture emerging talent, often from within the local artistic community (Goodrow, 2015). With respect to that, von Barby affirmed that, although companies might not be aware of the CSR moment, they realized that supporting artists (a social community often struggling to live in the territory of reference) has a precious values especially thanks to the close contact with them. Regarding employees, few managers, working in completely different organizations, explained their attention to the employees' well-being (Harris & Howarth, 2014), which is regarded as valuable by von Barby. The organizer of the event also specified that temporary art can challenge employees' communication and mindsets, while permanent art can make them question about what has always been there: this argument is not developed by scholars and deserves further attention. With respect to customers, von Barby pointed out the possibility to interact with clients about something that is not business-related (Harris & Howarth, 2014). Concerning local community/cultural city, one manager working in a public institution stressed the mutual dependence between the city's economic competitiveness and its cultural attractiveness, corroborating the literature (art positively influences the social territory of reference, the development of cities, their urban renewal) (e.g. Paolino, 2019b; Coffey, 2010). The relation between the artistic and economic sector of a city is also validated by von Barby, who stated that guided

tours during *add art* are specifically organized for some target/interest groups that are of some relevance for organizations. The concept of corporate citizenship is outlined by a manager working in the Hamburg branch of an international organization and among those who mentioned corporate culture promotion, confirming that art can be the added value to the activities implemented by companies to be model corporate citizens (Belfiore & Bennett, 2008). In addition, the format of the event itself was an example of a non-traditional form of corporate support to the art and culture, demonstrating that the focus on the arts only as philanthropic activities overlooks the fact that companies have also engage with them in other ways (The SMART Company, 2004; Paolino & Berthoin Antal, forthcoming 2020).

4.3.2.2 The managers' perspective on the reactions of the stakeholders towards the experience of art in business

The perceptions of managers about the reactions of the various stakeholders towards the art collection or art exhibition inside the organizations were several and different as a manager affirmed *("The reactions of other stakeholders are very diverse").* The stakeholders of every organization had diverse degrees of acceptance and appreciation towards the art displayed, although the feedback is generally positive. This result partially validated the related literature because, even if it confirmed that art is a possibility to enter, change, and/or improve the relationships with several stakeholders (e.g. Berthoin Antal, Debucquet, & Frémeaux, 2017), managers did not directly address innovation, sustainability (Paolino, Smarelli, & Carè, 2018) and/or moral capital (Godfrey, Merrill, & Hansen, 2009) as the final outcomes of the relationships with the stakeholders. The following subchapters show how each of the main group of stakeholders (employees, clients, artists, and the community) responded to the fact of having some art inside their organizations, according to managers.

4.3.2.2.1 Employees

All managers emphasized a connection between the art and the group of stakeholders composed by the employees, as Table 11 underlines. By interacting

with them, managers got the feeling that employees generally liked the fact of having art inside the organization. This, of course, does not mean that every employee was so interested in art to participate to *add art* or liked the artworks displayed.

Table 11. Managers' responses to the question: "Do you see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the employees)?"

Code	Answer
CLN	YES BUT *participation*
CLF	YES
CLF	YES
CLN	YES + CHANGE/COMMUNICATION
TLN	YES + CHANGE/COMMUNICATION
TBF	YES BUT *participation* + CHANGE/COMMUNICATION + CLIENT RELATION
YLN	YES BUT *participation* + CHANGE/COMMUNICATION
YBN	YES BUT *irritation*
YBN	YES BUT *participation*
YLN	YES + CHANGE/COMMUNICATION
YBN	YES BUT *irritation* + CHANGE/COMMUNICATION
YBN	YES BUT *participation*
Hubertus von Barby	YES

More specifically, less than half of the managers (5/12) (two of them working in a family owned company) generally reported *only* positive reactions from the employees, who appreciated the company's participation in *add art* (*"Employees appreciate the fact that there is art inside. Normally, when you have this kind of*

building with a lot of space and white walls, it is so boring. Sometimes they may discuss about a piece but generally they like the art."). They did like the art displayed (*"(...) employees (...) enjoy the collection. We as employees sometimes also buy some art, we are also very much interested [in it]."; "our employees like to be surrounded by art, apart from an exception. (...) As there is a lot of art in our office, you could not stay with us if you did not like it.")* or, conversely, they did not like it (*"All of the employees like the event but not all of them like the pictures. Some, talking about the pictures, some of them said: 'why did you choose that?'. I think that I have never heard that somebody said that he or she does not like the event."; "[As in the case of the clients], any kind of negative reactions, not at all. That does not mean that everyone likes it but they do not say it. From what we heard, all the feedback that we got were absolutely positive.")*.

Nonetheless, as said above, approving an event does not mean that all the employees were so interested in art to participate to the *add art* event or that they did not have any irritations towards the artworks displayed. Indeed, managers illustrated different reactions that arose after that art had entered the organization.

Five out of twelve managers (5/12) commented on the participation of the employees to the event, which was not always enthusiastic or broad. They all work in companies showing temporary exhibitions (of young artists), except from one. Three managers (3/5) said that few employees took part in *add art* (*"A small circle of interested people [employees] has formed through exclusive guided tours of the exhibition during working hours."; "Other colleagues [are like] 'no arts, no creativity, I want to do my job' but I love to do small talks with people about art. (...). We want to have a lot of our people during these walkthroughs [with artists] but we have just 6 or 7 people from the 400 employees which are interested in that. I can talk with a lot of people when standing in front of a picture but (...) people decide that [the tour with the artist] is not their [lunch] break.")*. This was a problem when the employees were supposed to help with the organization of the event, although there was always someone who was interested in contributing to it (*"(...) even this year we had troubles to get people do the shifts on the weekends as they say 'no that weekend I can't be there' because, especially during these times, people are not giving so much extra time if it is not paid. However, there are always the same*

people who are doing the shifts and contributing to this whole thing and I know that for those people this something very special because it is a way to be bound to the company in another way."). Moreover, *add art* turned out to be a way to maintain a positive contact with former employees, who might like that their former company does initiatives they approve (*"Former employees always tell us 'it is so nice to be here, and that you do these exhibitions'. It is very different: they see these as a value of us that like and still share with us, so we are still in a good relationship.")*. The employees also had the opportunity to participate to events arranged by the company and related to *add art* such as matinées (*"Every year, when we put up the exhibition, we have a matinée that gathers 40 or 50 employees, which means that half of our employees are present. They really have strong reactions with what we do with the art here, they talk about it and give me feedback about it to improve it and I get the feeling that they are inspired by what we try to do here with the art."*) or parties (*"(...) some people say: 'I really do not like art, it is not my thing, I do not know, I do not think I should go!' and then they had so much fun actually. The moment when they are forced to interact with it (...) they were like 'I am so glad that you made me come because, I would have miss it out!'. I think that if you push people (...) this just give them knowledge and it can only get them further."*). In these cases, according to the two managers, the reactions were very positive: employees had strong reactions, talked about the art, gave feedback and were appreciative of the event.

Few managers (2/12) reported irritations from the employees. Irritations generate discussions, which are considered a good thing for the employees as they are pushed to think and confront with each another. Managers liked that people, after the irritation, the reflection, and the discussion, appreciated the art (*"[As in the case of clients], 50% like it and could relate to it. At least 50% said 'this makes me uncomfortable' or 'I can't relate' and then after a conversation they started relating and they ended up saying that was interesting."*) or, at least, spoke out about their feelings and got aware of what they would (not) have liked to see next time (*"(...) there was kind of, let's say, disagreement and loud criticism like: 'they are so dark, so depressing, it reminds me of death': it could be an interpretation. (...). If they had not paid any attention, had any reaction, then I would have been much more concerned. (...) There was this wish: 'Next time we want to participate in the*

decision!' and (...) [this means that] there is a kind of reflecting, a kind of discussion, of communication.'').

Issues regarding both participation and irritation mostly came from managers of companies with temporary exhibitions (of young artists). This also happened when it came to the question of change and communication. Among all managers, half of them (6/12) also thought that art had an impact on the change of perspective of the employees and on the internal communication between them, and they are mostly managers working in companies with temporary exhibitions (of young artists). As just said above and as previously mentioned in subchapter 4.3.1 (*Utilitarian use of the art*) and 4.2.1 (*The art and the organization' perspective on its social and cultural role and impact*), a common aspect that managers appreciated is that art can impact daily communication channels among employees (*"Last year people were a little bit more sceptical like 'what is it? why? how? I like this, I do not like it' but at least they talked about it. This year they were like 'when will we get the pictures?', talking and discussing''; ''(...) I can meet my colleagues (...) standing in front of a picture or just meet them and say "oh, look at that! do you like this or not? do you like this exhibition or do you prefer the other one?"*). In this way, employees have the opportunity to challenge themselves as they can learn to change their positions (*"(...) the most important thing is that every time we did it people had a chance to have another perspective on the company. (...) It is about being open to something new and going beyond the first impression''; ''(...) art can accompany and facilitate the changes in behaviours and in taking different positions. For us, art is a matter of getting in dialogue to start discussions, to set up some different points of view, to find new positions. It is not just decoration but it is a really important tool in change-related projects.''*). Also, they can develop new perspectives that become more open minded and tolerant (*"In our company, we are trained to get and enter into this kind of dialogue [generating] almost controversial discussions (why do we like it? why I do not like it?) (...) and confront different perspectives. (...). Maybe at the end of the day [we] are a little bit more tolerant than other people (...) That's the reason why we are happy to show our artist as her pictures are not easy, accessible.''*). Finally, they can reflect about their actions and get inspired by other people's points of views (*"(...) especially our employees here (...) confront with the art, and by then confront*

with [their] doing [actions], thoughts or whatsoever (...) put things in different perspectives (...) open [their] eyes, see different things, how other people are into other things and get inspired by them."). The manager that reported this last consideration also pointed out that having art inside the organization can help employees to know the clients better and understand if there are some arguments or interests in common and/or if the clients are, for example, broad-minded (*"(...) they [the client and the employee] start talking about it. (...) for our employees, it helps to know the customer a bit better because, as soon as you have another topic and talk about it, you can realize that."*).

All managers identified a connection between the art and the employees, whether it entailed positive and/or negative reactions from them. For what concern positive employee's reactions, less than half of the managers generally reported *only* positive employees' reactions in terms of strong reactions, discussions about art, feedback on how to improve the project, and appreciation of the company's participation in *add art,* though someone did not like the art displayed. These reactions perceived by managers demonstrated that employees of socially proactive organizations are likely to feel bound to them (they enjoy working in a company whose goals go beyond the mere maximization of profits) (e.g. Maignan, Ferrell, & Hult, 1999; Darsø, 2016). As a manager also mentioned the appreciation received from former employees, additional research is necessary to investigate other potential group of stakeholders that might feel connected to the organizations because of the social and cultural activities of the latter. Moreover, even if, according to managers, employees did not express their awareness of being part of an organization that contributed to the social community of reference (e.g. Paolino, 2019b), one manager highlighted that art help employees to know the clients better and discover if there are not just business-related shared interests (e.g. Berthoin Antal & Nussbaum Bitran, 2014a; 201b). With respect to negative employees' reactions, as for less than half of the managers (mostly working in organizations with temporary exhibits (of young artists)) employees' participation was not *always* broad and/or enthusiastic. Few of these managers reported also scepticism (irritations), that sometimes turned out to be appreciation (as also affirmed by von Barby): this happened because discussions have the beneficial power of facilitating the change of opinions and thus

a better understanding (e.g. Darsø, 2016). Furthermore, half of the managers (mostly of them work in companies with temporary art exhibits (of young artists)), *also* commented that art had an impact on the change of employees' perspective (making them more open minded and inspired by others' point of views) and on their internal communication (e.g. Janke, 2016). As issues regarding scarce participation and irritations but also change of perspective and of communication channels mostly came from managers working in organizations with temporary art exhibits (of young artists), there is the necessity of conducting more in-depth research on the relation between the type (and duration) of the artistic intervention and the individual perceptions, if any.

4.3.2.2.2 Clients

The majority of managers (10/12) perceived a connection between the art and the group of stakeholders made up of the clients, as Table 12 demonstrates. So, as in the case of the employees, managers got the feeling that clients generally appreciated the experience of art into business.

Table 12. Managers' responses to the question: "Do you see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the clients)?"

Code	Answer
CLN	YES
CLF	YES
CLF	N.A.
CLN	YES BUT *irritation*
TLN	YES BUT *participation*
TBF	YES
YLN	YES
YBN	YES
YBN	YES BUT *participation*
YLN	YES
YBN	YES BUT *irritation*

YBN	N.A.
Hubertus von Barby	-

More than half of the managers (6/10), working in companies with temporary art exhibitions (of young artists) or corporate art collections, deemed that there were only positive reactions from the clients. Clients were curious (*"Sometimes I sit here in my offices and see employees going to the coffee machine with clients and they sometimes stop in front of pictures here and say 'oh, what is this?'"*), impressed or thrilled about the fact of finding some art inside organizations (*"Most clients are quite impressed and thrilled about that. We get the same remarks on our office concept because when we did it, that was different from the majority of the average standard so clients are very positive on that."*), they liked this fact (*"(…) clients enjoy the collection. (…) I think that also for the clients it is quite nice to have some pictures of the city. (…) it is nice to have a decoration, to give something special to the people who are staying in the hotel."*) and made positive remarks (*"[As in the case of the employees], any kind of negative reactions, not at all. That does not mean that everyone likes it but they do not say it. From what we heard, all the feedback that we got were absolutely positive".*). Moreover, according to other two managers, thanks to this type of cultural initiatives, clients got the opportunity to know if the company voluntarily put some effort on matters that were not just commercially motivated and so to understand if they had something in common (*"I think that clients really like an agency that does this, as it is a higher cost added to the business, as it means doing more, spending some money and putting effort on it, opening our rooms during the weekends to let people in."*; *"People [clients] enjoy having art around even if sometimes they do not really pay attention. (…) it [art] is a great gate opener. (…) You have something to start with and something to connect with your clients that has nothing do to with the actual work you do for them that opens the doors if they are interested. They could think 'oh, this is a company that is also interested in arts and culture, there is something we can connect over!'."*). Hence, employees can know something more about the clients, as previously shown, and vice versa, the clients can get a better feeling about the company working for them: the discussion is so facilitated.

By contrast, some managers (4/10) delineated situations whereby some clients did not like the art or did not show a strong or broad participation to *add art*. More precisely, half of these managers (2/4) asserted that feedback from clients in terms of participation to the event was scarce (*"We wanted to have an event only with clients here, during the exhibition but we had very few responses. (...) only less than 5 positive feedbacks. (...) I would love to activate my clients but I do not know how."*) and that some of groups of clients were more interested than others (*"Not everybody is interested in these kind of things (...) For example, there are some more creative branches that really estimate what we do and think "it is good to show". Even the economic enterprises and merchants need creativity, like it and want to show it and things that are the product of creativity to other people. There are of course some groups that are more interested than others."*). The other two managers (2/4) addressed that art generated some irritations from clients who did not immediately understand it, even if feeling uncomfortable was considered a positive outcome by managers as it generated discussions among clients and then understanding (*"(...) there is an influence on our guests and clients. (...) 98% of the clients like the collection. (...) our impression is that people [clients] are surprised and they like confronting with pieces of art. (...) apart from very few irritations but it is an advantage: we can go on with that and generate a discussion. (...)."; "[As in the case of the employees], 50% like it and could relate to it. At least 50% said 'this makes me uncomfortable' or 'I can't relate' and then after a conversation they started relating and they ended up saying that was interesting."*).

More than half of the managers reported only positive reactions from the clients (they were curious, impressed, thrilled, and made positive remarks): according to them, clients got the opportunity to know if the company voluntarily put some effort on matters that are not just commercially motivated and so to understand if they have something in common. This result proved the literature, whereby corporate citizenship is conducive of customer loyalty (like employees, customers are likely to support proactive corporate citizens that care about the well-being of their clients and society) (Maignan, Ferrell, & Hult, 1999). Nonetheless, this study also demonstrated that, as for less than half of the mangers, some clients did not like the art, showed a scarce participation to *add art* or got irritated (though feeling

uncomfortable is often regarded as beneficial). Again, this finding urges scholars to carry out research about the perceptions that different groups of stakeholders, such as clients, have towards artistic interventions in organizations.

4.3.2.2.3 Artists

The artists have been considered stakeholders in this research, especially because most of the organizations of the sample hosted temporary exhibits and thus artists entered the business foyers and interacted with the workers. Including them have allowed to get a wider consideration of the organizations' stakeholders.

Table 13. Managers' responses to the question: "Do you see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the artists)?"

Code	Answer
CLN	N.A.
CLF	N.A.
CLF	N.A.
CLN	N.A.
TLN	YES
TBF	YES
YLN	N.A.
YBN	YES
YBN	N.A.
YLN	N.A.
YBN	N.A.
YBN	N.A.
Hubertus von Barby	-

As disclosed in Table 13, very few managers (3/12) talked about the perceptions that they had about the reactions of the artists. However, all the managers that extensively explained their ideas agreed that *add art* was much appreciated by artists, especially if young. These three managers work in companies that participated in *add art* by showing two temporary art exhibitions and an exhibit of young artists. Good responses from artists derived from the positive and productive

relationships that they could build within the company and outside of it, with the public. Indeed, according to managers, artists were excited about *add art* because they realized that they were appreciated by people who were really interested in their work in a sincere and genuine way (*"They are always very happy (...) [because of] the way our employees react to it (...) Here people come and ask really simple questions 'it makes me feel this! How did you do it? I like photograph too!'. It is a completely different way to talk, more personal and natural (not snobbish as it may happen with some people from the art business/market world when visiting art galleries). (...) it is a totally different approach."*), they got hands-on experience in communicating and proving their concepts in the outside world (*"We have artists in Hamburg that are very interested in what we do. (...) [they have] positive reactions (...), [especially] young artists are very interested in working with an enterprise, even to work there or to show their works there, they like the contact and the intense communication. Two different worlds come together and this is very interesting for them to prove their concepts in real life (...) and to catch the reactions of the public, of the people who work there."*), they got trained about how to promote their art, how to speak out and go public (*"They were both very delighted the way we treated them because we're very supporting of them. (...) we gave them some guidelines (you should do the catalogue, you should do a self-portrait). We also trained them (...) about how to present their art (...) to promote [it] (...) and to help the visitors and viewers. (...) between the 1st and the last presentation there was a huge development in self-confidence (what to say, what is the message, how short, how focused.)"*) and, lastly, they could earn some money (*"[Last year], they both were very thrilled about how the exhibition went. The painter sold a painting and got, I think, the highest result ever which an artist was able to get yet [during add art, I would assume]."*).

Very few managers, of organizations with temporary art exhibit (of young artists), talked about artists' reactions: as for them, *add art* was much appreciated by artists, especially if young, for the positive and productive relationships they created within the company and with the public. This result not only corroborated the literature, whereby artists are established in social life to a greater extent than before (e.g. Stenberg, 2016; Sawyer, 2008; Bishop, 2012; Stenberg, 2011; Paolino & Berthoin Antal, forth. 2020), but also added some specific peculiarities of the artists'

enthusiastic approach. Artists enjoyed the genuine appreciation received from others, the opportunity of gaining some hands-on experience in proving their concepts, some training about how to publicly promote their art, and some money. In this regard, further research that could explore their perceptions more extensively is desirable.

4.3.2.2.4 Local community

The majority of managers (8/12) focused on the reactions of social communities, namely visitors, citizens or other interest groups, as Table 14 points out. They all generally reported positive reactions, apart from some exceptions.

Table 14. Managers' responses to the question: "Do you see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the social/local communities, namely visitors, citizens or other interest groups)?"

