



Chambre de commerce
du Montréal métropolitain
Board of Trade of Metropolitan Montreal

THE ART OF INVESTING IN CULTURE

A guide for businesspeople



The guide *The Art of Investing in Culture* has been developed as part of the 2007-2017 Action Plan for Montréal, Cultural Metropolis.

The Board of Trade of Metropolitan Montreal is proud to support the cultural sector and to partner with the Conseil des arts de Montréal to promote ties between arts and business, particularly through the Table d'action arts-affaires. The Board of Trade would like to thank the following partners who help bring these two worlds together:

the Jeune Chambre de commerce de Montréal, Business Volunteers, Culture pour tous, the Claudine and Stephen Bronfman Family Foundation, Business for the Arts (artsScène Montréal) and Montréal, Cultural Metropolis.



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DE **MONTRÉAL**



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TABLE OF CONTENTS

1. WHY INVEST IN CULTURE?

4 > 10

- > To invest in a strong lever of economic development, with major benefits
- > To support a generator of quality of life for all Montrealers
- > To contribute to Montréal's international visibility and brand image
- > And above all, because our creators need our support!

2. PRIVATE SECTOR INVOLVEMENT IN CULTURE: A STATUS REPORT

12 > 20

- > Public funding on the program
- > Private funding lags behind
- > Private funding of Montréal's cultural sector

3. MEASURES TO PROMOTE PRIVATE FUNDING OF CULTURE

22 > 30

- > The different forms of private support to culture
- > Tax measures to encourage cultural donations
- > Combining different measures and their leverage effect
- > Tax measures recap

4. TIME AND EXPERTISE: BUSINESS VOLUNTEERS SERVING CULTURE

32 > 34



The Art of Investing in Culture

Culture is a major contributor to our city's development, whether by contributing to social unity, strengthening Montréal's identity or generating economic activity.

Since cultural activity is central to Montréal's vitality, it is important that the entire metropolitan community mobilize to contribute to its success, and the business world is no exception. The expertise, time and money that businesspeople contribute to culture can make a difference not only to the lives of the artists who are directly affected, but also to the economic growth of a sector that fuels Montréal's brand image.

The main objective of this guide is to provide some of the answers as to why businesspeople must invest more in culture and how they can do so.

This guide is first and foremost meant to raise awareness among businesspeople and provide them with information, but it is also meant to arm cultural organizations with sound arguments for seeking financial support.

From this perspective, the guide first addresses the positive impact of cultural activity on Montréal by revisiting the major conclusions of a study conducted by the Board of Trade of Metropolitan Montreal in 2009. It then paints a picture of private sector involvement in Quebec culture today. The third section provides an exhaustive list of the tax measures for encouraging private donations to culture. Finally, the conclusion covers the most significant partnerships between the business and cultural communities and introduces organizations whose mission is to promote these ties.



1.

WHY INVEST IN CULTURE?

1.1 INVEST IN A STRONG LEVER OF ECONOMIC DEVELOPMENT, WITH MAJOR BENEFITS

For Montréal, culture is an incredible lever of economic development and wealth creation. Supporting cultural organizations contributes to the influence and expansion of this invaluable foundation of our economy.

- Culture employs close to 100,000 people in the Montréal area, the equivalent of one of every twenty workers.

- It generates direct benefits of close to \$8 billion, or 6% of our city's GDP.

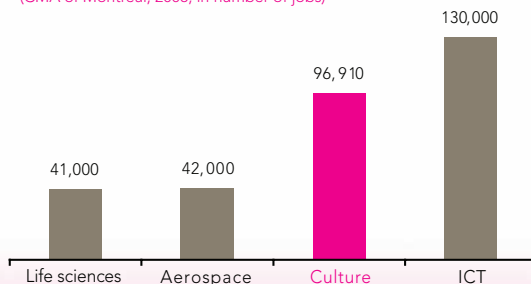
- Montréal has 69% of the cultural sector jobs in Quebec, a much larger share than its weight in total employment in the province (which is 49%).

- Employment in the cultural sector has expanded almost three times as fast as all industries combined. Between 1998 and 2008, when the number of jobs in Montréal

