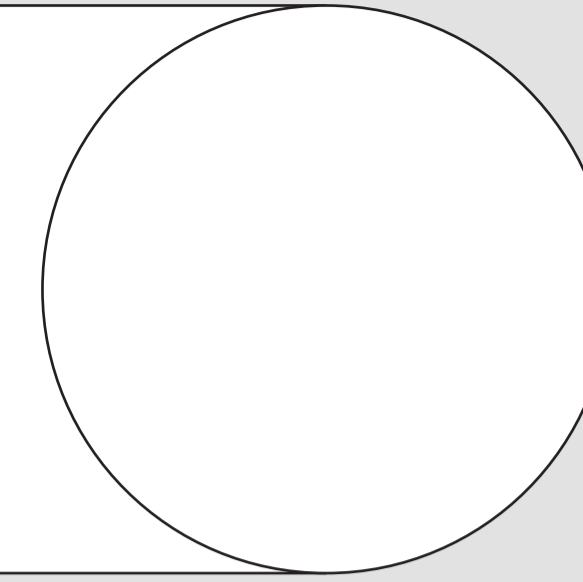


WILLINGNESS TO PAY VS. WILLINGNESS TO CONTRIBUTE

An on-going doctoral research on corporate support of the arts within the frameworks of Cultural Economics and Museum Studies



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Introduction

Many corporate art collections operate like museums in terms of organizing exhibitions, educational programs or publishing catalogues. But are they *good* museums? How can we assess a museum's performance? One of the most important success factors is the positive valorization of peer institutions, the artistic community (Zorloni, 2012).

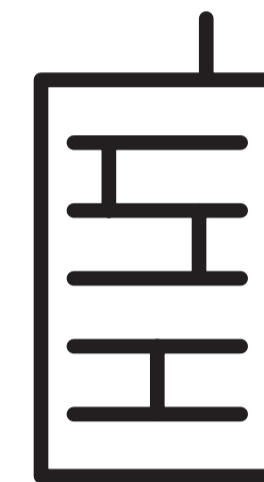
Commercial Exploitation?

The main reasons for corporate support of the arts are as follows: visibility; expressing a company's values, brand ideals; giving back to the community and enrichment of brand associations (Cultural Citizenship Report, 2019). Thus, art might become a highly sophisticated communication tool. Accordingly, within the artistic community there lies skepticism towards corporate art initiatives, which might be regarded as commercial exploitation of arts.

Aim of Research

The aim of the research is to identify and analyze the modus operandi enabling corporate art initiatives to be *successful* – according to artistic criteria.

Hypothesis



Corporations aim to maximize their profit, so to raise people's willingness to pay.



Museums aim to accomplish their mission (ICOM, 2019), so to raise people's willingness to contribute.

A corporate museum is a hybrid institution bearing the characteristics of both and facing the challenge to answer the requirements of both. My hypothesis: corporate art initiatives can be successful if they manage to play by the artistic rules in a commercial setting.

Methods

- Speculative research
- Primary data: theoretical and snowball sampling
- Participant observation, interviews & case studies
- Data analysis & interpretation



Case study: K11 Art Kollection

Damien Hirst, displayed at K11 Art Mall, Shanghai



Case study: Jaya He Museum

Indian arts&crafts, spread across (CSMIA) Mumbai International Airport T2

Empirical Research: South and Southeast Asia

- Tabula rasa: art infrastructure is developing, most of the museums established within the last 10 years
- Test mode: not yet articulated mission statements – local communities' reactions to be considered
- New responses to the challenges of the 21st century and the regional context