Code	Answer
CLN	N.A.
CLF	N.A.
CLF	YES BUT *interest*
CLN	YES BUT *irritation*
TLN	YES
TBF	N.A.
YLN	YES
YBN	YES
YBN	YES BUT *interest*
YLN	YES
YBN	YES BUT *irritation*
YBN	N.A.
Hubertus von Barby	-

In particular, half of these managers (4/8), working in non-family owned companies showing temporary exhibitions (of young artists), stated that the people of the society were interested in participating in *add art*. Although they represented a small share of the population of the city, managers underlined that their remarks

were positive (*"Like always, it is a limited share of the population who is interested and who also has a kind of connection to art but in general we got good reviews and positive comments."*), and that their participation to the event was good (*"If I take the last two years, we had a lot of visitors."*). People were curious and interested in understanding how art and business interact, how the businesses work and how they deal with the art (*"It depends on what you show: now we have an exhibition (...) [whereby] many citizens, normal citizens are very interested in this. (...) People come together and they are curious to see how the pictures are shown in the companies, how these two thing goes together, how the management or the owner of the companies deals with art, how they treat the artists."; "The people who are not part of our business, the society, are just interested in the add art (...) they have different experiences as they are really interested in the rooms as well as in our company (by asking us: 'How do you work?' or saying: 'It is so nice here!'"*). In this regard, a manager also affirmed that people, by better understanding the relation between art and business, could also know more about the city. Indeed, *add art* offers some tours throughout Hamburg, creating a stronger relation between the art, the economy and the city itself (*"It is a very innovative, nice, and easy way to explore the art within the city as well. For example, Hubertus does also additional things whereby you can explore more some parts of the city so combine this [add art] with a tour (...) the combination is very nice, it is an additional value to the art and to the economy and the companies as well."*).

Nevertheless, there were, obviously, some exceptions. The other half of the managers (4/8), both working in companies with corporate art collections or exhibitions of young artists, was divided between those (2/4) that *also* talked about irritations and those (2/4) that *also* realized that people were not so interested in seeing the art as they were in visiting the workplace of companies. As in the case of the employees and the clients, there were some citizens or visitors that did not like or were critical towards the art displayed: a manager affirmed that she liked this aspect as people got a chance to connect and discuss (*"(...) they always start to talk to each other. Also, when we had the opening a lot of people expressed thoughts like 'this is not for me, I do not find connections, I can't connect'. (...) people really started talking about it and that made me very happy. Some of them understood what we*

picked, other ones did not like it.”). Another manager, that commented on the critical voices of some visitors coming during *add art* as well (*“(…) we are a very “special” firm (…) and you can find some critical voices among them. (…) Most of the participants of add art [organizations] are showing modern art and we are very avant-garde (we have young artists, new art, and our pieces generate discussions with our visitors) compared to them.”*), proposed to organize *add art* differently in order to allow people see and understand more, as some companies offer only tours that get booked up very quickly (*“The event is very crowded and overwhelming so it is very difficult for people to get around. Of course, we could not be available all the year but maybe it could be organized during different weeks, all around the year. This is just a proposition and an idea.”*). Finally, few managers (2/8) found out that some people participated also, or just, to see the company as they were not very interested in art (*“I feel that some people were not really interested in the art but they were just interested to see the view of the building and the building itself inside which is very famous and normally not accessible.”*). As there were some people that were very interested in the event, (“*I could talk with all of our visitors and there were always good reviews. My communication with the visitors was always positive.”*), there was also who was very curious about the company and its building (*“(…) we realized that a lot of people come here not only to see the pictures but also to see the offices, sometimes there are some people that come and only say ‘oh, my son is working for a competitor in another country, but now I am here and I want to see how you work, how it looks’.”*).

Literature has not yet investigated the reactions from the local community to artistic interventions in organizations. Scholars only documented the positive impacts that organizations can have on the community of reference through art-related initiatives. Art gives companies and institutions the opportunity to have a fresh look at the reciprocity between them and the local territory itself, to be more conscious of and show their social relevance for the communities and their physical/conceptual positioning within a territory (e.g., Paolino & Berthoin Antal, forthcoming 2020; Campa & Zijlmans, 2019; Crook, 2005). This research illustrated that most managers generally reported positive citizens’ reactions (they are curious, they make good remarks, though they represented a small share of the city population), demonstrating

that, as organizations can look at the reciprocity between them and the local community, vice versa, the local community can become more aware of the mutualism between itself and the organizations in the territory of reference. Research is needed to further and deeper explore this correlation and the potential reasons whereby very few managers of this study's sample also revealed that some visitors were critical and more interested in seeing the companies than the art.

4.3.2.3 Art in the CSR reporting through top management lenses

It behoves the author to remark that the question "Does your organization have a CSR or sustainability reporting including cultural activities like *add art*?" came up to her mind after she had already completed some interviews with the managers of four companies. Therefore, the sample under consideration here was made up of 8 out of 12 managers. Moreover, while interviewing, the author specified what she meant with CSR or sustainability reporting so that the interview partner could really understand the question since people may have different understandings of CSR.

Table 15. Mangers' responses to the question: "Does your organization have a CSR or sustainability report including cultural activities like *add art*?"

Code	Answer
CLN	NO
CLF	NO
CLF	NO
CLN	Not assessed
TLN	Not assessed BUT interesting point made
TBF	NO + COMPARISON
YLN	Not assessed
YBN	NO BUT *discussion*
YBN	NO BUT *discussion*
YLN	NO
YBN	NO BUT *discussion* + COMPARISON

YBN	Not assessed
Hubertus von Barby	N.A. + COMPARISON

All the managers answered the question negatively, as Table 15 highlights. More precisely, most managers (5/8) stated that their organizations did not have a CSR or sustainability reporting (“*We do not have this kind of reporting, we are a small law firm.”; “(...) add art is something we want to present ourselves with (...) but we are still on the learning curve and we just started with that. Maybe we will have reporting like that in the future but not now.”*). Having such a report was not in the interest of the three family owned companies (*“No, [they do not have it as] the collection is privately owned by them.”; “I do not think so. It is not in their interest.”*), although one of them measures its impact on the environment (*“We do not have something like that. (...) I think it is something more intuitive that you just do by heart. What we measure is our footprint for nature – we have a working group that figure out how much we damage the environment and what we could do against it.”*). Every manager of the companies that had a corporate art collections (two of them are family owned companies) declared not to have a CSR report.

Few managers (3/8), although they outlined that their companies have reports, stated that their organizations do not have a *real* CSR reporting and/or that they do not include the *add art* while reporting. However, these three managers affirmed that they were intended to discuss about this issue to develop a CSR reporting (*“(...) we do not have such a rigid reporting system. CSR reporting, sustainability reporting is in the plan, it is planned globally for the future but we do not have it yet because we have other things and steps to do first. It is something that we definitively want to do.”*) or to talk about and promote the idea of including *add art* (so cultural initiatives) in it internally (*“I think that there is one but I have never read about add art within this. Just about the environment but that’s a point to remember. I will note it for the next report! (...) it is a good idea to talk about it in our reporting. I will think about this.”; “Most of the points you mentioned are now part of our (...) corporate governance policy (...) Sustainability, social*

responsibility, being a good employer (...). If culture will be integrated as part of it, I don't know, the only thing I could say is that I would try to convince people. (...) of course, I could promote that and bring it into the discussion."). In these three cases, managers work in companies with young artists' exhibits, not family-owned but the Hamburg branch of international corporates.

Few of these managers (2/8) also added a point concerning banks. In spite of the fact that they both worked in international organizations, they found out a difference between their companies' approach and big international banks' approach. As for them, banks are supposed and willing to show off the value of the art displayed, while their companies have more "profound" motivations, which are more connected to their people and workplace (*"You have to differentiate because big banks do this for profit but, as they are on the stock market, they are responsible to their owners, shareholders, the world, they have to have report about what they do. For the law, they have to explain what they do there. For us, it is just like an inner value of being together, so it is something that definitively goes beyond. It is not a measurable value, it is something that you create in the place where you work, it is a big value."; "Big banks hang up art because they are supposed to have a big and important collection in the reports. We do not put it up because we think that we have to put it up but because we really know about all the staff we put in our offices. We do that (...) with a purpose. I think (...) that if you work at [in a bank], sometimes you even do not know anything about the art, you are just supposed to do [have] it."*).

Finally, one of those managers that were not asked the question about CSR reporting made an interesting point concerning the necessity of measuring cultural and artistic activities. He affirmed that it is indispensable to legitimate them to get them approved in the budget every year (*"When we have a new budget, I have to fight for the budget because if I just said, "we need it!", some colleague would not agree and they could say that with this money they could do whatever else. So, it's not certain for the future, every year you have to go and fight for it and convince people."*).

These results did not confirm the extant literature, whereby the reporting of cultural/artistic initiatives is included in the social responsibility policies of both public and private organizations to communicate their social impact, to legitimise themselves towards the stakeholders, to engage with them and gain credibility (Bromley & Powell, 2012; Paolino, 2019b). In fact, all the managers affirmed that their organizations do not have a *real* CSR reporting and do not include *add art* in it or in other reports. Therefore, they did not talk about the relation between the reporting of artistic interventions in the CSR documents and a quality corporate governance or CSR recognitions (Campa & Zijlmans, 2019). Interestingly, a manager that was not part of the sample of the CSR question outlined that it is indispensable to legitimate art-related initiatives to get them approved in the budget every year. This findings corroborate the fact that numerical indicators are essential to "persuade" the organization to obtain the money necessary to fund the artistic intervention, although intangible investment are not easily quantifiable and require a more complex measurement approach (Hansen, 1995; Paolino, Smarelli, & Carè, 2018). Other results, which are not supported by the literature, also emerged. CSR reports were not in the interest of the family-owned companies; moreover, the organizations with corporate art collections (two of them are the not family-owned companies) do not have a report. By contrast, few managers were intended to develop a CSR reporting in the future or to promote the idea internally: these managers work in organizations with young artists' exhibitions, are not family-owned but the Hamburg branch of international corporations. These results were compelling: they validated the fact that not-family owned companies care about their corporate culture promotion more than what family owned companies do.

In addition, few managers compared their international companies' approach and that of big international banks, stating that the first are guided by more profound motivations connected to their people and the workplace, while the latter are supposed and willing to show off the value of the art displayed. von Barby made a similar comparison between family- and not family-owned companies/big corporations/banks, affirming that the first, motivated by "inner" reasons, might not do fewer efforts than big non-family owned corporations or banks towards their employees. Moreover, according to him, companies with temporary art exhibitions

might be more involved with the art as they have to proactively deal with it by selecting the artists and helping with the installation of the artworks: this happens rarely with big banks that usually have permanent art collections. All these results proved what scholars suggested: firstly, that CSR is less size sensitive than what believed (Cambra-Fierro, Hart, & Polo-Redondo, 2008); secondly, that SMEs (most companies of this study's sample) might be engaged in practicing CSR without being fully aware of it or using the CSR language explicitly but through informal and intuitive socially responsible (e.g. Inyang, 2013; EC, 2019). As also highlighted by von Barby, CSR concepts and values are not formally recognized, institutionalized or in the mind of the organizations participating in *add art*. Even if the sample's organizations do not report any kind of CSR activities including artistic and cultural initiatives (as *add art*) or do not use CSR formal terms to affirm their contribution to the society, they actually have an impact on it through their artistic interventions. Despite this impact is not measurable and/or subliminal, managers *perceived* different CSR-related effects.

4.3.3 Connecting the dots with Hubertus von Barby

The interview with Mr. Hubertus von Barby, the organizer the event, provided meaningful insights into the reasons whereby organizations participated in *add art* and their level of corporate social responsibility. The main findings from the interview with von Barby have been already presented at the very end of each previous subchapters, every time that literature was confronted with the results of the research. However, the author now presents them all together to confront them more extensively with the results from managers so far examined and enrich the research. Indeed, Table 16 (at the end of this subchapter) shows all the responses of the managers (previously analysed) in combination with the feedback from von Barby in order to provide a more in-depth and complete overview of the study and a better level of detail.

4.3.3.1 Reasons to participate in *add art*

The author had the opportunity to add some valuable information about the motivations for organizations to welcome art inside their premises thanks to the support of Mr. von Barby, who stated that:

"For most companies with temporary exhibits or exhibits of young artists, the main reasons are: 1) Decoration, to have art on the wall; 2) Communication opportunity, an opportunity to have another communication field with the clients and with the employees. Other reasons are: 3) to get into contact with other interest groups (contacts to associations, the media, politics, etc.); 4) to support artists, to show publicly that they are a company that is engaging with the art but this is not the main aspect; 5) the affinity of the person, someone from the management team of the company.

For the companies with art collections there is a difference between: a) family owned companies, where the owner of the company owns the art, is an art collector and hangs the art in his/her office. Seeing a lot of people coming and asking questions is a thing that makes him/her feel proud and able to talk about him/her passion and motivations. So, there is a person[al] identification with the art and a kind of personal appreciation of it; b) regarding big [international] companies with more fluctuation of managers (...) there is less personal identification with the art."

As the 7th edition of *add art* did not include international companies with corporate collections, the last condition was not present.

As affirmed by von Barby, the main reason for companies with art exhibitions to participate was decoration (although for them, as mentioned above, the support to the artists is obviously more relevant than for companies with corporate collections) and the main motive for companies with art collections to participate was the passion of someone from the top management. Moreover, according to von Barby: *"CSR is one of the aspects but not the main aspect to get companies into add*

art and it is not that significant (though for companies that have exhibitions of artists, especially young ones, is definitely more significant because they care about local art and artists.)"

This study revealed that half of the managers (2/4) working in companies with corporate art collections mentioned passion for the art and that few managers (3/8) working in companies with temporary art exhibitions (of young artists) talked about decoration. With that, the author does not mean that decoration was not important for companies with exhibits. The intent here is to outline that a lot of other interesting opinions and approaches that do not merely deal with decoration (business development, better work environment and productivity, corporate branding, corporate identity, and corporate culture promotion, visibility, and passion for the art) or that go beyond the utilitarian use of the art emerged from the interviews. Indeed, when the author asked managers to say if they thought that the art helps organizations gain awareness about its cultural and social role and impact, almost all of them (10/12) mentioned CSR concepts: support to the artists, employees well-being, real corporate citizenship, and attention to the local community and the cultural side of the city, though they did not use the formal "CSR" word.

4.3.3.2 CSR at *add art*

As just affirmed and as also Mr. von Barby highlighted, CSR concepts and values were not formally recognized or institutionalized (*"CSR is not often in their mind or institutionalized."*). However, this study shows that there is an attention, though not measurable, towards CSR concepts at the employee, client, artist and local level: this is validated by the responses from Mr. von Barby.

Regarding the employees, Mr. von Barby affirmed that the companies realized that the impact art could have on the employees was valuable and different from other kind of interventions (*"I think that the perspective towards employees is something really valuable (...) [and] that companies realize it, it is something really different to interact with their employees but that it also needs some efforts (sometimes it is easier to do some workshops with the employees about a certain topic)."*). In the case of the companies with young artists' exhibits, for example,

selecting the artists can be an opportunity for team building (*"(...) the selection of the young artists (...) is a very special moment for the companies, they can look at all the artworks, they can go there with a team, so it becomes a team building activity, there are so many communication opportunities."*). He also added his feelings and opinions about the reactions from the employees, some of whom were, at first, critical towards art and then realized that it was something interesting instead (*"(...) hardly anyone joined [internal guided tours] and then, year after year, more and more employees came and for the company it was a kind of thing that worth doing."*). More specifically, according to him, temporary art can challenge the perspective of employees and impact on their communication (*"(...) [companies] really realize a change of mind among the employees. At the beginning, (...) a lot of people are sceptical (...) and often a negative connotation emerges. (...) and then, when the artworks go away, the employees say that something is missing. (...) Some from a company said that the most sceptical ones at the beginning are now the biggest fans, interested and curious to know what kind of art would come next year. This means that communication structures were being open to change."*), while permanent art (corporate art collections) can stimulate employees' interest in understanding why people come to their companies to see something that has always been there (*"An interesting thing about companies with collections is that the employees realize that the collections and the artworks that are there [every day] may generate a big interest [in people], they realize that: 'there must be something special on our wall because there are so many people coming in that want to see them!'"*).

Also concerning clients, *add art* can impact the communication because, as for Mr. von Barby, companies can take the opportunity of showing something that is not related to their business activity (the art displayed in the offices) to get in contact with clients: companies with temporary art exhibitions can, obviously, more easily take advantage of that (*"For many companies [the event/platform] works very well because they have the opportunity to [invite and] get in contact with their clients not about a business specific topic but about something else and it is easier, it is a different sector and playground. This is very valuable for them, definitively, and this*

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is a bit more difficult for those that have collections because the collections are always there.").

With respect to the artists, the organizer of *add art* notes that organizations, especially those dealing with young artists, really realized that the support towards them has a precious value. As for him, *add art* can be the opportunity to think beyond companies' daily sphere of activity and specifically look at the social communities working and living (sometimes struggling to live) in the same territory (the city of Hamburg) where firms operate. The events promoted by *add art* are an occasion to reflect about that as well (*"I think that a lot of companies were not aware about the CSR moment or concept but they got aware because of the existence of add art. (…) I think that during these moments [panel discussions/opening events to talk about the effects of art in companies] companies have thought that there is something more, that supporting young artists is a good thing (…). In this sense, I think that it [the event] really has an effect, companies think about that."*). Nonetheless, according to von Barby, the real impulse for companies to think broadly is the close contact and the communication with the artists: two different worlds confront each other and the interaction between different perspectives and ways of living is healthy both for the community (the artists, the managers and the employees) and the economy, namely the businesses (*"(…) especially when companies are in contact with the artists, who tell their stories and companies realize that becoming and remaining an artist is not easy. This is why the category of young artists is so powerful or exciting. (…) this is something that has an effect on both sides as they have to understand each other (work of the artists and daily business of a company). I think that this is the soil for the CSR topics because you have this change of perspective, get into contact, talk to each other, the employees are involved and so on."*).

add art is not a big mass event but its "size" allows to focus more on the art and directly get in contact with the artists, differently from fairs (*"I think we have a good reputation (…). [Differently from big fairs,] (…) where you can go and meet a lot of people (add art is a less social event) and where art may sometimes be a secondary topic, for us, art is the primary topic (…) [and] you can directly get in contact with the artists (…) People appreciate it but, because of the number of our*

visitors which is quite stable, we are not a big mass event.".). Moreover, a big potentiality that emerged from the interview with Mr. von Barby regarded other interest or target groups of the community, such as members of business clubs or associations, that might be interested in the event and that, vice versa, might be relevant for organizations (*"After 3/4 years I started approaching other institutional groups or target groups such as the circle of friends of museums, the members of business clubs like Lions, Rotary or other associations (...) that may be interesting for organizations. [These members can benefit from] an exclusive guided tour for add art to see some collections and young artists. (...) I see that it has a lot of relevance for the companies as it involves different business relevant groups. (...) This is also a success factor (...) [to] have an impact on the city. This is the measurable thing."*).

In subchapter 4.3.2.3 (*Art in the CSR reporting through top management lenses*), the author mentioned two managers that commented on banks saying that, differently from them, their companies are not supposed and willing to show off the value of the art displayed but moved by motivations that are more concretely connected to their people and workplace. This fact was also remarked by von Barby who indicated that family-owned companies, motivated by "inner" reasons, might not do less efforts than big non-family owned corporations or banks towards their employees (*"I saw the difference between big banks (...) and family-owned companies – they have more intrinsic motivations, they maybe do not call it CSR or use the terms of CSR but they do a lot of efforts towards employees, to give information about the artworks, to interact with artists and other interest groups. Those that use the term CSR are more institutionalized."*). In addition, companies with temporary art exhibitions might be more involved with the art as they have to proactively deal with it by selecting the artists and helping with the installation of the artworks: this rarely happens with big banks that usually have permanent art collections (*"[In big banks with big collections], it could happen a lot more. (...) They have a curator but people hardly interact with the art. This is why there is so much more dynamic in the category (...) of young artists because they have a selection process at the University of Applied Sciences, it is a temporary exhibition so you have to curate your own exhibition and this is something very special."*).

What is next? Organizations can potentially do more to recognize their attention towards the employees, their support to the (young) artists and their desire to open the doors to the general public. As von Barby affirmed: *"add art is just a first step"* and some potential next steps to take are:

- to use the platform of *add art* to organize events or improve communication (*"(…) to use the platform for your own activities, think about what you could add to it, events, communication, whatsoever. (…) some companies are more active (talking to their clients) but some companies do not really use it [neither their own websites] to show off the event."*).

- to make the most out of the organizations' art catalogue designed in the occasion of the event (*"[Another step could concern the catalogue] as the catalogue that some companies have for the events only shows the artist and its artworks – I am often wondering why companies do not use it as a presentation tool to communicate their [commitment to the society], identity and brand when meeting with new clients and so on."*).

- to engage more with the art through other types of artistic interventions in organizations (*"for example, (…) [a] very open minded [company] (…) immediately agreed that doing an artistic intervention in the organization (with an artist and not with a coach) could be ok. This could be the next step, (…) you could do more things, be more open to cooperation or collaborations."*).

Table 16. Comparison of the overall results of the research

Code	Utilitarian use of the art				Social and cultural side of the art					
	Having art inside the organization affects the feelings towards it?	*Does the art effect the alignment between managers identity and company values?*	*Any connection between the art and the economic development?*	*Is art a source of competitive advantage?*	*Does art help organizations gain a wider perspective on the social and cultural role/impact of the firm?*	*Employees*	*Clients*	*Artists*	*Other*	*CSR Reporting*
CLN	FEELING AT HOME, JOY	YES/NO	BUSINESS DEVELOPMENT (C) WORK ENVIRONMENT DECORATION/SPACE	YES	EMPLOYEES WELL-BEING	YES BUT *participation*	YES	N.A.	N.A.	NO
CLF	N.A.	N.A.	DECORATION PASSION FOR THE ART	NO	ARTISTS SUPPORT	YES	YES	N.A.	N.A.	NO
CLF	FEELING COMFORTABLE	YES (PEOPLE)	PASSION FOR THE ART WORK ENVIRONMENT DECORATION/SPACE	N.A.	ARTISTS SUPPORT	YES	N.A.	N.A.	YES BUT *interest*	NO
CLN	SPECIAL ENERGY	YES (CHANGE)	CORPORATE BRANDING	YES	NO BUT *potentiality*	YES + C/C	YES BUT *irritation*	N.A.	YES BUT *irritation*	Not assessed
TLN	FEELING PROUD NEW DISCUSSIONS	YES	CORPORATE IDENTITY WORK ENVIRONMENT + WORK	Not assessable	LOCAL COMMUNITY/ CULTURAL CITY	YES + C/C	YES BUT *participation*	YES	YES	Not assessed BUT interesting point made
TBF	ADDED VALUE TO TAKE CARE OF EMPLOYEES	NO	CORP. CULTURE PROMOTION VISIBILITY WORK ENVIRONMENT + PRODUCTIVITY PASSION FOR THE ART	N.A.	EMPLOYEES WELL-BEING	YES BUT *participation* + C/C + CLIENT RELATION	YES	YES	N.A.	NO + COMPARISON

YLN	LOOKING THROUGH VISITORS' EYES, NICE VIBES	YES (HUMAN BEING)	CORPORATE IDENTITY / VISIBILITY / BUSINESS DEVELOPMENT (C) / BUSINESS DEVELOPMENT (E) / PASSION FOR THE ART / DECORATION/SPACE	YES	LOCAL COMMUNITY ARTISTS SUPPORT	YES BUT *participation* + C/C	YES	N.A.	YES	Not assessed
YBN	NEW DISCUSSIONS	NO	CORP. CULTURE PROMOTION / PASSION FOR THE ART / DECORATION/SPACE	YES	REAL CORPORATE CITIZENSHIP	YES BUT *irritation*	YES	YES	YES	NO BUT *discussion*
YBN	NEW DISCUSSIONS	N.A.	CORP. CULTURE PROMOTION / VISIBILITY	YES	N.A.	YES BUT *participation*	YES BUT *participation*	N.A.	YES BUT *interest*	NO BUT *discussion*
YLN	FUN, NOT DAILY ROUTINE / NEW DISCUSSIONS	NO	BUSINESS DEVELOPMENT (C) / WORK ENVIRONMENT	YES	ARTISTS SUPPORT CULTURAL CITY	YES + C/C	YES	N.A.	YES	NO
YBN	N.A.	YES (DIALOGUE)	DECORATION/SPACE	N.A.	ARTISTS SUPPORT	YES BUT *irritation* +C/C	YES BUT *irritation*	N.A.	YES BUT *irritation*	NO BUT *discussion* + COMPARISON
YBN	CREATIVITY	YES (CREATIVITY, TRUST&RESP.)	CORP. CULTURE PROMOTION	YES	ARTISTS SUPPORT BUT *time*	YES BUT *participation*	N.A.	N.A.	N.A.	Not assessed
Mr. Hubertus von Barby	-	-	REASONS TO PARTICIPATE	-	CSR EMPLOYEES CLIENTS ARTISTS LOCAL COMMUNITY	YES	-	-	-	N.A. + COMPARISON

5. CONCLUSION

As explained in Chapter 1 (*Introduction*) and then discussed in Chapter 2 (*Theoretical Background*), literature has so far analysed two perspectives of artistic interventions in organizations (specifically corporate art collections): as an investment (e.g., Schiuma, 2009; Sköldberg et al., 2016; Lewandowska, 2015) and as a dimension of CSR (e.g., Pomering & Dolnicar, 2009; Dalpiaz, Rindova, & Ravasi, 2016; Paolino, 2019a; 2019b).

The first area of interest relates to the fact that being connected to the artistic world is a niche that has been identified in the mission of the most performative companies. Quite extensive research efforts have been done to understand the economic advantage that the art can bring to business enhancing, for example, its visibility, its corporate culture promotion, the productivity of the employees. The reason of the latter often lies in the fact that art enables and facilitates new connections between individuals and their organization, spurring exchange of opinions, change of point of views, dialogues that had not otherwise took place and thus creativity. By contrast, the second area of progress in the art-business relation lies in the reinterpretation and valorisation of the relationship between the organization and the public of stakeholders. Given the growth in artistic interventions in organizations (specifically corporate art collecting) and the increased awareness gained by CSR in later years, surprisingly little research has been conducted on if and, if so, how art, business and CSR are intertwined.

Specifically, studies have not sufficiently explored how managers responsible for artistic interventions in organizations interpret their own identities and elaborate their organizational values in the light of these two approaches. Scholars have been more concerned about the potential values and objectives associated with bringing art into organizations than about whether those potentialities are achieved and/or how managers perceive those potential effects. To contribute to bridge the gap, this study focused specifically on how managers *perceive* artistic interventions at the workplace, whether they relate them to a utilitarian perspective or to a CSR perspective. In this respect, perceptions of a broader range of stakeholders are also analysed through the lenses of people from top management.

This research drew on data collected through open-ended semi-structured interviews with people from top management in the context of *add art* Hamburg 2019. The sample of this research is composed of 12 out of 17 managers working in the organizations participating in *add art* that have permanent corporate art collections or hosted temporary art exhibitions (of young artists). The results of this analysis showed that managers often reported a constellation of factors to make up an answer, as the previous tables showed. Moreover, it sometimes happened that managers, while answering, addressed another question or more than one questions. The author tried to demonstrate this complexity with the symbol (*) in Table 17 and 18 (at the end of this chapter), which compare the extant literature with all the findings of the research as follows.

Half of the managers found a connection between their identity and the organization through the art or between the art and the organization or between the art and their identity. Moreover, almost all managers stated that the artistic intervention in their organizations positively influenced their feelings towards their companies or institutions (confirming that art enables employees' identification process as affirmed by scholars such as Paolino, Smarelli and Carè (2018)). They expressed emotions that demonstrated that they felt the impact subliminally (Berthoin Antal, 2014; Darsø, 2004). In this regard, it is interesting to note that the findings of this study (highlighted here in parenthesis) are mostly present in the literature, confirming that artistic interventions in organizations offer employees the possibility of connecting meaningful work and worker identity through these dimensions (Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008):

- Personal development: moral correctness (feeling proud), learning and development opportunities (joy, energy, nice vibes, fun, not daily routine), autonomy (creativity), new ways of seeing work and the organization (looking through visitors' eyes).
- Relationship with others: discovering potential in others (new discussions), community spirit (added value in the process of taking care of the employees); conflict resolution (being open to the uncomfortable).

Nevertheless, given that the literature also mentions a third dimension to connect meaningful work and worker identity, namely the possibility of benefiting the society, and although results further highlighted the concept of society, it is quite surprising that any manager covered this topic at this stage. However, in addition to what defined by literature, the author found two new elements: feeling at home and feeling comfortable. These two feelings are related to the concept of space and body (e.g. Sailer, 2014; Hansen, 2005) and more research is needed to validate if also these kind of emotions, generated by the artistic intervention, are the interpretations through which people attribute some meaningfulness to their work. Furthermore, this study revealed that most managers of family-owned companies did not find any kind of relation between the art, their organization and/or their identity: literature still needs to explore if there is a connection between the type of organizations managers are part of and the possibility of enhancing the alignment between their person and their organization thanks to the art.

Most of the managers that found a connection between their identity, their organization, and the art displayed or between some of these three aspects explained this relationship through different but interrelated values: human being, dialogue, people, change, and creativity, leading the author to conclude that "it may be beneficial to align the nature of the art (…) with the mission of the organization" (Smiraglia, 2014). In addition, one manager stressed that people have the possibility of generating new and personal alignments and connections that are not premeditated but naturally emerging as the results of stimuli transmitted by art such as in the case of the Pavlov's Bell effect (this intriguing comment deserves scholarly inquiry). These results corroborated the fact that, as mentioned in the literature, art opens up different perspectives for people, make them develop new ways of seeing and thinking as well as welcome change and creativity and (Hansen, 2005; Berthoin Antal & Strauß, 2013; Barry & Meisiek, 2010; Barry & Meisiek, 2010). More specifically: (1) new and rotating exhibits help people discuss and notice more in what they were already doing (Barry & Meisiek, 2010; Smiraglia, 2014); (2) art favours social interaction and communication among people (e.g. Berthoin Antal, 2014; Bessière 2013; Smiraglia, 2014; Grupo Xabide, 2008; Eriksoon, 2009); (3) art helps people to deal with the unexpected and be open to the new (Berthoin Antal &

Strauß, 2016). A closer look at the managers' responses highlighted in parallel that: (1) managers from companies with corporate art collections gave more relevance to the fact of feeling at home and comfortable rather than of experiencing creativity and not daily routine, as instead affirmed by managers with temporary art exhibitions; (2) specifically the two managers of the advertising agencies are those that found out a complete alignment between their person, their work and organization and the art and identified this alignment through the value of, respectively, dialogue and human being; (3) two managers, working in quite different organizations, respectively talked about change and related the importance of dialogue to that of being open to the uncomfortable. For all these cases, again, further research is needed to enrich the literature with a deeper explanation about individual's perceptions and the potential relation between the latter, the type of artistic intervention, and the type of organization.

Given the breath of literature on corporate collections, the reasons and benefits for collecting listed in the theory of this study are referred to this type of artistic intervention, although the results of it also include temporary exhibits. Even if scholars have investigated the potential effects of different artistic interventions and little explored the perceptions of individuals towards them, there is also a striking gap in the literature for what concerns the reasons whereby managers and/or organizations decide to welcome forms of art that are not corporate art collections. If further research on this topic found out the same reasons also for temporary art exhibitions, we could state that this study partially validated literature as follows (the reasons that the author encountered, with respect to every argument addressed in the literature, are highlighted in parenthesis here below):

- Company head passionate about art (passion for the art) (e.g. Wu, 2003). All the managers of family-owned companies talked about passion for the art.
- Corporate image, identity (corporate branding, corporate identity) (e.g. Minder, 2003). It is mainly reported by managers of local organizations.
- Corporate culture promotion (corporate culture promotion) (e.g. Lindenberg and Oosterlinck, 2011). To connect this point with the question about the CSR reporting, it is intriguing to note here that corporate culture promotion is

mostly mentioned by managers working in companies that show exhibitions of young artists, are not family-owned but the Hamburg branch of international corporations.

- Enhancement of work environment (better work environment for employees + better work/productivity) (e.g. Swengley, 2004).
- Client engagement (business development in terms of client engagement) (e.g. Fraser, 2003).

Among these motives, passion for the art and decoration are not business related and therefore they do obey to any indirect utilitarian logic. Investment, statement about owner, corporate hospitality, corporate philanthropy, commercial advantages, and education are not considered by the participants as business-related reasons for having art into the organization. In addition to the responses defined according to the literature, the author found two new motivations: visibility and business development in terms of engaging new employees. As already said, further research is welcomed to explore the perceived effects of art into organizations (also whether they are "new" to the literature such as visibility) and how they relate to the type of organizations managers work in. This is also confirmed by the fact that this research showed that all the family-owned companies did not consider the art as a way to stand out from competitors (although most managers confirmed that the positioning and reputation of their organizations was strengthened because of the artistic initiatives). Overall, this study confirmed that having art into the organization can generally, positively but subliminally, impact the identity and learning process of its workers and thus, indirectly, its economic development (e.g. Berthoin Antal, 2009).

For what concerns the social and cultural side of the art, it behoves the authors to start by saying that the format of *add art* is an example of how organizations draw back from traditional forms of support for the arts and engage with it in other ways (e.g., philanthropy, sponsorship, corporate art collections not available to the public). (The SMART Company, 2004; Paolino & Berthoin Antal, forthcoming 2020). These ways consist in, for example, publicly showing corporate art collections and engaging with the emerging talent of the local artistic community

within the business premises, as it happened during *add art*. Overall, the responses from the managers supported the literature (e.g. Jacobson, 1996; Daellenbach, Thirkell, & Zander, 2013; Paolino, Smarelli, & Carè, 2018; The SMART Company, 2004): every form of support to the art/culture, apart from sponsorship, is, by definition, part of the social responsibility because it develops not only organizational values and performative behaviours but also a sustainable organizational approach with a relevant social and cultural value. Indeed, even if the managers had different perspectives and opinions, it was intriguing to note that they all reported answers that delineated diverse facets of CSR as depicted by scholars: (i) employee care and well-being, also carefully outlined by von Barby, who specified that temporary art impacts on employees' communication and mindsets while permanent art makes them question about what has always been there (Harris & Howarth, 2014); (ii) support to the artists, mentioned by half of the managers, mostly working in organizations with young artists' exhibits, and also regarded by von Barby as very valuable (Goodrow, 2015); (iii) connection with clients through not business-related topics, stressed by von Barby (Harris & Howarth, 2014); (iv) relation with the local community and mutual dependence between the city's economic competitiveness and its cultural attractiveness (e.g. Paolino, 2019b; Coffey, 2010); (v) corporate citizenship, outlined by a manager working in the Hamburg branch of an international organization and among those who mentioned corporate culture promotion (Belfiore & Bennett, 2008). Therefore, all the managers expressed their attention towards the stakeholders' community through diverse approaches. This is an exciting result demonstrating that, though CSR is not the main aspect to get the organizations to participate, as affirmed by the organizer the event, all the above-mentioned aspects have some kind of relevance for organizations.

The author not only sought for the opinions of managers but also for their perceptions about the reactions that other stakeholders have towards the artistic interventions in organizations. Again, the responses from the participants in *add art* Hamburg 2019 validated the stakeholder theory (Freeman, 1984).

All managers identified a connection between the art and the employees, whether it entailed positive and/or negative reactions from them. However, as explained by the literature, the reactions may vary from the constructive and

inspirational arena to that of disturbance and disruption (Darsø, 2016). For what concern positive employee's reactions, less than half of the managers generally reported *only* positive employees' reactions (strong reactions, discussions about art, feedback on how to improve the project, appreciation of the company's participation in *add art* and of the possibility to know the clients better), proving that organizational members of socially proactive organizations enjoy their social approach (e.g. Maignan, Ferrell, & Hult, 1999; Berthoin Antal & Nussbaum Bitran, 2014a; 201b). The same number of managers commented on the participation of the employees to the event, which was sometimes not so broad/enthusiastic. Few of these managers noticed also scepticism. A closer look at these less frequently responses is useful, too: as irritations generate discussions, managers saw them as a good thing because employees were pushed to think and confront with each another, as also affirmed by von Barby (e.g. Darsø, 2016). Furthermore, half of the managers *also* thought that art has an impact on the change of perspective of the employees and on the internal communication between them (e.g. Janke, 2016). Issues regarding scarce participation and irritations but also change of perspective and of communication channels mostly came from managers working in organizations with temporary art exhibits (of young artists). The relevance of change, communication, and interaction among people that prevailed in companies with temporary art exhibitions as it has emerged here confirmed previous point (1) and (2). Hence, there is the necessity of conducting more in-depth research on the perceived effects of art into business to better understand the connections between the type (and duration) of the artistic intervention and the individual perceptions, if any.

The results concerning the clients corroborated the literature, according to which, like employees, customers are likely to appreciate socially responsible efforts (Maignan, Ferrell, & Hult, 1999). Indeed, although the majority of managers revealed a connection between the art intervention and the clients, more than half of them feel that there are only positive reactions from the clients. Nonetheless, this study also demonstrated that, as for less than half of the mangers, some clients did not like the art, showed a scarce participation to *add art* or got irritated (though feeling uncomfortable is often regarded as beneficial).

Very few managers, of organizations with temporary art exhibit (of young artists), talked about artists' reactions. Nonetheless, as for them, *add art* was much appreciated by artists, especially if young, because they had the opportunity to establish positive and productive relationships within the company and outside of it, with the public. This result not only corroborated the literature, whereby artists are established in social life to a greater extent than before (e.g. Stenberg, 2016; Sawyer, 2008; Bishop, 2012; Stenberg, 2011; Paolino & Berthoin Antal, forth. 2020), but also added some specific peculiarities of the artists' enthusiastic approach (e.g. they enjoyed the opportunity of gaining some hands-on experience in proving their concepts in the outside world).

Literature has not yet investigated the reactions from the local community to artistic interventions in organizations. Scholars only documented the positive impacts that organizations can have on the community of reference through art-related initiatives, by acknowledging their social relevance and their physical/conceptual positioning within a territory (e.g., Paolino & Berthoin Antal, forthcoming 2020; Campa & Zijlmans, 2019; Crook, 2005). This research illustrated that most managers generally reported positive citizens' reactions (they are curious, they make good remarks, though they represented a small share of the city population and some of them were critical and more interested in seeing the companies than the art). Hence, as organizations can look at the reciprocity between them and the local community, vice versa, the local community can become more aware of the mutualism between itself and the organizations in the territory of reference.

Again, the findings about clients, artists, and the local community urges scholars to carry out research about the perceptions that different groups of stakeholders have towards artistic interventions in organizations.

Specifically concerning the CSR reporting, the sample was reduced from 12 to 8 managers as the related question was added in the making of the interviewing process. As further proof of the fact that the CSR phenomenon is still emerging, all the managers of this new sample affirmed that their organizations do not have a *real* CSR reporting and do not include *add art* in it or in other reports. So, these results did not confirm the extant literature, whereby the reporting of cultural/artistic

initiatives is included in the social responsibility policies of both public and private organizations to communicate their social impact, to legitimise themselves towards the stakeholders, to engage with them and gain credibility (Bromley & Powell, 2012; Paolino, 2019b). One of the managers that were not asked the question about CSR reporting made however an interesting point: he affirmed that it is indispensable to legitimate cultural and artistic activities to get them approved in the budget every year, confirming the literature (Hansen, 1995; Paolino, Smarelli, & Carè, 2018).

Other results, which are not sustained by the literature, also emerged. CSR reports were not in the interest of the family-owned companies; moreover, the organizations with corporate art collections (two of them are the not family-owned companies) do not have a report. By contrast, few managers were intended to develop a CSR reporting in the future or to promote the idea internally: these managers work in organizations with young artists' exhibitions, are not family-owned but the Hamburg branch of international corporations. These results are compelling and may relate to what initially discovered about the reasons of corporate culture promotion and company head passionate about the art: managers of not family-owned companies care about their corporate culture promotion more than what managers of family-owned companies do, which are instead bound to the owners' passion for the art. If then these organizations really implement the socially responsible actions they profess to say or if they make actions that go beyond the mere owner' passion for the art, it is another question. From the results of this study, we can state that the managers of this study's sample perceived that this happened.

In this regard, it is useful to add other results. Few managers, working in international organizations, found that big international banks are supposed and willing to show off the value of the art displayed, while their companies have more profound motivations, which are more connected to their people and workplace. This fact is also remarked by the organizer of the event who indicated that family-owned companies, motivated by inner reasons, might not do less efforts than big non-family owned corporations or banks towards their employees (banks often have permanent art collections and thus they are not likely to get the employees involved with the installation of temporary art). All these results proved what scholars suggested: first, that CSR is less size sensitive than what believed (Cambra-Fierro, Hart, & Polo-

Redondo, 2008); second, that SMEs (most companies of this study's sample) might be engaged in practicing CSR without being fully aware of it or using the CSR language explicitly, naturally addressing social goals with informal and intuitive processes, but with no less responsibility than bigger corporations (e.g. Inyang, 2013; EC, 2019). This lack of awareness also confirmed that organizations do *not* participate in *add art because of* CSR, as stated by the organizer of the event. He indeed stated that *"CSR is not often their mind or institutionalized"*. Studies demonstrated that investing time in artistic projects is a way for companies to positively perform their social role (e.g. Paolino, 2019b). Vice versa, it is interesting to note that it may happen that companies, especially small and local ones, can become aware of CSR *because of* their engagement with arts and culture and especially with artists (as highlighted by von Barby). Overall, this study showed that *there is* an attention towards CSR concepts at the employee, client, artist and local level. Despite this impact is not measurable and/or subliminal, managers *perceived* different CSR-related effects.

In addition, as affirmed in the literature, Germany has witnessed an increasing number of CSR activities over the past decades, though they have not been systematically addressed (e.g. Berthoin Antal, Oppen, & Sobczak, 2009). This research is in line with what stated by scholars. It has proven that the participation in *add art*, though is not recognized as a CSR action nor measured in organizations' CSR reporting nor a systematically addressed practice, is in the stream of the German CSR activities that have been implemented in the last years. It represents a compelling potentiality to exploit in order to perform more efficient, constructive and well-thought social behaviours. The author believes that artistic interventions in organizations can play a crucial role in bringing CSR concepts to life and ensure engagement by the wider stakeholders. The fascinating variety of perspectives, people, approaches, values, priorities, cultures, values and the broad spectrum of organizations analysed also showed the uniqueness of each company or institution in its approach to the art. At the same time, it documented that every type of organizations can find a connection with the art. For this reason, the author deems that focusing only on areas such as environment and diversity excluding the arts as

an enabler of CSR strategies is short-sighted. Hence, the relation between art, business, and CSR deserves more attention.

As the study suggested that all the managers generally and positively related art with indirect both economic and social benefit, the hope is that arts and culture could play an increasingly relevant role in shaping that mutual dependence mentioned at beginning of the thesis: business and society are interdependent, a healthy society needs successful companies and vice versa (Brown & Nwagbara, 2018).

Table 17. Comparison between the literature and the results on the managers' perceptions about the utilitarian use of art

Literature Review		Results	
Scholars	**Arguments**	**Arguments confirmed**	**Gaps**
How art relates to identity: process of identification		**The influence of art on the managers' feelings towards the organizations/ The alignment between manager's personal and professional identity and the organizational values thanks to the art**	
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008; Paolino, Smarelli, & Carè, 2018; Berthoin Antal & Strauß, 2016; Harquail, 1998; Berthoin Antal, 2014; Darsø, 2004	Art enabling the meaningfulness of work, "fit" or alignment between the individual and the work (emotional dimensions arise) & employees' identification process (more collaborative and efficient behaviours, quality of life, job motivation, organisational performance), although some people may find it irritating or feel it subliminally	*Partially confirmed* For most managers, art into businesses positively influences their feelings towards their organizations. Half of the managers found a connection between their identity and the organization through the art or between the art and their organization or between the art and their identity (values: human being, dialogue, people, change, creativity)	Most managers of family-owned companies did not see any kind of relationship between the art, the organization and their identity.
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008	*Personal development (*)*	*Partially confirmed*	Feeling at home; Felling comfortable (*), mentioned by managers with corporate art
	Moral correctness	Feeling proud	collections
	Learning & development opportunities	Joy, energy, nice vibes, fun/not daily routine (*)	(*See* Hansen, 2005: art is subliminally related to
	Autonomy	Creativity	what people feel with
	Recognition	-	their senses and body
+ Paolino, Smarelli, & Carè, 2018	New ways of seeing oneself (+ alternative perspectives on their personal and professional identity)	-	+ e.g. Sailer, 2014: physical setting is related to behaviours)
+ Paolino, Smarelli, & Carè, 2018; Berthoin Antal, 2015; Brown & Starkey, 2000; Barry & Meisiek, 2010; Pratt, 2000	New ways of seeing work and the organization (+ better understanding of organizational processes, memory, authenticity; adapting to organization values and changes; sharing competencies and acting more freely)	Looking through visitors' eyes	
Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008	*Relationships with others*	*Partially confirmed*	
	Work that enables interesting relationships	-	
	Work that enables good relationships	-	
+ Paolino, Smarelli, & Carè, 2018; Berthoin Antal, 2014	Conflict resolution (+dealing with unexpected events and feelings, sensemaking, being open to new ways of managing daily activities and relationships)	*See* Level spanning effects (*)	
	Discovering the potential in others	New discussions (*)	
	Community spirit	Added value in the process of taking care of the employees	

Berthoin Antal, Debucquet, & Frémeaux, 2018; Frémeaux & Michelson, 2011; LipsWiersma & Morris, 2009; Isaksen, 2000; Morin, 2008	***Benefit for society***	***Not confirmed***	
	Doing something useful for others and for society	-	
	Better understanding of expectations of clients, patients and users	-	
How art relates to the worker learning process: space, skills, and productivity		**The influence of art on the managers' feelings towards the organizations/ The alignment between manager's personal and professional identity and the organizational values thanks to the art/**	
Hansen, 2005; Berthoin Antal, 2014; Berthoin Antal & Strauß, 2013; Barry & Meisiek, 2010; Paolino, Smarrelli, & Carè, 2018	Through the dimensions of the learning experience (sensemaking), temporary "interspaces" potentially useful for organizational settings, "creative unrest" for unusual ideas and projects, art into organizations can influence the workers' behaviours, organizational change and so the economic performance of the company and its working climate, although some people may be only subliminally aware of that, not interested in or not comfortable with art	***Partially confirmed*** Most of the managers that found an alignment between all or some of these values – art, organization, and identity – explained the relationship through different but interrelated values: human being, dialogue, people, change, and creativity No premeditated intention but natural alignment according to personal interpretations	Pavlov's Bell effect
	Individual level effects	***Partially confirmed***	
Berthoin Antal, 2009; 2014; Barry & Meisiek, 2010; Berthoin Antal & Strauß, 2016; Paolino, Smarrelli, & Carè, 2018; Paolino, Bissola, & Imperatori, 2018	Seeing and thinking differently; Self-esteem; Fun to learn; New and/or renovated skills (art as a formative learning tool/artists as a resource for learning); Questioning; Energy (joy, wonder, inspiration)	*See* Looking through visitors' eyes (*) *See* Joy, energy, nice vibes, fun/not daily routine (*)	Managers of comp. with temporary exhibits valued more the possibility of experience creativity and not daily routine than those of comp. with corporate art
Barry & Meisiek, 2010; Smiraglia, 2014	New artworks and/or new and rotating exhibits help people discuss and notice more in what they were already doing	Managers from companies with corporate art collections gave more relevance to the fact of feeling at home and comfortable rather than of experiencing creativity and not daily routine, as instead affirmed by managers with temporary art exhibitions	
	Inter-personal level effects	***Partially confirmed***	
Berthoin Antal, 2009; 2011; 2013a; 2014; Berthoin Antal, Taylor, & Lakdin, 2013; Berthoin Antal & Strauß, 2013; Bessière 2013; Smiraglia, 2014; Grupo Xabide, 2008; Eriksoon, 2009	Communication between people (social interaction, challenging assumptions with new approaches); Creation of shared space & community (relating to others and developing ideas together, shared topics of conversation); Group identity (collaborative ways of working); Address existing conflicts (quantity and quality of communication increased)	*See* New discussions (*) Specifically the two managers of the advertising agencies were those that found out a complete alignment between their person, their work/organization and the art and identified this alignment through a value (dialogue, human being)	The two managers that mentioned the value of people or human being work in very different organizations
	Organizational level effects	***Partially confirmed***	
Berthoin Antal, 2009	Change processes; Revitalizing organizational culture and values; Innovation; Capacity-building for innovation; Strategic thinking; Networking; Increased visibility	*See* Visibility (*)	
Lindqvist, 2005; Styhre & Eriksson, 2008	Strategic and operational impacts (no need to measure the	*See* Is art a source of competitive advantage? (*)	

	effects, indirect link, no direct economic improvement)		
Berthoin Antal & Strauß, 2016; Teichmann, 2001	Organizational development (mutual relation between art and working climate/organizational)	*See* Better work environment (*)	
	Level-spanning effects	*Partially confirmed*	
Berthoin Antal & Strauß, 2016	Artful ways of working (dealing with the unexpected and being open to the new; adopting artistic formats, trusting the process)	Two managers respectively talked about change and related the importance of dialogue to that of being open to the uncomfortable (*)	
Berthoin Antal & Strauß, 2016	Activation (stimulation, positive experience, energy and emotions)	*See* Personal Development (*)	
The benefits and reasons of corporate art collecting		**The art and the economic development of the organizations through top management lenses**	
Given the breath of literature on corporate collections, the reasons are referred to this type of artistic intervention, although the results also include temporary exhibits.		*Partially confirmed*	Visibility quoted by managers of org. with temporary exhibits (of young artists) (*).
e.g. Arab, 2003; Myer, 2004; Martorella, 1990	Investment/financial incentives	-	All the managers of family-owned companies reported passion for art.
e.g. Charles, 2002; Wu, 2003	Company head passionate about art	Passion for art (*not* related to performance but art collectors)	
e.g. Garnett, 2002; Minder, 2003; Yu, 2002; Goodrow, 2015 (young artists)	Corporate image, identity	Corporate branding/Corporate identity	Business development in terms of engaging new employees by locals.
e.g. Bogni, 2002; Hutak, 2002; Myer, 2004	Corporate philanthropy/altruism	-	
e.g. Brancaccio & Black, 2002; Swengley, 2004; Brill, Margulis, & Konar, 1985; Pierrette et al., 2015; De Paoli, Arge, & Blakstad, 2013	Enhancement of work environment (space/open space offices may or may not positively influence performance)	Better work environment for employees + better work/ productivity (decoration is *not* related to performance but it is mentioned by half of the managers)	CCP mostly mentioned by managers of org. with young artists' exhibits, not family-owned but the branch of int. corporations, while corporate ident/brand. by managers of local org.
e.g. Fraser, 2003	Client engagement	Business development: engaging new clients (by locals)	
e.g. Woolnough, 2002	Statement about owner	-	
e.g. Mitchell & King, 1997	Corporate hospitality	-	
e.g. Thorncroft, 2003; Lindenberg & Oosterlinck, 2011; Pomering & Dolnicar, 2009	Corporate culture promotion	Corporate culture promotion (CCP)	
e.g. Thorncroft, 2003	Commercial advantages		
e.g. Hooper-Greenhill, 1999; Lindenberg & Oosterlinck, 2011	Education	-	
How art relates to the worker learning process: space, skills, and productivity		**Is art a source of competitive advantage?**	
		Partially confirmed	All the family-owned companies did not consider art as a way to stand out from competitors
Berthoin Antal, 2009, 2011; Paolino, 2019b; Barry & Meisiek, 2010; Schiuma, 2009; Chong, 2003; Phillips, 2004; Schiuma & Carlucci, 2016	Effects cannot be targeted directly, indirect spill-overs or uncontrolled by-products of learning experiences; art can have both direct and indirect impacts on organisational performance, or linked to business results	Most managers confirmed that the positioning and reputation of their organizations was reinforced thanks to artistic interventions but that the effect was indirect and not measurable (*)	

Table 18. Comparison between the literature and the results on the managers' perceptions about the social/cultural side of art

	Literature Review		Results	
Scholars	**Arguments**		**Arguments confirmed**	**Gaps**
How arts and culture are related to CSR			**The managers' perspective on the social and cultural role and impact of art**	
Jacobson, 1996; Daellenbach, Thirkell, & Zander, 2013; Paolino, Smarelli, & Carè, 2018; The SMART Company, 2004; Paolino, 2019b; Matarasso, 1997	Every form of support to the art/culture, apart from sponsorship, is, by definition, part of the social responsibility (not just a philanthropic/ethic practice that develops org. values and performative behaviors but also a sustainable org. approach with a relevant social/cultural value). Increasingly pressures made org. concerned about proving how support for the arts adds a social value (social/civil cohesion, community empowerment). Although research mostly documented positive responses, they are not automatically socially responsible.		*Confirmed* All managers had positive feedback on the fact that art help organizations have a social/cultural role/impact towards the stakeholders: generally, there was the perception, and often the conviction, that art is not just a tool for utilitarian purposes and, in this regard, different interpretations arose.	One manager pointed out that the effect is present under the condition of (long) time
	New forms of corporate support to the art & culture		*Confirmed*	
The SMART Company, 2004; Paolino & Berthoin Antal, forth. 2020	The traditional narrow focus on the arts only as philanthropic activities overlooks the fact that companies have also engaged with the arts in other ways, outside the traditional forms of support for the arts		The format of the event itself	
	Artists		*Confirmed*	
Goodrow, 2015	Active CSR programmes committed to foster creativity and nurture emerging talent, often from within the local artistic community		Artists support---half of the managers, mostly working in organizations with exhibits of young artists (also confirmed by von Barby)	
	Employees/Clients		*Confirmed*	von Barby specified that temporary art can challenge employee's comm./mindsets while permanent art can make them question about what has always been there
Harris & Howarth, 2014	Corporate collections are often utilised not only to inform shareholders and stakeholders about the CSR but also to positively amaze and thus interact with clients and to deeply engage with employees		Employees well-being---few managers working in completely different companies (also confirmed by von Barby) Contact with clients---von Barby pointed out the possibility to interact with clients about something that is not business-related	
	Local community/City		*Confirmed*	
Paolino, 2019b; Richards & Wilson, 2007; Coffey, 2010; Belfiore & Bennett, 2008	Positively influencing the social territory of reference, the development and attractiveness of cities (the arts have been represented for long as an expanding sector of the economy, a business asset of a region, a catalyst for urban renewal); the added value to the activities implemented to be model corporate citizens		Local community/Cultural city---one manager working in a public institution stressed the mutual dependence between the city's economic competitiveness and its cultural attractiveness (von Barby illustrated also other interest/target groups) Real corporate citizenship---one manager working in the Hamburg branch of an international org. who mentioned CCP	

The importance of stakeholders and their approach to the art		The managers' perspective on the reactions of the stakeholders towards the fact of having art into organizations	
	Relevance of the stakeholders	*Partially confirmed*	
e.g. Berthoin Antal, Debucquet, & Frémeaux, 2017; 2018; Campa & Zijlmans, 2019	Art can be a possibility to recognize the value of people, to enter human relations, to change and/or improve the way of relating to all the various (both internal and external) stakeholders, to participate in a project that contributes to society	The stakeholders of every organization had different reactions (degrees of acceptance and appreciation towards the art displayed/event), although the feedback was generally positive.	
Paolino, Smarelli, & Carè, 2018	Occasion for all-round innovation, organizational renewal and improvement, competitiveness and sustainability of the company	-	
Godfrey, Merrill, & Hansen, 2009	Moral capital that weakens and remedies the negative situation	-	
	Employees	*Partially confirmed*	One manager mentioned former employees appreciation---good way to keep in contact with new group of stakeholders
e.g. Maignan, Ferrell, & Hult, 1999; Darsø, 2016	Employees of socially proactive organizations are likely to feel bound to them; the outcome of arts-based initiatives could be inspirational, but not transformational, or dismissed as failure	All managers saw a connection between the art and the employees.	
	Positive reactions	*Partially confirmed* Less than half of the managers generally reported only positive employees' reactions (strong reactions, discussions about art, feedback on how to improve the project; appreciation of the participation in *add art,* though someone did not like the art)	
Berhtoin Antal, 2011; Berthoin Antal & Nussbaum Bitran, 2014a/b	Employees appreciate how the artistic intervention added new dimensions to their relations with both clients and the local community as there is more to talk about than just business itself	One manager pointed out that having art inside could help employees to know the clients better (are they broad-minded?), discover shared arguments/interests	
Paolino, 2019b; Berthoin Antal, Debucquet, & Frémeaux, 2018	Interacting with artists brought employees to discover that they were contributing to the well-being of the social community; they learn to recognize interesting projects for the community of reference	-	Issues regarding both scarce participation and irritation but also change of perspective and communication mostly came from managers of companies with temporary exhibits (of young artists)
Jahnke, 2016	Thanks to art, people get new perspectives on their work, their company or on themselves, expand their horizons, rooted assumptions	As for half of the managers, art had an impact on the change of employees' perspective (open minded, inspired by others' point of views) and on the internal communication	
	Negative reactions	*Confirmed*	
Darsø, 2016	Scepticism (negative attitudes towards artists/artistic interventions in organizations; misunderstandings are mostly disruptive, thought they can later turn out to be generative)	As for less than half of the managers, mostly working in org. with temporary exhibits, employees' participation is not always broad/ enthusiastic; few managers reported also irritations, that could turn out to be appreciation as discussion is good (also as for von Barby)	
	Clients	*Confirmed* The majority of managers saw a connection between the art and the clients: they generally appreciated having art inside the org.	

Maignan, Ferrell, & Hult, 1999	Corporate citizenship is conducive of customer loyalty; like employees, customers are likely to support proactive corporate citizens that share common values with them (care about the well-being of their clients and society)	More than half of the managers felt only positive reactions from the clients (curious, impressed, thrilled, positive remarks): clients got the opportunity to know if the company voluntarily puts some effort on matters that are not just commercially motivated and so to understand if they have something in common with it	As for less than half of the mangers, some clients did not like the art, scarce participation or got irritated (even if feeling uncomfortable is beneficial)
	Artists	*Confirmed*	
e.g. Stenberg, 2016; Sawyer, 2008; Bishop, 2012; Stenberg, 2011; Paolino & Berthoin Antal, forth. 2020	Artists are established in social life to a greater extent than before (resource for society; organizations strengthen idea of participating to a mutual social system)	Very few managers, of org. with temporary art exhibit (of young artists), talked about artists' reactions; as for them, *add art* is much appreciated by artists, especially if young (positive and productive relationships within the company and with the public)	Genuine appreciation from others; hands-on experience in proving their concepts; got trained about how to publicly promote their art; money
	Local community	*-*	
Paolino & Berthoin Antal, forth. 2020; Berthoin Antal & Strauß, 2016; Paolino, 2019b; Campa & Zijlmans, 2019; Crook, 2005	No literature on the reactions from the local community, though scholars documented the positive impacts of org. (to look at the reciprocity between them and the local territory itself; to show and be more conscious of the social relevance for the communities and of the physical/conceptual positioning within a territory)	Most managers generally reported positive citizens' reactions (curious; good remarks, though a small share of the city population; an occasion to know more also about the city), though, some were critical and more interested in seeing the companies than the art.	

Art in the CSR Reporting		**Art in the CSR reporting through top management lenses (_smaller sample_)**	
	Importance/Awareness	*Not confirmed*	CSR report not in the interest of the family-owned comp.; org. with corporate art collections (2 family-owned) do not have a CSR report. Few managers were intended to develop a CSR reporting/to promote the idea internally---managers of companies with young artists' exhibits, not family owned but the Hamburg branch of int. corporations
Bromley & Powell, 2012; Paolino, 2019b	Cultural initiatives/art reporting are included in social responsibility policies of both public and private organizations to communicate their social impact, to legitimate themselves towards investors and stakeholders, to engage with them, and gain credibility	All the managers affirmed that their organizations do not have a real CSR reporting and do not include *add art* in it/other reports	
Campa & Zijlmans, 2019	Quality corporate governance; CSR recognitions	-	
	Possibility	*Partially confirmed*	
e.g. Paolino, Smarelli, & Carè, 2018; Schiuma, 2009	Intense debate regarding the measurability intangible investment (for some scholars the effects are indirect, while for others are also direct).	*See* Is art a source of competitive advantage? (*)	
	Necessity	*Confirmed*	
Hansen, 1995; Paolino, Smarelli, & Carè, 2018	Numerical indicators are essential to "persuade" the organization to obtain budgets for art (but: distortions, a more complex approach)	A manager (not in the smaller sample) said that it is indispensable to legitimate art activities to get them approved in the budget	

CSR and Small and Medium Sized Enterprises (SMEs)		**Art in the CSR reporting through top management lenses**	
		Confirmed	
e.g. Inyang, 2013; EC, 2019; Cambra-Fierro, Hart, & Polo-Redondo, 2008; Jenkins, 2009	SMEs might be engaged in practicing CSR without being fully aware of it/using the CSR language explicitly; socially responsible processes are likely to remain informal and intuitive. CSR is less size sensitive than what believed (SMEs traits can maximise the adoption of CSR).	As for von Barby, CSR is not in their mind. Few managers compared their int. companies (more profound motivations/people/workplace) and big int. banks (supposed/ willing to show off the value of the art displayed)---von Barby made a similar comparison between family- and not family-	

owned companies/big corporations/banks

5.1 Limitations of the analysis and Future Research Directions

This study has been conducted with the intention of providing as much quality and validity of data as possible. On the other hand, some practical limitations have arisen. Firstly, the lack of experience of the author and the predetermined time dedicated to the analysis may not have favoured the level of detail of the study. Then, the lack of a quantitative analysis to support and integrate the qualitative research may have led to incomplete information. Moreover, language barriers were overcome thanks to the English language, spoken by both parties, but some limits in understanding or expressing concepts perfectly as if both parties had spoken a common native language were likely to be present. Finally, it is hard to assure that all the information collected are completely unbiased.

This thesis can only be a snapshot of a very small part of a much bigger and continuous process of change and renewal intrinsic of dynamic corporate arts environment. It represents an exploration and examination of a local trend that needs further research at the local, national and international level over the years. Based on this small explorative study it would be thus important to unpack other perspectives as follows. To advance the field, the author recommends drawing on a strand of literature that has not yet *extensively* addressed, namely the study of existing arts-based interventions and of emerging ones to explore their *perceived* effects and understand if their *potential* values are *real* values. In this regard, possibly one of the most stimulating gap that worth being addressed in this vein of research is the relation between artistic interventions in organizations and CSR. It would enable researchers to consider diverse dimensions, discover new perspectives, and compare them with utilitarian perspectives, enriching the literature on the topic. More cases would be needed in different business sectors and industries. Is there a special aspect about the relationship between art and CSR that is particularly important in a specific industry, for a specific stakeholder? The author suggests further research to deeply focus on the power of the arts and culture as a human-centred tool to influence the capacity of the organization to engage with diverse stakeholders. This study brought the artists as a "non-traditional" group of stakeholders: similarly, further studies could investigate other groups such as students (i.e., art programs often have

educational purposes), and, additionally, their perceptions. Moreover, are there relations between the type of artistic interventions realized, the type of organization involved and the perceptions of managers? This study often presented different relations between a certain kind of company or type of art displayed and the perceptions of managers. Further research to better validate potential connections is absolutely needed. Furthermore, given the cultural embeddedness of CSR and corporate cultures, it would be necessary to conduct comparative studies in other countries as well. The research agenda is likely to be particularly exciting if it is undertaken collaboratively with artists, employees, managers, the society and even policy-makers. First, policy-makers and decision-makers need to use qualitative research findings that reflect indirect factors and impacts, rather than circumscribe their actions to quantitative indicators that are hardly applicable to arts-based interventions in organizations. Second, they would need (together with organizations, and both nationally and internationally) to actively promote the concept of Corporate Cultural Responsibility (CCR) and contribute to a broader concept of CSR (Global Responsibility – GR) "that takes into account changing expectations and constellations of actors" (Berthoin & Sobczak, 2004). The author also calls for ongoing research efforts that critically approach CCR, in an attempt to refine its notions and advance them.

6. APPENDIX

6.1 E-mail to organizations to ask for an interview

Dear XXX,

First of all, I would like to deeply thank you and Mr. von Barby for this invaluable support to my research.

I am Laura Melani, a graduating student in Economics and Management of Arts and Culture at Università Cattolica del Sacro Cuore in Milan and I am currently working on my master thesis, which is focused on the relation between art and business. I am particularly interested in exploring how managers, participating to Add Art 2019 (21 – 24 November 2019), elaborate their organizational values in the light of the arts-based intervention. I am supervised by Professor Chiara Paolino and Professor Ariane Berthoin Antal.

Thanks to the precious help of Mr. von Barby, I have had the great opportunity to get in contact with you. Therefore, I was wondering if you could be available to schedule an interview, at your convenience, between November 18th and November 27th, as I will be in Hamburg during that span of time. The interview, which would take approximately 30-40 minutes, is designed to gather qualitative information useful for my thesis.

I would be extremely appreciative of your availability, which would represent an important contribution to my study.
Should you have any further question or concern regarding this research, please do not hesitate to contact me and I will promptly get back to you.

Many thanks for your consideration.

Sincerely,
Laura Melani

6.2 Interview Protocol

6.2.1 Interview Protocol for organizations

6.2.1.1 Academic version

<u>**Companies with corporate art collections**</u>

1) Could you please tell me about the origin of the company's art collection? I would be particularly interested to know how long have you been building it, who initiated the idea, and what his or her objectives were?

2) Where is the art (corporate art collection) displayed? Only in executive offices or displayed in the entry hall or available for employees in their own offices?

3) Do you feel that the fact that your organization has a corporate art collection affects how you feel about the organization?

4) If so, do you think that the presence of the corporate art collection has any effects on the alignment between your personal and professional identity and the organizational values of your company (*when referring to values, please consider that organizational values could be defined as abstract ideas that guide organizational thinking and actions such as integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc.)?*

5) Do you see any connection between the corporate collection and the economic benefits of your organization? Is the art totally separate or somehow reflecting or influencing the economic development of the company, for example?

6) Some people believe that "corporate art collections are a source of competitive advantage".

   a. Do you personally share this view? Could you please explain your thoughts and feelings about this position?

   b. Thank you for your personal assessment—and what about your organization? Do you think the position of the organization is that "corporate art collections are a source of competitive advantage"? Could you please explain?

7) Do you see any connection between the corporate art collection and the stakeholders of your organization (for example, the managers, the employees, the suppliers, the customers, the social communities, etc.)? Could you please explain?

8) Some people say that "corporate art collections help organizations gain a wider perspective on the social and cultural role of the firm and generate a social and cultural impact."

   a. Do you personally agree with this idea? Could you please explain your thoughts and feelings about this position?

   b. Thank you for explaining your personal opinion. Now, do you think it is the view of your organization?—do you think that the position of the organization is that "corporate art collections help organizations gain a wider perspective on the social and cultural role of the firm and generate a social and cultural impact"? Could you please explain?

9) Is there anything else you would like to add to be sure that I have understood how you feel about the corporate art collection, and your company's participation in Add Art Hamburg?

Companies with temporary art exhibitions/ temporary exhibitions of artworks by young artists

1) Could you please tell me about the origin of the company's temporary art exhibition/temporary exhibition of artworks by young artists? I would be particularly interested to know how long have you been participating to Add Art Hamburg by showing a temporary art exhibition/ temporarily displaying artworks of young artists, who initiated the idea, and what his or her objectives were?

2) Where is the art (temporary art exhibition/temporary artworks of young artists) displayed? Only in executive offices or displayed in the entry hall or available for employees in their own offices?

3) Do you feel that the fact that your organization has a temporary art exhibition/ temporarily exhibits art of young artists affects how you feel about the organization?

4) If so, do you think that the presence of the temporary art exhibition/temporarily exhibiting art of young artists has any effects on the alignment between your

personal and professional identity and the organizational values of your company (*when referring to values, please consider that organizational values could be defined as abstract ideas that guide organizational thinking and actions such as integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc.)?*

5) Do you see any connection between the temporary art exhibition/the temporary exhibition of artworks of young artists and the economic benefits of your organization? Is the art totally separate or somehow reflecting or influencing the economic development of the company, for example?

6) Some people believe that "temporary art exhibitions/temporary exhibitions of artworks of young artists are a source of competitive advantage".

   a. Do you personally share this view? Could you please explain your thoughts and feelings about this position?

   b. Thank you for your personal assessment—and what about your organization? Do you think the position of the organization is that "temporary art exhibitions/temporary exhibitions of artworks by young artists are a source of competitive advantage"? Could you please explain?

7) Do you see any connection between the temporary art exhibition/temporary exhibition of artworks by young artists and the stakeholders of your organization (for example, the managers, the employees, the suppliers, the customers, the social communities, etc.)? Could you please explain?

8) Some people say that "temporary art exhibitions/temporary exhibitions of artworks of young artists help organizations gain a wider perspective on the social and cultural role of the firm and generate a social and cultural impact."

   a. Do you personally agree with this idea? Could you please explain your thoughts and feelings about this position?

   b. Thank you for explaining your personal opinion. Now, do you think it is the view of your organization?—do you think that the position of the organization is that "temporary art exhibitions/temporary exhibitions of artworks of young artists help organizations gain a wider perspective on the social and cultural

role of the firm and generate a social and cultural impact"? Could you please explain?

9) Is there anything else you would like to add to be sure that I understand how you feel about the temporary art exhibition/temporary art exhibit by young artists, and your company's participation in Add Art Hamburg?

6.2.1.2 Managerial version

<u>Companies with corporate art collections</u>

1) *I would like to start the interview talking about* the origin of the company's art collection, *so I would like to know* how long have you been building it = so who had the idea & when this idea came out | *That's interesting – could you also tell me about* the objectives/purposes of this person/group of people?

2) *Thank you very much, that was very interesting/a very fascinating story. I also would like to know something about the location.* Where is the art (corporate art collection) exactly displayed? For example, it is only in executive offices or displayed in the entry hall or available for employees in their own offices?

3) *Thank you! I am now interested to understand your view about the effects of the corporate art collection. Do you feel or not that (the fact of) having a corporate art collection into your organization influences/affects somehow how you feel about/your feelings towards the organization/your view about it?*

4) *NO, you sound like you have a very strong position on that and…(question 5)*

YES, and talk | stop − (It is very interesting that) you talked about/mentioned X values. From what you have just said, I have got the feeling that you can see a connection/I was wondering if you see any kind of connection among your values, your company values (integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc.) and the corporate art collection? For you, are these three aspects intertwined/liked/connected somehow?

5) *Thank you!/ still talking about effects, I really also would like to understand if/more about another topic,* Do you see any connection/relationship between the corporate collection and the economic benefits of your organization? *In your opinion*, is the art totally separate *from* the economic development of the company or somehow

reflecting or influencing it? *Any connection between the art and innovation/client engagement (as drivers of economic development), for example*?

6) *Building on what you have just said/affirmed*, Some people believe that "corporate art collections are a source of competitive advantage". Do you personally share this view? | Could you please explain your thoughts and feelings about this position?

7) *Thank you for your personal assessment, that was interesting—But, do you think it is the view of your organization (top management)?* Do you think or not that the position of the organization is that "corporate art collections are a source of competitive advantage"? | Could you please explain?

8) *Adding an angle to what we have just talked about, I would like to stress out another concept:* Some people say that "corporate art collections help organizations generate a social and cultural impact." Do you personally agree or disagree with this idea? | Could you please explain your thoughts and feelings about this position?

9) *Thank you for explaining your personal opinion, that was fascinating—and what about your organization (top management)?*—do you think nor not that the position of the organization is that "corporate art collections help organizations generate a social and cultural impact"? | Could you please explain?

10) *So, after your view and your organization (top management) view, I would like to understand more about the position of the other stakeholders of the company* (for example, other employees, suppliers, customers, social communities (*during vernissage, events, last edition of add art*, etc.). *As you interact with (some of) them, what is your perception about* how these other stakeholders value/react to/respond to the corporate art collection? *Some groups of stakeholders react better (enjoy the collection more) than others, for example? Or, conversely, there is not connection?* | Could you please explain?

11) *To conclude, I really would like to ask you if there is* anything else you would like to add to be sure that I have understood how you feel about the corporate art collection, and your company's participation in Add Art Hamburg?

Companies with temporary art exhibitions/temporary exhibitions of artworks by young artists

1) *I would like to start the interview talking about* the origin of the company's temporary art exhibition/temporary exhibition of artworks by young artists, *so I would like to know* how long have you been participating to Add Art Hamburg by showing a temporary art exhibition/temporarily displaying artworks of young artists = so who had the idea & when this idea came out | *That's interesting – could you also tell me about* the objectives/purposes of this person/group of people?

2) *Thank you very much, that was very interesting/a very fascinating story. I also would like to know something about the location.* Where is the art (temporary art exhibition/temporary artworks of young artists) exactly displayed? For example, it is only in executive offices or displayed in the entry hall or available for employees in their own offices?

3) *Thank you! I am now interested to understand your view about the effects of the temporary art exhibition/temporary exhibitions of art by young artists. Do you feel or not that (the fact of) having a temporary art exhibition/temporary art exhibition by young artists into your organization influences/affects somehow how you feel about/your feelings towards the organization/your view about it?*

4) *NO, you sound like you have a very strong position on that and…(question 5)*

   YES, and talk | stop − (It is very interesting that) you talked about/mentioned X values. From what you have just said, I have got the feeling that you can see a connection/I was wondering if you see any kind of connection among your values, your company values (integrity, honesty, trust, accountability, commitment to customers, passion, creativity, etc.) and the temporary art exhibition? For you, are these three aspects intertwined/liked/connected somehow?

5) *Thank you!/ still talking about effects, I really also would like to understand if/more about another topic,* Do you see any connection/relationship between the temporary art exhibition/temporary exhibition of artworks of young artists and the economic benefits of your organization? *In your opinion*, is the art totally separate *from* the economic development of the company or somehow reflecting or influencing it? *Any connection between the art and innovation/client engagement (as drivers of economic development), for example*?
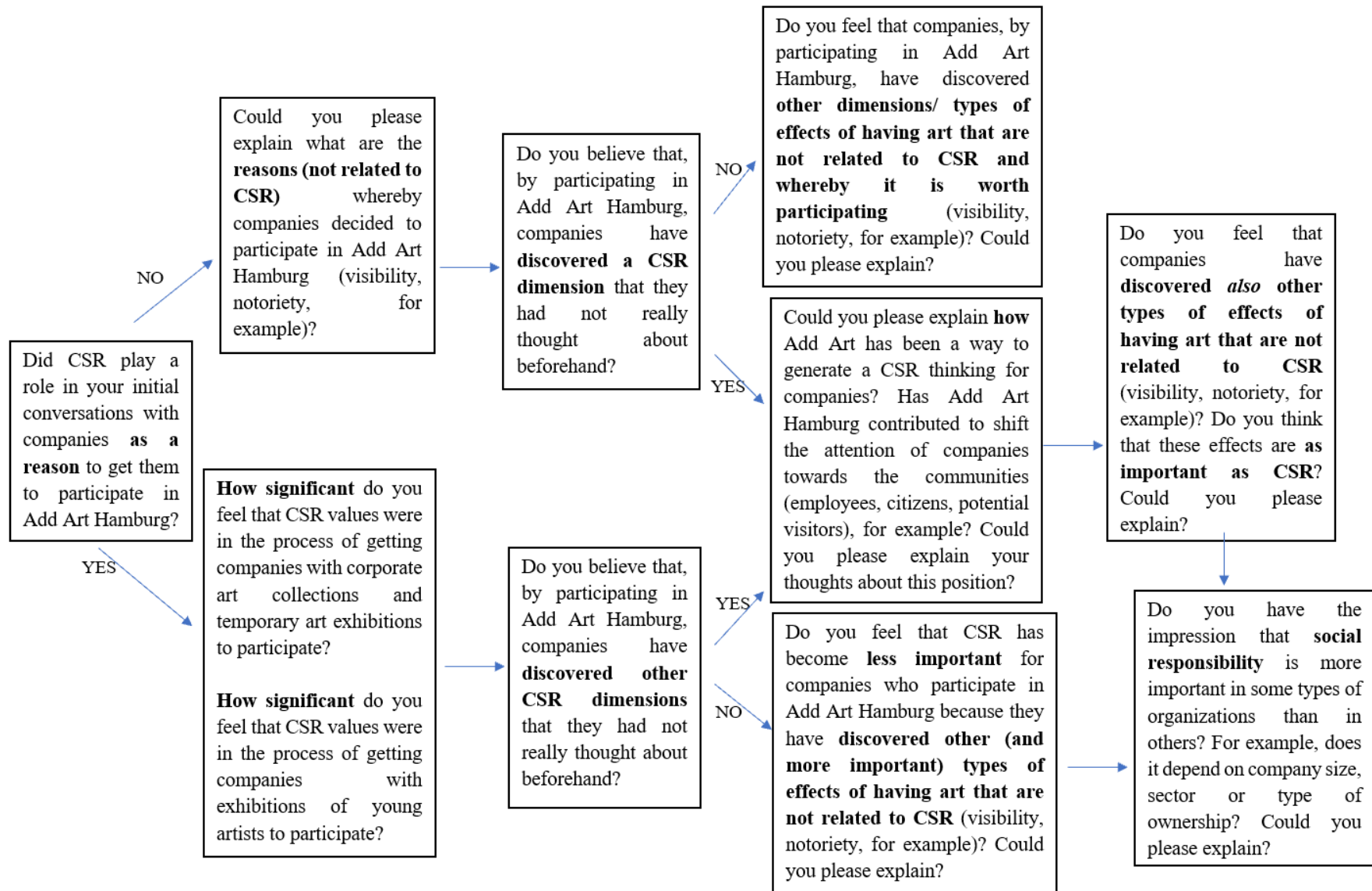
6) *Building on what you have just said/affirmed*, Some people believe that "temporary art exhibitions/temporary exhibitions of artworks by young artists are a source of competitive advantage". Do you personally share this view? | Could you please explain your thoughts and feelings about this position?

7) *Thank you for your personal assessment, that was interesting—But, do you think it is the view of your organization (top management)?* Do you think or not that the position of the organization is that "temporary art exhibitions/temporary exhibitions of young artists' artworks are a source of competitive advantage"? | Could you please explain?

8) *Adding an angle to what we have just talked about, I would like to stress out another concept:* Some people say that "temporary art exhibitions/temporary exhibitions of art by young artists help organizations generate a social and cultural impact." Do you personally agree or disagree with this idea? | Could you please explain your thoughts and feelings about this position?

9) *Thank you for explaining your personal opinion, that was fascinating—and what about your organization (top management)?*—do you think or not that the position of the organization is that "temporary art exhibitions/temporary exhibitions of art by young artists help organizations generate a social and cultural impact"? | Could you please explain?

10) *So, after your view and your organization (top management) view, I would like to understand more about the position of the other stakeholders of the company* (for example, other employees, suppliers, customers, social communities (*during vernissage, events, last edition of add art*, etc.). *As you interact with (some of) them, what is your perception about* how these other stakeholders value/react to/respond to the temporary art exhibition/temporary art exhibition of young artists? *Some groups of stakeholders react better (enjoy the exhibition more) than others, for example? Or, conversely, there is not connection?* | Could you please explain?

11) *To conclude, I really would like to ask you if there is* anything else you would like to add to be sure that I have understood how you feel about the temporary art exhibition/temporary art exhibit by young artists, and your company's participation in Add Art Hamburg?

6.2.2 Interview Protocol for Hubertus von Barby

When you think back to your conversations with the participating organizations over the years…

1) Did CSR play a role in your initial conversations with companies as a reason to get them to participate in Add Art Hamburg?
   a. If so, how significant do you feel that CSR values were in the process of getting companies with corporate art collections and temporary art exhibitions to participate?
   b. If so, how significant do you feel that CSR values were in the process of getting companies with exhibitions of young artists to participate?

2) Do you believe that, by participating in Add Art Hamburg, companies have discovered a CSR dimension or other (and different) CSR dimensions that they had not really thought about beforehand?
   a. If so, could you please explain how Add Art has been a way to generate a CSR thinking for companies? Has Add Art Hamburg contributed to shift the attention of companies towards the communities (employees, citizens, potential visitors), for example? Could you please explain your thoughts about this position?

3) Do you feel that companies, by participating in Add Art Hamburg, have discovered (also) other dimensions/types of effects of having art that are not related to CSR and whereby it is worth participating (visibility, notoriety, for example)? Could you please explain?

4) Do you think that these other dimensions/types of effects of having art that are not related to CSR and whereby it is worth participating are as important as CSR? Or less or more important? Could you please explain?

5) Do you have the impression that social responsibility is more important in some types of organizations than in others? For example, does it depend on company size, sector or type of ownership? Could you please explain?

6) Is there anything else you think I need to know in order to understand Add Art Hamburg, past present or future?

Did CSR play a role in your initial conversations with companies **as a reason** to get them to participate in Add Art Hamburg?

NO →

Could you please explain what are the **reasons (not related to CSR)** whereby companies decided to participate in Add Art Hamburg (visibility, notoriety, for example)?

→

Do you believe that, by participating in Add Art Hamburg, companies have **discovered a CSR dimension** that they had not really thought about beforehand?

NO →

Do you feel that companies, by participating in Add Art Hamburg, have discovered **other dimensions/ types of effects of having art that are not related to CSR and whereby it is worth participating** (visibility, notoriety, for example)? Could you please explain?

YES →

Could you please explain **how** Add Art has been a way to generate a CSR thinking for companies? Has Add Art Hamburg contributed to shift the attention of companies towards the communities (employees, citizens, potential visitors), for example? Could you please explain your thoughts about this position?

→

Do you feel that companies have **discovered** *also* **other types of effects of having art that are not related to CSR** (visibility, notoriety, for example)? Do you think that these effects are **as important as CSR**? Could you please explain?

→

Do you have the impression that **social responsibility** is more important in some types of organizations than in others? For example, does it depend on company size, sector or type of ownership? Could you please explain?

YES ↓

How significant do you feel that CSR values were in the process of getting companies with corporate art collections and temporary art exhibitions to participate?

How significant do you feel that CSR values were in the process of getting companies with exhibitions of young artists to participate?

→

Do you believe that, by participating in Add Art Hamburg, companies have **discovered other CSR dimensions** that they had not really thought about beforehand?

YES →

NO →

Do you feel that CSR has become **less important** for companies who participate in Add Art Hamburg because they have **discovered other (and more important) types of effects of having art that are not related to CSR** (visibility, notoriety, for example)? Could you please explain?

→

6.3 Legend and Table for the classification of organizations

Type of art displayed:

- C = corporate art collection
- T = temporary art exhibition
- Y = temporary art exhibition with young artists

Scope of activity:

- L = local organization (even if it is a subsidiary, the scope of activity of the holding is just in Germany)
- B = local branch of an international organization (there are other offices worldwide)

Ownership:

- F = family-owned company
- N = not family-owned company

Identification Code	Industry	Company size (worldwide)	Foundation
CLN	Information Technology & Services	2-10	2019
CLF	Hospitality	201-500	1985
CLF	Real Estate	2-10	2005
CLN	Hospital & Health Care	2-10 / 11-50	2009
TLN	Government Administration	201-500	1665
TBF	Financial Management Consulting	501-1,000	1984
YLN	Marketing & Advertising	51-200	2013
YBN	Real Estate	10,001+	1783
YBN	Accounting	10,001+	1963
YLN	Law Practice	11-50	1950
YBN	Marketing & Advertising	1,001-5,000	2013
YBN	International Trade & Development	501-1,000	1949

6.4 Legend and Tables for the managers' responses (with full quotations)

The codes used in the following tables were:

- Not assessable = the question had no sense for the interviewee.
- Not assessed = the interviewer does not ask the question as it comes up to her mind after some interviews were already done.
- "N.A." stands for Not addressed, which means that the question was not addressed or not addressed extensively to generate an affirmative/positive response ("YES" + explanation) neither a negative answer supported by some text ("NO" + explanation). However, the answer was considered as a negative one as the interviewee did not give any information to prove that the answer, and thus the content/topic, had some relevance for himself/herself.
- "YES BUT" or "NO BUT" means that the answer was affirmative or negative but there was an important condition to consider. In this study, conditions were:
  - Potentiality: the effect can be potentially present.
  - Participation: the participation of people was not strong or broad.
  - Irritation: there were some kind of irritations.
  - Time: the effect could be present in the long term.
  - Interest: people were not interested in the art but in the workplace.
  - Discussion: managers took/will take the argument into consideration.
- BUSINESS DEVELOPMENT (C) = business development in terms of clients engagement.
- BUSINESS DEVELOPMENT (E) = business development in terms of employees engagement.
- "C/C" = CHANGE/COMMUNICATION.
- "YES/NO" = the answer is one-of-a-kind as it was both affirmative and negative at the same time.

Do you feel that the fact that your organization has some art inside affects how you feel about it?	
Code	**Answer**
CLN	FEELING AT HOME, JOY – *"Yes, absolutely. I would feel a lot less at home. (...) since you spend so many years of your day here, I love that it is actually a place I like to look at, it is pleasing for me eyes. Since we have those characters on the wall, [you can find] a kind of a connection with them ([they are] like my roommates). (...) the fact that they are directly on the wall and so huge makes me feel at home, it gives me joy". (...) if you have something 'living' on your walls [and] it gives you a totally different feeling."*
CLF	N.A.
CLF	FEELING COMFORTABLE – *"Yes, of course. It is not only for decoration, they think also for themselves, [they like] to feel more comfortable in the rooms and in the building."*
CLN	SPECIAL ENERGY – *"there is an influence on myself. In my own office, I have my favourite pieces, which have (...) a kind of emanation, they emanate a very special energy for me. [So], yes, I feel that my feeling towards the organization has changed since there has been some art inside."*
TLN	FEELING PROUD – *"The other thing is that the exhibitions make people proud: as we have a nice building, people come to see the building but some people come inside [especially] to look at exhibition."* NEW DISCUSSIONS – *"People talk about that. (...) I think it helps to bring people together in different atmospheres."*
TBF	ADDED VALUE IN THE PROCESS OF TAKING CARE OF EMPLOYEES – *"I think that there is a relation because, as I said earlier, being a company means something more than just giving work to people. So, if I put some art on the walls or if I offer people to do gymnastic courses [not clear] or go out running during lunch break, [this means being a] company, which is [a reality offering something] more than just work. People that work here have feelings, thoughts, interest, hobbies and art is just a part of it."*
YLN	LOOKING THROUGH VISITORS' EYES, NICE VIBES – *"For me, add art was always a very special feeling and moment because when, on the weekends I was in the company and saw people coming in and by, walking through the rooms and looking at the art inside my workspace, [it was special] to see them look at my workspace with their own eyes, [in such a way that I then] look at my workplace with their eyes. (...) I think that this is very special as well because it always gives very nice vibes. Every time I come in, the space looks so different for me even if it is always the same. In conclusion, yes, I think that there is an effect but it is very hard to measure and tell what exactly it is – you let something in (external art) and something happens inside (when art come into the room and the room changes)."*
YBN	NEW DISCUSSIONS – *"I think that it has a positive effect, not visible in the first place but you can tell that people, not necessarily connected to art, start to reflect, to comment. Comment is, in my point of view, the first move of*

	interaction between the visitors or the spectators. Now, every time something new is entering our office there is a small or larger debate: do we like it? do we hate it? I think that it is a really initial starting point."
YBN	NEW DISCUSSIONS – *"You have new topics to talk about and this is interesting. You speak with people you do not speak every day with, with other people not in your area, but in other areas of the building. You can see a picture and talk about this. This is a new mood and this is a good thing."*
YLN	FUN, NOT DAILY ROUTINE – *"It is also really great and so much fun to get in touch with the artists, get to know them. (…) we had the day during which we put all the pictures on the wall and, I mean, it is not daily routine, which is nice (…)"* NEW DISCUSSIONS – *"It gives a complete different atmosphere and after we hang the picture, the next day, people talked about it. It has a big impact on the internal communication."*
YBN	N.A.
YBN	CREATIVITY – *"The exhibitions stimulated the creativity of employees or made them aware of it. Through the close contact with the artists in the course of the organisation of the exhibition, the stimulating effect is even more intense for me"*
von Barby	-

Does the presence of the art (corporate art collections/temporary art exhibitions) inside the organization have any effects on the alignment between managers' personal and professional identity and the organizational values of the company?

Code	Answer	Main value if any: Aspects related
CLN	YES/NO *"I think that it was not [their] first intention, I mean, to use the art to make a huge connection between those things but I believe that they just evaluated it naturally. I think that if you have something there all the time (…) you could interpret it and sometimes interpretation become something that has nothing to do with the original intent. (…) Obviously the art [can become] something like Pavlov's Bell (that social phenomenon whereby if you have a permanent sound while eating, you then become hungry once you hear the sound). I think it is working like that actually. If you are so used to this environment [where] the art is present and you know that it is a place where you [can] relax, then if you see the art somewhere else you would automatically feel relaxed there. I think that it becomes a connection, even though it may not have been the*	Art – Company – Manager

	first intention.”	
CLF	N.A.	
CLF	YES *“Yes, a little bit. I tried to find a connection between their mission and the art, this does not happen always but in some cases yes, for example, one of the artists painted* **people***, his focus is on people [and the same is for the company]”*	People: Art – Company
CLN	YES *“Yes,* **change** *is one of our values and they are strongly connected. As a matter of fact, I would like to say that they are [values of the company and art], of course, two sides of the same coin. (…). The common idea of all these pieces [artworks] is constant change and to figure it out how this change could be, how art can contribute to this constantly change in society, also in terms of economic and environmental processes, so the influence that art can have on all this. We chose these pieces, collected them and put them here together with this intention and, of course, to make our clients confront with them [and their meaning]. There is a plan behind that, it is not decoration, it is really a planned intervention done with the arts”.*	Change: Art – Company
TLN	YES *“I tried to bring our exhibitions as close as possible to the normal work of our organization which means that I tried to look for exhibitions (subjects and topics) that are* **connected to our topic** *but I am not sure that everybody understands. (…) I think that the exhibitions that we show are a piece of [our] DNA (…). Sometimes, I can identify with at least some pieces of this DNA [for example, this 'piece', meaning the art inside the organization], other times I can't identify with other things. However, I think that the exhibitions help to bring people [inside] and (…) think to the [organization] in a different way. (…) We want people to come in and see that is a nice building and think “oh, this is [our institution]!”: this is a little bit of PR. [Beyond that], we show them a positive part of our activities, of our mindset, of our values as an organization and I think that this can be a bridge for them to identify with our organization.”*	Art – Company – Manager
TBF	NO *“Being human means more than just the job, we are more than that. That was I meant with value (…) [but] I would not say that we have values that are represented in the art.”*	
YLN	YES *“One of our values is that (…) we always start with the* **human***. For us, it is very important, if we have a project, (…) to think to what people really need. If you consider this as one of our values, it is coming together with the add art*	Human being: Art – Company – Manager

	because we participate with exhibitions of young artists so it is always about the story of the artist as well. (…) if you think about (…) something that we are doing for business, it is kind of the same thing: it always starts with the human, the desire, the needs of the human and the story around that. Indeed, we do storytelling as well in communication. So, I think that this come together as is about humans doing this and giving humans the chance to express and explain their kind of view and perspective. (…) Yes, I think that all this reflect and is connected to my personal and professional identity."	
YBN	NO *"It's easy to write down in corporate culture, corporate government [documents], mission statement [that there is this connection]. Everyone likes to be the first mover, to be cutting edge, responsible or whatever. The question is: does it really connect with this staff? In this case, as I said, it is not the company statement, it was more my personal motivation to do this but I have got some quite good reviews on this. The office of Hamburg has got positive remarks on that."*	
YBN	N.A. *"No, [he agrees that it is more about a 'random' choice]."*	
YLN	NO *"(…) it is just the 'first second' feeling, when you see something and it has an emotional impact on you. It is nothing but the feeling that you have when you see the picture and think 'oh, that's special, I like it'. (…) So, just a feeling."*	
YBN	YES *"When we picked the artist, what I found interesting maybe was that (…) she works in different mediums and when you work in communication design you should combine different mediums like photography, installation, visual art. That's was part of our decision. (…) As we are working in communication, I expect that the majority of people that work here are in constant exchange with art because that is part of the culture [of the company]. (…) [Indeed,] I think that people who work in communication have to be on top of a **dialogue** with architects, artists, whoever shapes the art. I would assume or I can say that most people that work with us are in this constant dialogue. I think that this is interesting as we are exhibiting a young artist now to see how we are in a dialogue with her [the artist]. (…) When I say 'dialogue' I also mean that you also have to be able to make uncomfortable questions or be open and confronted with uncomfortable truth. (…) [That's why] we were looking for something less comfortable than other things that are just to decorate [the art of the artist is not*	Dialogue: Art – Company – Manger

	easily accessible].”	
YBN	YES *“I see a close connection between all three aspects simply because the exhibitions are* **possible** *here in the company premise.”* [*“The exhibitions stimulated the creativity of employees or made them aware of it. Through the close contact with the artists in the course of the organisation of the exhibition, the stimulating effect is even more intense for me”*]. *“****Creativity*** *is very important to me, both personally and professionally. But the add art not only strengthens my creativity. I organise the exhibition independently as far as possible, so that it is made very clear to me that* ***trust and personal responsibility*** *play an important role in the company.”*).	Creativity: Art – Manager Trust & Responsibility: Manger – Company
von Barby	-	

Answer	Ratio	
YES	6/12	**No Value** (1/12, 1/6): A-C-M
		Value (5/12, 5/6)
		2/12, 2/6: A-C-M (Human being, Dialogue)
		2/12, 2/6: A-C (People, Change)
		1/12, 1/6: A-M (Creativity) C-M (Trust & Responsibility)
NO	5/12	
YES/NO	1/12: A-(C)-M	
Legend (relation): A-C-M = Art – Company – Manager; A-C = Art – Company; A-M = Art – Manager; C-M = Company – Manager		

Do managers see any connection between the art (corporate art collections/temporary art exhibitions) and the economic benefits of their organization? Is the art totally separate or somehow reflecting or influencing the economic development of the company, for example?

Code	Answer
CLN	BUSINESS DEVELOPMENT (CLIENTS) – *“I think that if the room gives you a cultural atmosphere it always will make the meeting better. If it is just a random white room, it just gives you nothing, while if you have a room with an atmosphere it gives you a lot and make the meeting starts on a different pace.”* BETTER WORK ENVIRONMENT FOR EMPLOYEES – *“I do think that it is something that we did on purpose because we wanted to give the room some character and make the people connect with us on that level and it is not just about putting some random colour pops somewhere but to give it a*

	purpose: make people feel something when they enter this room and not just for decoration purposes. (...) to give people the feeling that this room is something that is 'lived' and that you are not there just to do your job and then go away, but to feel home somehow". DECORATION/SPACE – *"when it [the art] is directly on the walls, it is just part of the room, (...) It is not interchangeable, it is there and it will be there, let's say, forever. This is something that I wanted for this space. (...) you can really make a difference with big murals like that (...) I think it gives the room so much character than just having a painting put up in a frame, it would not have been the same thing. (...) if you have something 'living' on your walls [and] it gives you a totally different feeling."*
CLF	DECORATION – *"The main reason is really decoration and love for the art."* PASSION FOR THE ART – *"The main reason is really decoration and love for the art."*
CLF	PASSION FOR THE ART – *"there is only one person who is responsible for this, so if he wants to have the collection, everyone has to be happy."* BETTER WORK ENVIRONMENT FOR EMPLOYEES – *"So, it is not for other people but just for the people who are working there, (...) to feel more comfortable".* DECORATION/SPACE – *"My idea was to have a connection between the architecture and the art because the building very impressive so you have to choose a kind of art that is special and similar to the building. That's why I [also] chose the sculptures."*
CLN	CORPORATE BRANDING – *"(...) **we do not measure it** [the effect of the corporate collection on the economic development of the company] with economic tools or competencies because it **is very difficult to measure**. For us now the collection is a kind of corporate branding. Without art the company would not be thinkable, art is part of our typical corporate branding now."*
TLN	CORPORATE IDENTITY – *"It creates kind of identity as the exhibition is our exhibition, and we give them [people] the possibility to look at these exhibitions, to visit them and enjoy them."* BETTER WORK ENVIRONMENT FOR EMPLOYEES + BETTER WORK – *"It [the exhibition] creates a different atmosphere for people standing in front of them when they meet and talk. So, I think that our work gets different and better, in any case."*
TBF	CORPORATE CULTURE PROMOTION – *"I think that it [art, the exhibition] helps to show that we have values in our companies (that we are interested in art)."* VISIBILITY – *"It is **not going to be measurable** at the end of the year. However, what I realized is that add art publicizes the event a lot in the city with posters (like on public transports) and there are some people approaching me and saying 'oh, I read the name of your company participating in add art, it is great!'."* BETTER WORK ENVIRONMENT FOR EMPLOYEES +

		PRODUCTIVITY – *"(...) I think that as a company, the more we help our employees to identify with our values, to like to come to our place to work, the more productive they are going to be because they enjoy coming here and if so, they feel that we trust and respect them for what they do, then they are more productive. Whatever we do here, it helps because if you are more productive, the company of course earn more money [make profit]."*
		PASSION FOR THE ART – *"I really enjoyed the art here in our office (...) For me, art is really great, it inspires me, it makes me feel nice being here, but I am the owner of the company, it is my interest and I support it. (...) I knew that everyone has a different taste and I thought that it was a good idea to put the responsibility of that to someone that knows about art, (...) [that] could decide what could be a good inspiration for us. It is not my taste so it is not the taste of the owner of the company which think 'oh this may be good for you [the employees]'. I think it is pretty risky too. Everybody else can decide if they like it or not, if it inspires them or not. That's also why we do not put art into the offices of the employees."*
YLN		CORPORATE IDENTITY – *"For us, it is different (...) It is not something that we are adding to our agenda [...] For us, it is part of our DNA."*
		VISIBILITY – *"The main objectives were (...) to get this coincidence to put the roots for the new company, so make PR – for us, it was the right fit (something local, something that is our kind of topic and something we are really interested in)"*
		BUSINESS DEVELOPMENT (CLIENTS) – *"So, when we joined add art we did a combination of add art and this launch event [2013 was the first year of our agency so we wanted to have a big exclusive evening event], inviting a lot of clients and also some prospects. (...) Kind of economic development (...) as you make new contacts and sometimes also business contacts, so add art contributes to the business development."*
		BUSINESS DEVELOPMENT (EMPLOYEES) – *"(...) you meet new people, for example, one of the artists is working for us and this is another kind of development as well; for one of our biggest clients, we even work with artists within the projects of the clients [displayed] on the market. For this reason, we always need to find new artists who can do this, so they are a good source helping growth within these projects. It is a kind of indirect, as it is **difficult to measure**, business development that is happening because of add art."*
		PASSION FOR THE ART – *"He is very engaged also with the arts (...) he is really interested in it (...) This is another young artists from Berlin as well (...) he is really engaged with these things – not on a professional way as he started collecting young artists [for a personal interest]."*
		DECORATION/SPACE – *"(...) the art within the office in a way that everything goes together and so [that] the art reflects the company [space and spirit]. People work together, there are no special rooms or closed doors where you cannot look, we have a lot of open spaces, and we have art everywhere, for example, in a big meeting room."*
YBN		CORPORATE CULTURE PROMOTION – *"It has a positive effect and you are valued or at least regarded as someone who his thinking broad and has*

	an engagement which is not primarily commercial motivated.”; “So, there is, in parallel, the curiosity about what is the company and about what is the art. It is a kind of win-win: we can, let's say, kind of advertise ourselves, people come into our company, get a feeling about how we look and how we work at least from the workplace field. In the same time, everyone realise that we support young artists so that's a kind of benefit. I would say that, on a range from 0 to 10, add art is between 7 and 9, (…) it is not a huge project but the effects are so positive. (…) We showed that we are aligned with leaders of other industries (best in class), so it is a kind of positive effect [for us] and vice versa [for them]. (…) It is a kind of quality badge.” PASSION FOR THE ART – *“It was my personal decision. Our company traditionally is not too highly engaged in this kind of support, of projects. We are more in the sport sector (…) but in this case it was my personal preference (…) I'm an art collector.”* DECORATION/SPACE – *“We have it [the art] within the office space so it is part of our working life. (…) it had a strong impact on the colleagues and the team here because we have an open layout in our office so it's quite easy [to interact with the art]. There is not necessarily a typical office atmosphere. If you have a look at this floor, this could be also an exhibition floor or a gallery, it does not necessarily look like a corporate office building. (…). There is a slight difference between employees and executive offices. (…) our workplace concept is no hierarchy, open plan. (…) We have an open place concept and the art within the office is usually the art hanging around. We [normally] have 100 pieces scaling the place (…). So, art is part of our furniture and workplace concept.”*
YBN	CORPORATE CULTURE PROMOTION – *“I think we want to show that we are open minded, we also sponsor sports or other art things. I think that [one of the effects is] (…) to show that we can have more topics than only taxes or audits.”* VISIBILITY – *“(…) the other one [effect] is to the public, to the outside, to have marketing effects (we have Facebook, Instagram, LinkedIn, Xing). Everything that add art [publishes, it is also related to our company] and this is good. (…) I think that is always good that people can see that [our company] exists. They have it in mind and maybe in one or two or three or whatever years they may need somebody who can do audits or taxes and then they can maybe remember us. You can't never measure this effect.”*
YLN	BUSINESS DEVELOPMENT (CLIENTS) – *“Actually, the first or most important thing was to have an event with our clients (…) and this is something new, a really good reason to invite them, talk about something very different [from business matters], to get in touch with them on another level. That's, of course, the best marketing tool and they all like the format. Of course, it is not a big event, it is small but very nice (…) even if they cannot join, they see the invitation and that we are not only focused on our everyday business, we have a wider perspective.”* BETTER WORK ENVIRONMENT FOR EMPLOYEES – *“When we started here, I also thought that we needed pictures actually for the*

	employees, for motivation purposes because it is not so nice to look at empty walls"
YBN	DECORATION/SPACE – *"I think that for us part of the reason is rooted in the architecture (...) we made the decision not to move people in the second room as an office [the space where there is the exhibition], (...) [So,] the idea came up a little bit also because of our architecture as we have here a very open architecture, we have this café situation so we always confront with people walking in and saying 'can I have a coffee?'. (...) Having this room is a kind of 'luxury'. It is sometimes we did on purpose to be able to do internal events and we realized that we could open it up also for other events like add art (...)."*
YBN	CORPORATE CULTURE PROMOTION – *"The participation in the add art, however, shows the values of the company, such as an open way of thinking, which, in turn, is economically advantageous."*
von Barby	REASONS TO PARTICIPATE – *"For most companies with temporary exhibits or exhibits of young artists, the main reasons are: 1) Decoration, to have art on the wall; 2) Communication opportunity, an opportunity to have another communication field with the clients and with the employees. Other reasons are: 3) to get into contact with other interest groups (contacts to associations, the media, politics, etc.); 4) to support artists, to show publicly that they are a company that is engaging with the art but this is not the main aspect; 5) the affinity of the person, someone from the management team of the company. For the companies with art collections there is a difference between: a) family owned companies, where the owner of the company owns the art, is an art collector and hangs the art in his/her office. Seeing a lot of people coming and asking questions is a thing that makes him/her feel proud and able to talk about him/her passion and motivations. So, there is a person[al] identification with the art and a kind of personal appreciation of it; b) regarding big [international] companies with more fluctuation of managers (...) there is less personal identification with the art."* *"CSR is one of the aspects but not the main aspect to get companies into add art and it is not that significant (though for companies that have exhibitions of artists, especially young ones, is definitely more significant because they care about local art and artists.)"*

Is art (corporate art collections/temporary art exhibitions) a source of competitive advantage?	
Code	**Answer**
CLN	YES *"I do not think that people go into our rooms knowing the worth [value] of the art that is there. Because it is not our intention to impress like 'we can afford this', but we want to live with it. I think that this make a big difference in perception of a client going in there, I mean, if the art is not to show off but to live with. (...) It makes a difference about how we look, how we feel*

	compared to other companies [in our sector]. There are some spaces where you can go and you know what you get, it looks always the same everywhere. This is one way to do it because people might feel at home by knowing what they get. For us, it was important to be individually perceived so that people could feel that this is a different space, things work differently here."
CLF	NO *"They not really have the intent to differentiate from others (...). It was decoration at the beginning and then it was more like to have a collection that, of course, fits very well in the hotel. (...) [However,] Each hotel has decoration but this is different because it is a collection, it is very special."*
CLF	N.A.
CLN	YES *"It is a disaster when it comes to huge firms with posters from the department stores like the famous Van Gogh, Monet or impressionist paintings, (...) the fact that you can, with relatively affordable prices, invest in real art from your local artists and display it in the office really fortifies your business. We are absolutely convinced about that."*
TLN	Not assessable – *"We have no competitors – there is no competition with other (...) [institutions like ours] of other cities as we had our member that are the enterprises of the city of Hamburg but of course we want to be a good chamber of commerce and do good things!"*
TBF	N.A.
YLN	YES *"Yes, I think it could be – if you just join for one time, probably not. But for us, this is part of our culture (...). It is something we do differently from other agencies and if we make a pitch, for example, we can tell (...) that [we] are interested in engagement with local artists and I believe this is an added value."*
YBN	YES *"Competitors are always and almost envious, at least watching and probably following me but, in this case, we are the first mover."*
YBN	YES *"A lot of competitors are not involved in this. I think that we can show this activity and this is a good point."*
YLN	YES *"I think that it is something that differentiates us because it is something that is not only so focused on us but (...) that we give back to the city and the young artists. It is a little bit more than pure marketing and I am pretty sure that it is good for reputation, **even though it is not so direct, you do not feel it in a direct way.** These things go around in another way and it is good for your reputation."*
YBN	N.A.
YBN	YES *"Since the add art is relatively unknown (especially in relation to a globally active company group), the exhibition of up-and-coming art will **not represent a direct** competitive advantage (...) [but] the **indirect effect [is] an advantage**."*
von Barby	-

Does art (corporate art collections/temporary art exhibitions) help organizations gain a wider perspective on the social and cultural role of the firm and generate a social and cultural impact?	
Code	**Answer**
CLN	YES – EMPLOYEES WELL-BEING *"(...) he thinks that art is culture and that without the culture there would not have been nothing in this world. We need this as air to breathe, there has to be something that people can talk about than just a blank wall. How would these people work here for so many hours? How would they connect [as employees and clients at the same time]? (...) They are like: 'we need to give people something they can talk about, maybe they do not like it [art] but it is fine too'. (...) If you just confront yourself with something, it makes you richer in cultural ways, in terms of knowledge. (...) I think that some people are easier to connect, while others have harder time. However, I think that in the end it is always good for everyone."*
CLF	YES – ARTISTS SUPPORT *"(...) she sometimes organizes some kind of symposiums, so she has 4 or 5 different artists that go to different places of Hamburg and paint. (...) and then we have the exhibition during which people can buy them and of course the hotel buys some of them [paintings]. (...) It is about getting people to know art more because they are so much into art, to organize events, to promote and 'push' artists".*
CLF	YES – ARTISTS SUPPORT *"I think that this is also a reason for them to buy art, a little bit to support artists, to have a connection with them. There are not so many different artists in the collection (...). You could choose more artists but they wanted to take a focus on some artists they want to support."*
CLN	NO BUT *"Of course, it is a general point of view that art can influence a lot of people. (...) You have to stay humble but, of course, you can feel positive reactions. We cannot talk about social impact for the scale of intervention of our firm but, of course, it can be done, I am sure about that."*
TLN	YES – LOCAL COMMUNITY/CULTURAL CITY *"Our objective is to show that add art and art matter and that the network can help the partners to learn how to do it, what experiences they can do, what they can learn from what they can do: [in this sense] a network is a good thing. However, we are interested in showing that art has an effect on people. (...), we want that everybody sees that culture is a very important factor for our city, many people have understood since the [construction of the] Elbphilharmonie. (...) [With it,] everyone knows that "[its construction] was very expensive but wow! we are on a map now, we are on the worldwide map of tourists now!". (...) so people now understand that culture matters and it is not a soft factor but and hard factor, for a city like Hamburg. How you deal with creativity and art matters also for small companies. We are in a competition with [other] cities for young professionals to be attractive: you have to [demonstrate that you] have creative scenes and [a creative] society and you have to show opportunities for young people where they can go and get new experiences for their lives. (...) it is very important to think [about] what you*

	can do as a city and as a whole: even a small companies can do something for its employees and customers. They can create a new identity and it is quite easy to do it: you just need one artists, some walls and an event and you will see that it has great effects. (...) For us, it's important to show that there is a connection between the economic situation of our city and culture, that they go together, this is part of our mission, I would say. You know better me that there were measurements which show that cities with an opera house have grown better than other cities (in Germany) [without an opera house]. So, I think that this is very interesting (...) [as] if you have a cultural centre, it attracts people, talents and businesses. I think that (...) [our] mission is to show that being the organization that we are does not mean that we do not deal with arts and culture. There is a strong connection even if I have to fight for it every year. (...) the merchants here see this connection and give their money for that. (...) [Indeed,] in Hamburg there is a big tradition for this connection between the merchants, the commerce and the art. The first Opera House in Germany was here in Hamburg; when the merchants built the Kunsthalle, the Museum of art, they gave more money than the money collected for the stock exchange. We didn't have a sovereign, a king or a duke: in Germany we are called the free Hansestadt, which means a connection of merchants in the Northern Europe. So, we are an independent city, a merchants' city and the merchants are the drivers in every aspect of the city (social, arts, sports or whatever). I think that many people in Hamburg know that you have to give something from your success to the city so that the city can grow as the whole. This is a long tradition in Hamburg."
TBF	YES – EMPLOYEES WELL-BEING *"We as a company might have an impact on society in the sense that we, as a family company with special values of working together, might make a couple of hundred people working for us happy. They like to come to work, they do not have to be afraid of the managers or customers, we support them, trust them, do things together including art and by that I think that we may have an impact on society, but just in terms of being a successful and a friendly place to work at the same time. (...)"*
YLN	YES – LOCAL COMMUNITY *"We are from Hamburg and [we like] the fact that we are contributing to something local. (...) so [one of the main objectives was] to contribute to the local community."* *"I think it [art] is something always having an effect, whenever the art is displayed or happened, whenever the different ways [through which art is conveyed] or the types of art (...). I believe that Add Art is more than ['the economy] opening the doors [to the arts'], I mean, it is giving people the chance to see something new, that otherwise they could not see. It is like putting the art into a new context but it is a very easy way to engage with."* ARTISTS SUPPORT *"He arranges his own vernissages with different artists – he has a really authentic engagement with the arts. (...) He looks for young artists all over the country and buys pieces of them to support them. He is very friend of (...) a famous photographer here in Germany but also internationally [there is one of his works here in the entry hall]."*

YBN	**YES – REAL CORPORATE CITIZENSHIP** *"It's too obvious that using art just as an instrument doesn't solve the problems. I mean, it's a nice side effect but if you think that it's an automatic mechanism, like doing a formula, like add art and get more out of it, then it would not probably work. There must be a connection, you need credibility and somehow you have to be honest, if it's just a fake, a camouflage, then it's probably counterproductive. The best campaign or sponsoring does not pay anything if it (...) is not aligned at least nearby your corporate and personal behaviour. (...) If you ruin the environment, you can spend billions per year on cultural sponsoring but it does not heal the damage you have done. It is not enough just to say: 'okay we put someone art on the wall'. There should be a kind of intrinsic motivation, discussion, kind of content and reflection with that. If there is no love, no care, no soil in it, then people will detect that very easily."*
YBN	**N.A.** *"Yes, I agree. I think it has an effect but we can't measure it."*
YLN	**YES – ARTISTS SUPPORT** *"It is also important to promote the artists because it is not easy to be a young artist and get started. (...) [Moreover,] it is especially nice to have young artists that are not well-know, that makes it special again because it is not something that everyone has already seen (...), to have something fresh. (...) It is truly a good way to present ourselves, the artists and to get a little bit more settled, time by time, [year by year]."* **CULTURAL CITY** *"(...) the contribution for a unique Hamburg event [was important], supporting something that is good for Hamburg was also our aim and an argument to participate (...). Hamburg is an attractive city, it is attractive because it has a vast cultural life, it attracts many tourists and so if you do something for the cultural life, for the attractions, in this case for the arts, it is good for the city, even though it is a small event compared to others, but it is an event. (...) I think that if you keep artists in the city, then they have a reason to stay and make a living here. That's also good for the liveliness of Hamburg."*
YBN	**YES – ARTISTS SUPPORT** *"I think that for us part of the reason is rooted in (...) helping young talents, (...) starting from the architecture of this room, we wanted to provide a stage for young artists."*
YBN	**YES – ARTISTS SUPPORT** *"I find the add art's idea to promote upcoming artists by displaying their work in companies' premises very exciting and enriching for both sides."* **BUT** *"In general, I agree with that statement. But it doesn't work automatically if art hasn't played a role in the company before. In that case it is rather a longer process that can only be set in motion by several exhibitions."*
von Barby	**CSR** – *"CSR is not often in their mind or institutionalized."* **EMPLOYEES** – *"I think that the perspective towards employees is something really valuable (...) [and] that companies realize it, it is something really different to interact with their employees but that it also needs some efforts (sometimes it is easier to do some workshops with the employees about a certain topic)."* *"(...) the selection of the young artists (...) is a very special moment for the companies, they can look at all the artworks, they can go there with a team,*

so it becomes a team building activity, there are so many communication opportunities.”

CLIENTS – *“Companies with young artists get a complete tool, platform to invite their clients: some of the companies really do this and do their own vernissages but some others realized that they tried but got less registrations [than expected]. For many companies [the event/platform] works very well because they have the opportunity to get in contact with their clients not about a business specific topic but about something else and it is easier, it is a different sector and playground. This is very valuable for them, definitively, and this is a bit more difficult for those that have collections because the collections are always there. For collections we are seldom the impulse to do a special event for their clients or employees.”*

ARTISTS – *“I think that a lot of companies were not aware about the CSR moment or concept but they got aware because of the existence of add art. It is something bigger than just showing artists in the rooms. In the former years, we had this panel discussion on Saturday (in the middle of add art) to show that we always talk about the effects of art in companies, (…) a networking event, where everybody could talk to each other, artists, companies, partners, galleries, people from museums, whoever. I have now shifted to an initial event [launch/opening event] where the winner artist is awarded € 3,000. I think that during these moments companies have thought that there is something more, that supporting young artists is a good thing, when they are in contact with them, when they see how they work and that they really have to struggle to remain an artists after leaving the university (less than 1% of artists after finishing their art university can live from their artworks). In this sense, I think that it [the event] really has an effect, companies think about that. (…) However, there are very few companies that participated during the panels or the launch event on Monday. I think it is a pity but nevertheless they realized that it is a quite big event and that the platform has a certain impact, in kind of visibility in Hamburg, and that has certainly to do with support of young artists. Maybe, at the beginning, the companies only thought that they need some artworks in their rooms but, then, in fact, that they also support young artists. So, not only because of the panel discussion [or launch event] but especially when companies are in contact with the artists, who tell their stories and companies realize that becoming and remaining an artist is not easy. This is why the category of young artists is so powerful or exciting. If you have a collection, no employees might realize it because there are guided tours on the weekend and that’s it. In the case of an exhibition with young artists, they come into the company, hang their works, so [employees realize] that there is something going on. There is a totally different atmosphere and you also have a change of perspective as you have companies that are not very familiar in hosting artists and in talking with them and vice versa (…). Moreover, sometimes there are also some ‘frictions’ between these two parts (…). However, this is something that has an effect on both sides as they have to understand each other (work of the artists and daily business of a*

company). I think that this is the soil for the CSR topics because you have this change of perspective, get into contact, talk to each other, the employees are involved and so on."

LOCAL COMMUNITY – *"I think we have a good reputation but we are not an event for the masses. [Differently from big fairs,] (...) where you can go and meet a lot of people (add art is a less social event) and where art may sometimes be a secondary topic, for us, art is the primary topic. The focus is on the art and you can directly get in contact with the artists, while during fairs you easily get in contact with galleries rather than with the artists. People appreciate it but, because of the number of our visitors which is quite stable, we are not a big mass event.".*

"After 3/4 years I started approaching other institutional groups or target groups such as the circle of friends of museums, the members of business clubs like Lions, Rotary or other associations, other companies, associations, single members of other associations that may be interesting for organizations. [These members can benefit from] an exclusive guided tour for add art to see some collections and young artists. It is a different kind of communication that allow to do some networking among each other. This is something that I really stress because I see that it has a lot of relevance for the companies as it involves different business relevant groups. If you are a lawyer and you know that there is [a group of] family-owned companies coming to you it may be relevant and interesting for your business. This is also a success factor and a more relevant one than when I say that you can have an impact on the city. This is the measurable thing."

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***Do managers see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the employees)?***
Code	**Answer**
CLN	YES BUT *"I think that (...) some people say: 'I really do not like art, it is not my thing, I do not know, I do not think I should go!' and then they had so much fun actually. The moment when they are forced to interact with it and when the artist was here and he gave his concert, after that, they were like 'I am so glad that you made me come because, I would have miss it out!'. I think that if you push people, obviously not in a bad or forceful way, but because you just have to interact with them in the place where you work, they just live it, maybe start talking about it, and find out, in a totally different context, that the artist works within your firm, and realize like 'oh, I know that guy!': this just give them knowledge and it can only get them further.(...) even if they do not automatically use it or during their work. (...) I do think that arts and culture make people more open minded (...) [and] wiser and that's a good thing."*
CLF	YES *"(...) employees (...) enjoy the collection. We as employees sometimes*

	also buy some art, we are also very much interested [in it]."
CLF	YES *"Employees appreciate the fact that there is art inside. Normally, when you have this kind of building with a lot of space and white walls, it is so boring. Sometimes they may discuss about a piece but generally they like the art."*
CLN	YES *"(...) there is an influence on the employees: our employees like to be surrounded by art, apart from an exception (as we had to remove a painting that was behind the desk of an employee because for her point of interpretation the piece was too dark, so we changed it).* *"All the stakeholders like the corporate collection. Of course, as I said before, there are some exceptions, but not especially from the employee side [just one exception]. As there is a lot of art in our office, you could not stay with us if you did not like it."* + CHANGE/COMMUNICATION *"(...) our point of view is that art can accompany and facilitate the changes in behaviours and in taking different positions. For us, art is a matter of getting in dialogue to start discussions, to set up some different points of view, to find new positions. It is not just decoration but it is a really important tool in change-related projects (...)."*
TLN	YES + CHANGE/COMMUNICATION *"(...) when I go throughout the exhibitions on floors where everybody can go every day, I can meet my colleagues and other people and, from time to time, see colleagues standing in front of a picture or just meet them and say "oh, look at that! do you like this or not? do you like this exhibition or do you prefer the other one?".*
TBF	YES BUT *"I do not know if for the employees there would have been a big difference if the art was not here. However, every year, when we put up the exhibition, we have a matinée that gathers 40 or 50 employees (considering that here in Hamburg we have 100/200 employees), which means that half of our employees are present. They really have strong reactions with what we do with the art here, they talk about it and give me feedback about it to improve it and I get the feeling that they are inspired by what we try to do here with the art. They started thinking to their lives in very different way, even if in a very little way."* + CHANGE/COMMUNICATION *"When we renovated our office, I said that it would be nice to put something nice on the walls, not just to decorate the workplace but to inspire people by art, especially our employees here, (...), to confront with the art, and by then confront with our doing [actions], thoughts or whatsoever. This is what art can do, I think, put things in different perspectives and get inspired or not, get feelings or not, (...), as everybody react in a different way to artworks (...) Our employees here are more than just people that work for us. They have politic interests, they do sports, they do art, all kind of hobbies. It is necessary that companies offer them more (talk about politics, present art, do sport together like marathon groups, etc.). It is a way to open your eyes, see different things, how other people are into other things and get inspired by them."*

	+ CLIENT RELATION *"(...) If the employee participated in the matinée and knows a little bit about it (...) they [the client and the employee] start talking about it. (...) for our employees, it helps to know the customer a bit better because, as soon as you have another topic and talk about it, you can realize that."*
YLN	YES BUT *"I think that the people who work here do not value add art as much as external people (that come to add art on purpose), which is quite funny as they should feel prouder of it, a part of it. This is a challenge that we have with young people joining the company: sometimes they are very strict with the "night job". (...) even this year we had troubles to get people do the shifts on the weekends as they say 'no that weekend I can't be there' because, especially during these times, people are not giving so much extra time if it is not paid. However, there are always the same people who are doing the shifts and contributing to this whole thing and I know that for those people this something very special because it is a way to be bound to the company in another way. (...)"* *"Former employees always tell us 'it is so nice to be here, and that you do these exhibitions'. (...) they see this as a value of us that like and still share with us, so we are still in a good relationship."* + CHANGE/COMMUNICATION *"I think that the most important thing is that every time we did it, people had a chance to have another perspective on the company. (...) Another very important thing is change of perspective: for example, in my work, I always need to change my perspective to understand what other people are thinking, do, need and how they live. It is about being open to something new and going beyond the first impression [of just having some art inside the organization] as something very special and unique happens. This reflects our business nature and the things we need to do to be a good advertising agency."*
YBN	YES BUT *"When we place pieces this year (...) there was kind of, let's say, disagreement and loud criticism like: 'they are so dark, so depressing, it reminds me of death': it could be an interpretation. So, you see that there is a kind of awareness and even if it is conflicting or controversial in this case I say: 'I'm fine with that'. If they had not paid any attention, had any reaction, then I would have been much more concerned. (...) There was this wish: 'Next time we want to participate in the decision!' and I said that 'we can consider that but if our museums were always the result of democratic and majority decisions, then we would probably see only nice landscapes and baby pics!'. I am quite provocative with that. In this case, it's highly controversial and this is for me a very strong point: why we do this? Because there is a kind of reflecting, a kind of discussion, of communication and common behaviour even if it is diverse."*
YBN	YES *"All of the employees like the event but not all of them like the pictures. Some, talking about the pictures, some of them said: 'why did you choose*

	that?'. I think that I have never heard that somebody said that he or she does not like the event." BUT *"Other colleagues [are like] 'no arts, no creativity, I want to do my job' but I love to do small talks with people about art."(...) We like that the artists have the chance to do the tour 2 or 3 times before the public is here so that the employees can learn something about the pictures (...). We want to have a lot of our people during these walkthroughs but we have just 6 or 7 people from the 400 employees which are interested in that. I can talk with a lot of people when standing in front of a picture but when [it comes to decide] to go around for a tour that lasts 30-40 minutes during the lunch break or not, people decide that this is not their break. (...) I do not know why, maybe because our job is so far away from creativity that we have people that are not used to go to exhibitions."*
YLN	YES *"[As for the clients], any kind of negative reactions, not at all. That does not mean that everyone likes it but they do not say it. From what we heard, all the feedback that we got were absolutely positive."* + CHANGE/COMMUNICATION *"Last year people were a little bit more sceptical like 'what is it? why? how? I like this, I do not like it' but at least they talked about it. This year they were like 'when will we get the pictures?', talking and discussing. This was what one of my intention as well, I mean, putting another aspect into the internal communication. When the pictures are taken away (...), it is a shock because you have white walls once again, everything is cold. You get used to it (...) This is what I would say about the atmosphere, it really has an impact."*
YBN	YES BUT *"[As in the case of clients], 50% like it and could relate to it. At least 50% said 'this makes me uncomfortable' or 'I can't relate' and then after a conversation they started relating and they ended up saying that was interesting. This is also because her works has so many levels on which you could relate, in a way, when you start thinking about it, when you start talking about it, you can find a level on which to relate. (...) What I found interesting about her photos and installation was that they provide an experience, you come out of this experience and keep soft processes."* + CHANGE/COMMUNICATION *"In our company, we are trained to get and enter into this kind of dialogue [generating] almost controversial discussions (why do we like it? why I do not like it?), it is part of our job, (...) It is a kind of what we do all the time, I mean, have and confront different perspectives. (...) People working in communication are very trained in doing this. Maybe at the end of the day they are a little bit more tolerant than other people because they do that all the time. (...) That's the reason why we are happy to show our artist as her pictures are not easy, accessible."*
YBN	YES BUT *"The reactions of other stakeholders are very diverse, but only a minority is consciously interested in the art on display. (...) A small circle of interested people [employees] has formed through exclusive guided tours of the exhibition during working hours."*
von	YES *"Another company told me that at the beginning they offered guided*

Barby	*tours especially for the employees and hardly anyone joined and then, year after year, more and more employees came and for the company it was a kind of thing that worth doing."*
	"(...) what I realized especially from companies that have been participating for a longer period is that they really realize a change of mind among the employees. At the beginning, the first time that the artist come to the office and [hang up] the artworks a lot of people are sceptical (asking themselves: Are we a museum now? What is this?) and often a negative connotation emerges. Sometimes the companies have the exhibition for more 2-3 months or even longer (I always tell them to let the art inside the organization for longer time) and then, when the artworks go away, the employees say that something is missing. The rooms give a totally different impression. Some from a company said that the most sceptical ones at the beginning are now the biggest fans, interested and curious to know what kind of art would come next year. This means that communication structures were being open to change. (...) An interesting thing about companies with collections is that the employees realize that the collections and the artworks that are there [every day] may generate a big interest [in people], they realize that: 'there must be something special on our wall because there are so many people coming in that want to see them!'. So, this is a relevant aspect. We can give impulses to companies with collections to think about their artworks."

Do managers see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the clients)?	
Code	**Answer**
CLN	YES *"People working here [that, in the case of our organization, are our clients] enjoy having art around even if sometimes they do not really pay attention. However, if it was not there, they would miss it. It gives the room an atmosphere to work in and I think that it is always a good thing."*
	"For what I have understood, it is a great gate opener. We have this huge art piece in the conference room where they meet with the clients. If they go there, most of the time it would be 'wow, this is a big piece of art!'. You have something to start with and something to connect with your clients that has nothing do to with the actual work you do for them that opens the doors if they are interested. They could think 'oh, this is a company that is also interested in arts and culture, there is something we can connect over!'."
CLF	YES *"(...) clients enjoy the collection. [...] The clients (...) are especially interested in this painting (they stand in front of it and ask if they could buy it). (...) I think that also for the clients it is quite nice to have some pictures of the city. (...) it is nice to have a decoration, to give something special to the people who are staying in the hotel."*

CLF	N.A. *"Not in this case, there are not clients coming in the office, it is just for business partners."*
CLN	YES *"(...) there is an influence on our guests and clients. (...) 98% of the clients like the collection."* BUT *"However, our impression is that people [clients] are surprised and they like confronting with pieces of art. There are, of course, some exceptions, like when people [clients] are a little bit "irritated" by some of these pieces but the really vast majority [of our clients] are interested in the artworks, they are impressed by them, they like them. (...) apart from very few irritations but it is an advantage: we can go on with that and generate a discussion. (...) With respect to that, we have made a special choice of art pieces to include in the rooms where we gather and meet with our clients: the art there is not too "obsessive" nor too strong in order not to fix [put] too much interest and energy on the discussion about the paintings [while meeting with our clients]."*
TLN	YES BUT *"We have one and sixty thousands members so I don't think that all agree with what we do. Not everybody is interested in these kind of things but for those who are interested or open to our activities, I think that they can see or will realise that is a positive aspect of our activities. (...) there are some more creative branches that really estimate what we do and think 'it is good to show'. Even the economic enterprises and merchants need creativity, like it and want to show it and things that are the product of creativity to other people. There are of course some groups that are more interested than others."*
TBF	YES *"Sometimes I sit here in my offices and see employees going to the coffee machine with clients and they sometimes stop in front of pictures here and say 'oh, what is this?'"*
YLN	YES *"I think that clients really like an agency that does this, as it is a higher cost added to the business, as it means doing more, spending some money and putting effort on it, opening our rooms during the weekends to let people in."*
YBN	YES *"Most clients are quite impressed and thrilled about that. We get the same remarks on our office concept because when we did it, that was different from the majority of the average standard so clients are very positive on that."*
YBN	YES *"(...) when the client comes here and realizes that 'oh, this was not here last year!' and so you can talk about this and I like it very much."* BUT *"We wanted to have an event only with clients here, during the exhibition but we had very few responses. We wanted to have at least 20 to 50 people but we had only less than 5 positive feedbacks. So, we did not start it, it makes no sense. I would love to have such an event here with clients, I love events that are not only business but a mixture between business and private. (...) this is always a good thing because you have a completely different mood, it is not like just coming to a business but a mixture. (...) we have many events like*

Code	Answer
	that (...) we are not able to do it with add art, we tried two times but nothing (...) I would love to activate my clients but I do not know how."
YLN	YES *"[As in the case of the employees], any kind of negative reactions, not at all. That does not mean that everyone likes it but they do not say it. From what we heard, all the feedback that we got were absolutely positive".*
YBN	YES BUT *"[As in the case of the employees], 50% like it and could relate to it. At least 50% said 'this makes me uncomfortable' or 'I can't relate' and then after a conversation they started relating and they ended up saying that was interesting. This is also because her works has so many levels on which you could relate, in a way, when you start thinking about it, when you start talking about it, you can find a level on which to relate. (...) What I found interesting about her photos and installation was that they provide an experience, you come out of this experience and keep soft processes."*
YBN	N.A.
von Barby	-

Do managers see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the artists)?	
Code	**Answer**
CLN	N.A.
CLF	N.A.
CLF	N.A.
CLN	N.A.
TLN	YES *"We have artists in Hamburg that are very interested in what we do. (...) Of course, from the artists there are positive reactions."* *"An important thing that I found out is that the young artists are very interested in working with an enterprise, even to work there or to show their works there, they like the contact and the communication. Two different worlds come together and this is very interesting for them to prove their concepts in real life (...) and to catch the reactions of the public, of the people who work there. Because of these [relatively] small exhibitions in many enterprises, you have a very intimate atmosphere and I think that they have an intense communication about their works and this is very important: I like this aspect of add art."*
TBF	YES *"They are always very happy (...) [because of] the way our employees react to it. It is a totally different way [from galleries]. When you put art into the gallery, people come up, talk about art (maybe in a snobbish way) but then they do not buy anything. Here people come and ask really simple questions 'it makes me feel this! How did you do it? I like photograph too!'. It*

	is a completely different way to talk, more personal and natural (not snobbish as it may happen with some people from the art business/market world). I think the artists always enjoy that (...), it is a totally different approach."
YLN	N.A.
YBN	YES *"They were both very delighted the way we treated them because we're very supporting of them. They're young, they have no experience at all, and we gave them some guidelines (you should do the catalogue, you should do a self-portrait). We also trained them, or at least, I trained them a little bit about how to present their art. It is not just producing art but is also [about] marketing your art, at least a little bit, you don't have to be commercial but at least you have to promote your own art and to help the visitors and viewers. You could really see that they had like 6 or 7 presentations with groups and between the 1st and the last presentation there was a huge development in self-confidence, what to say, what is the message, how short, how focused. It is very hard for them to speak out and go public."* *"[Last year], they both [the artists] were very thrilled about how the exhibition went. The painter sold a painting and got, I think, the highest result ever which an artist was able to get yet [during add art, I would assume]."*
YBN	N.A.
YLN	N.A.
YBN	N.A.
YBN	N.A.
von Barby	-

Do managers see any connection between the art (corporate art collections/temporary art exhibitions) and the stakeholders of the organizations (for example, the social/local communities, namely visitors, citizens or other interest groups)?	
Code	**Answer**
CLN	N.A.
CLF	N.A.
CLF	YES BUT *"I feel that some people were not really interested in the art but they were just interested to see the view of the building and the building itself inside which is very famous and normally not accessible."*
CLN	YES *"As add art is a weekend event once a year and it is open to a larger, bigger public (...). The event is very crowded and overwhelming so it is very difficult for people to get around. Of course, we could not be available all the year but maybe it could be organized during different weeks, all around the year. This is just a proposition and an idea."* BUT *"I think that the visitors of add art are more oriented towards the economic business and the general*

	social life of Hamburg, 90% of them are not interested in our business (...) we are a very "special" firm (...) and you can find some critical voices among them. (...) Most of the participants of add art [organizations] are showing modern art and we are very avant-garde (we have young artists, new art, and our pieces generate discussions with our visitors) compared to them. So, we do not take any economic advantage from this type of clients. (...) However, it is still interesting to get in contact with them as they are different from our ['normal'] clients of vernissages and art events."
TLN	YES *"It depends on what you show: now we have an exhibition (...) [whereby] many citizens, normal citizens are very interested in this."* *"People come together and they are curious to see how the pictures are shown in the companies, how these two thing goes together, how the management or the owner of the companies deals with art, how they treat the artists."*
TBF	N.A.
YLN	YES *"It is a very innovative, nice, and easy way to explore the art within the city as well. For example, Hubertus does also additional things whereby you can explore more some parts of the city so combine this [the Add Art] with a tour so that the combination is very nice, it is an additional value to the art and to the economy and the companies as well."* *"The people who are not part of our business, the society, are just interested in the add art, they do the whole walk [tour] in the weekends and go into companies that open their doors to the arts: the reason whereby they come is totally different, they have different experiences as they are really interested in the rooms as well as in our company (by asking us: 'How do you work?' or saying: 'It is so nice here!'".*
YBN	YES *"Like always, it is a limited share of the population who is interested and who also has a kind of connection to art but in general we got good reviews and positive comments."*
YBN	YES *"I think that the visitors are mostly private interested people that want to see the pictures or the rooms. Last year, I was here during the weekend so I could talk with all of our visitors and there were always good reviews. My communication with the visitors was always positive."* BUT *"(...) we realized that a lot of people come here not only to see the pictures but also to see the offices, sometimes there are some people that come and only say 'oh, my son is working for a competitor in another country, but now I am here and I want to see how you work, how it looks'."*
YLN	YES *"If I take the last two years, we had a lot of visitors."*
YBN	YES BUT *"What I like a lot about people coming in is that they always start to talk to each other. Also, when we had the opening a lot of people expressed thoughts like 'this is not for me, I do not find connections, I can't*

	connect'. (...) people really started talking about it and that made me very happy. Some of them understood what we picked, other ones did not like it."
YBN	N.A.
von Barby	-

Do the organizations of the managers have a CSR or sustainability report including cultural activities like add art?

Code	Answer
CLN	NO *"We have only opened in July 2019. (...) We are trying things and I think that (...) add art is something we want to present ourselves with, (...) something that people attribute to us (as 'this is a very artsy company') but we are still on the learning curve and we just started with that. Maybe we will have reporting like that in the future but not now."*
CLF	NO *"No, [they do not have it as] the collection is privately owned by them."*
CLF	NO *"I do not think so. It is not in their interest."*
CLN	Not assessed
TLN	Not assessed BUT interesting point made *"When we have a new budget, I have to fight for the budget because if I just said "we need it!", some colleague would not agree and they could say that with this money they could do whatever else. So, it's not certain for the future, every year you have to go and fight for it and convince people."*
TBF	NO *"We do not have something like that. (...) I think it is something more intuitive that you just do by heart. What we measure is our footprint for nature – we have a working group that figure out how much we damage the environment and what we could do against it."* + COMPARISON *"You have to differentiate because big banks do this for profit but, as they are on the stock market, they are responsible to their owners, shareholders, the world, they have to have report about what they do. For the law, they have to explain what they do there. For us, it is just like an inner value of being together, so it is something that definitely goes beyond. It is not a measurable value, it is something that you create in the place where you work, it is a big value."*
YLN	Not assessed
YBN	NO BUT *"Most of the points you mentioned are now part of our official policy, corporate governance policy, company mission statement. Sustainability, social responsibility, being a good employer, all these issues (which I say, it is always nice to write in). If culture will be integrated as part of it, I don't know, the only thing I could say is that I would try to convince*

	people. (...) This is just a guess: I think that these cultural issues are more related to European culture, I would say so, coming from France, UK, or Italy with a long history of heritage. There is a different awareness and approach. I think that Anglo-Saxon companies are more into the sport sector, they are thinking more about PR. I do not want to deny but I would say that, of course, I could promote that and bring it into the discussion."
YBN	NO BUT *"I think that there is one but I have never read about add art within this. Just about the environment but that's a point to remember. I will note it for the next report! (...). Every country is standing alone and decides what (...) to do. (...) We only work for the Hamburg market and we want to be present in the mind of the people. We, the Board that works here in Hamburg, decided to do the event but it is a good idea to talk about it in our reporting. I will think about this."*
YLN	NO *"We do not have this kind of reporting, we are a small law firm."*
YBN	NO BUT *"I think that we do not have such a rigid reporting system. CSR reporting, sustainability reporting is in the plan, it is planned globally for the future but we do not have it yet because we have other things and steps to do first. It is something that we definitively want to do, we talked about that during our calls."* + COMPARISON *"Big banks hang up art because they are supposed to have a big and important collection in the reports. We do not put it up because we think that we have to put it up but because we really know about all the staff we put in our offices. We do that on purpose, with a purpose. I think and that is just a feeling that if you work at [in a bank], sometimes you even do not know anything about the art, you are just supposed to do [have] it."*
YBN	Not assessed
von Barby	N.A. *"I actually do not know if companies have the sustainability reports. This is what you could ask because it would be interesting for me as well."* + COMPARISON *"I saw the difference between big banks (...) and family-owned companies – they have more intrinsic motivations, they maybe do not call it CSR or use the terms of CSR but they do a lot of efforts towards employees, to give information about the artworks, to interact with artists and other interest groups. Those that use the term CSR are more institutionalized."* *"[In big banks with big collections], it could happen a lot more. (...) They have a curator but people hardly interact with the art. This is why there is so much more dynamic in the category (...) of young artists because they have a selection process at the University of Applied Sciences, it is a temporary exhibition so you have to curate your own exhibition and this is something very special."*

6.5 List of Tables

6.6 List of Figures

6.7 Map of *add art* Hamburg 2019: the location of organizations

6.8 Additional comments and considerations about *add art* Hamburg 2019

The event of *add art* is very unique and it enables new interactions between art and business *("I think it is a transformation in the process of what art might be in the company or of what add art event might be.").* Comments about the event were generally positive, even if some issues were present. From a logistics standpoint, *add art* was regarded as well sponsored, easy to organize, not cost intense or time consuming; managers outlined these advantages, which were explained as follows:

"I think that add art is a very good platform for companies to participate, support, be engaged with artists without too much effort."

"A resource that is short is time and so how much time do you have to invest in participating? They do a lot of work that you do not have to do, you just have to organize internally and with the group preparation that's a job of 2-3-4 days. They do a very good communication work, they try every year at least to keep the same level and to push it a little bit more forward. We will again participate next year."

"But now I am so convinced that the add art is so special that I think that between [the editions of add art] we could rent pictures, or doing anything else, but we should keep this format because it is something nice and also it is so easy to maintain. (…) We could put any other pictures on the walls but this is special, this is different, everyone enjoys it."

"The amount of money is quite worth the whole thing. (…) However, we have been doing it for 7 years so for us it is like a relationship with add art, with Hubertus and the schools of arts as well, a regular engagement event that is part of our annual calendar."

"I could convince the partner because it is a really nice concept and also actually cost-wise, it is really great and organized so well. You literally have to do nothing. Of course, I mean, you make the event around add art for yourself but all the little things for the marketing (posters, flyers and then the PR itself) are already done for you. I mean,

where, on earth, can you get something like this for a little amount of money and time."

Moreover, the opportunity to create a network of organizations (*"I think that add art is a great initiative of Hubertus von Barby (…) I think it's a good thing to have it here in Hamburg as it creates a kind of community of enterprises."*) and to have a creative support from the organizer (*"I like the event very much and I think that Mr. von Barby is very creative and every year he tries to think 'what can I do better? what can I do for you?'. He always comes here with new ideas."*) was also much appreciated.

Among the most enthusiastic managers, someone emphasized his/her hope to extend the format in the long term (*"Even though no direct effect has been achieved on a broad scale so far, I assume that our company will continue to participate in add art in order to achieve a greater effect in the longer term."; "I actually just hope that we keep the format for longer because it is unique"*) or to more companies (*"(…) if there are [different kinds of] agencies and companies doing this, everything becomes easier [also for the people that are not into art]."*). For someone else, *add art* was the impulse to start an art collection (*"(…) we collect from each event and as, of course, this is our second year, our collection is still small. However, we want to collect two pictures from each add art so that we have a little add art collection in a couple of years and he walls get less blank."*).

On the other hand, the problem that some mangers pointed out was the stress (in a case, due to the lack of physical support during the tour) to prevent people from accessing offices where private documents are usually held:

"I would say that it is better if you have also someone from the organization, I mean, add art that could support. I was always by my own for the tours. There were also a lot of visitors, too many for me. It was too much. The rooms are quite small and I think that a maximum of 20 people is the best, 25 is too much. I would like to have someone that could help me during the tour as people can go around and I had to check that none went into the rooms. (…) There is a special policy for companies like this whereby they are normally not allowed to have

people [around]. For privacy reasons (secrets), tours are not allowed. (…) Maybe with art students."

"Last year was a test and it was ok. Lots of people came up here. We had an official launch where the two people from the gallery explained the art and later on after 1-2 hours it was an open day and people just came in: I not really enjoyed that part. It was a bit confusing, it was not really well organized (also in terms of logistics), what the values for these people were. As every other companies, we have things that are not for the public for legal reasons. So, it was a bit stressful. That's why we decided this year to make just the tour. To be honest, I and the other two people from the gallery decided that this is the last time that we participate in add art. It is not that much work but it is more stressful than what I expected it to be. It was good to put our company on the map of add art but not for next time."

Some propositions concerned the possibility to extend the event during the year (as previously mentioned: *"The event is very crowded and overwhelming so it is very difficult for people to get around. Of course, we could not be available all the year but maybe it could be organized during different weeks, all around the year."*) and the desire to involve more young people (*"We had more old people than young [during the guided tours]. We have to engage more the young people. Maybe a better time on the weekend could engage them more."*).

6.9 Iconographic material

Here follows the poster of the 2019 *add art* edition, some images taken from the *add art* Facebook page (*add art*, 2019b), and some pictures that the author took during her stay in Hamburg and her visits to the organizations participating in *add art*.

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