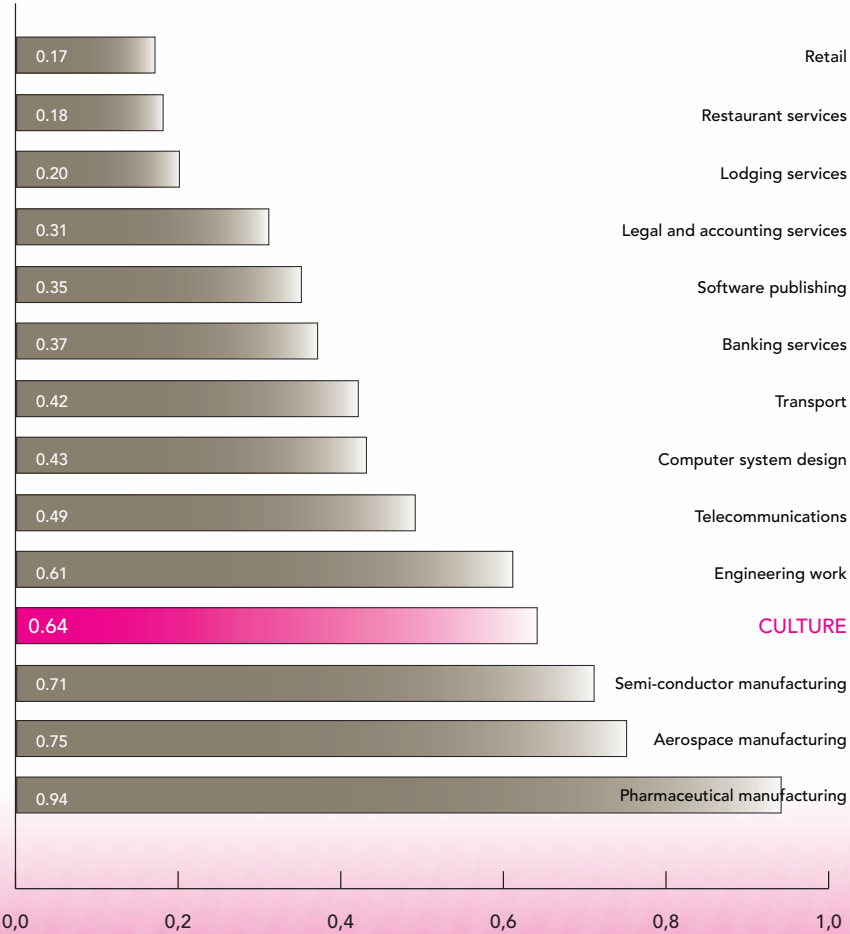
grew 1.7% annually, jobs in the city's cultural sector saw an increase of 4.6% per year.

- Given the employment multiplication factor, the economic benefits of the cultural sector compare favourably to those of the city's more dynamic industrial clusters and all sectors of economic activity.

TOTAL EMPLOYMENT – ECONOMIC SECTORS
(CMA of Montréal, 2008, in number of jobs)



EMPLOYMENT MULTIPLICATION FACTOR



1.2 TO SUPPORT A GENERATOR OF QUALITY OF LIFE FOR ALL MONTREALERS

Culture is the soul of a society. It is what weaves our social fabric and a platform for defining our collective identity.

Cultural vitality and diversity are major contributors to a quality of life that is one of the city's most precious assets. They are also a source of inspiration for those who value daring and creativity.

Living in a city with a distinctly rich quality of life, particularly for a city the size of Montréal, contributes to our appeal and competitiveness. This enviable situation results from a combination of many advantages: safety, the quality of the environment, the cost of living, but also cultural vitality.

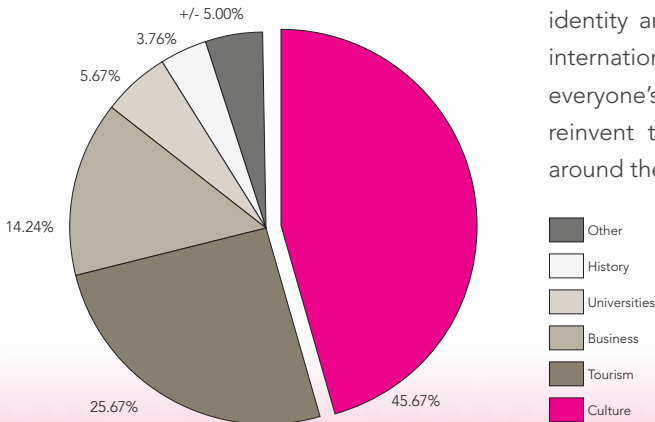
Supporting culture helps strengthen a growth sector for the city, one that residents and workers benefit from every day – even those who do not visit our cultural institutions.



1.3 TO CONTRIBUTE TO MONTRÉAL'S INTERNATIONAL VISIBILITY AND BRAND IMAGE

Montrealers are proud of the cultural vitality of their city and the image it projects internationally. You only need to travel beyond the borders of Quebec to see the extent to which culture helps create an enviable brand image for the city. The contribution of culture is reflected in how positively Montréal is portrayed in foreign media.

ASPECTS OF MONTRÉAL TYPICALLY COVERED BY THE WORLD MEDIA



A strong cultural sector is a great international calling card for our city. This is what makes the cultural sector an asset that goes well beyond artistic creativity: it helps build a strong reputation for Montréal and contributes to its international visibility.

This emblematic character of our city, while solidly entrenched, must not be taken for granted. Montréal has a pool of creators who feed this sector and who help build our identity and promote our influence on the international stage. These creators need everyone's financial support to grow, reinvent themselves and make their mark around the world.

Source: Influence Communication,
*Analyse des archétypes de la ville de
Montréal dans les médias internationaux,
nationaux, régionaux et montréalais*,
February 2011.

1.4 AND ABOVE ALL, BECAUSE OUR CREATORS NEED SUPPORT!

"... 'creative heart' is fragile ..."

While our cultural sector is economically vibrant, its "creative heart" is fragile. Artists, authors and performers have the most precarious financial existence of all cultural sector workers, with an average annual income of \$24,400, or half (50.3%) the average income of workers in Montréal and 55% of the average income of cultural workers generally.

"... these creators' income is much lower than average ..."

These creators' income is much lower than average, and three quarters of them are self-employed. They are often forced to hold other jobs to make ends meet.

As a result, it is not uncommon for them to

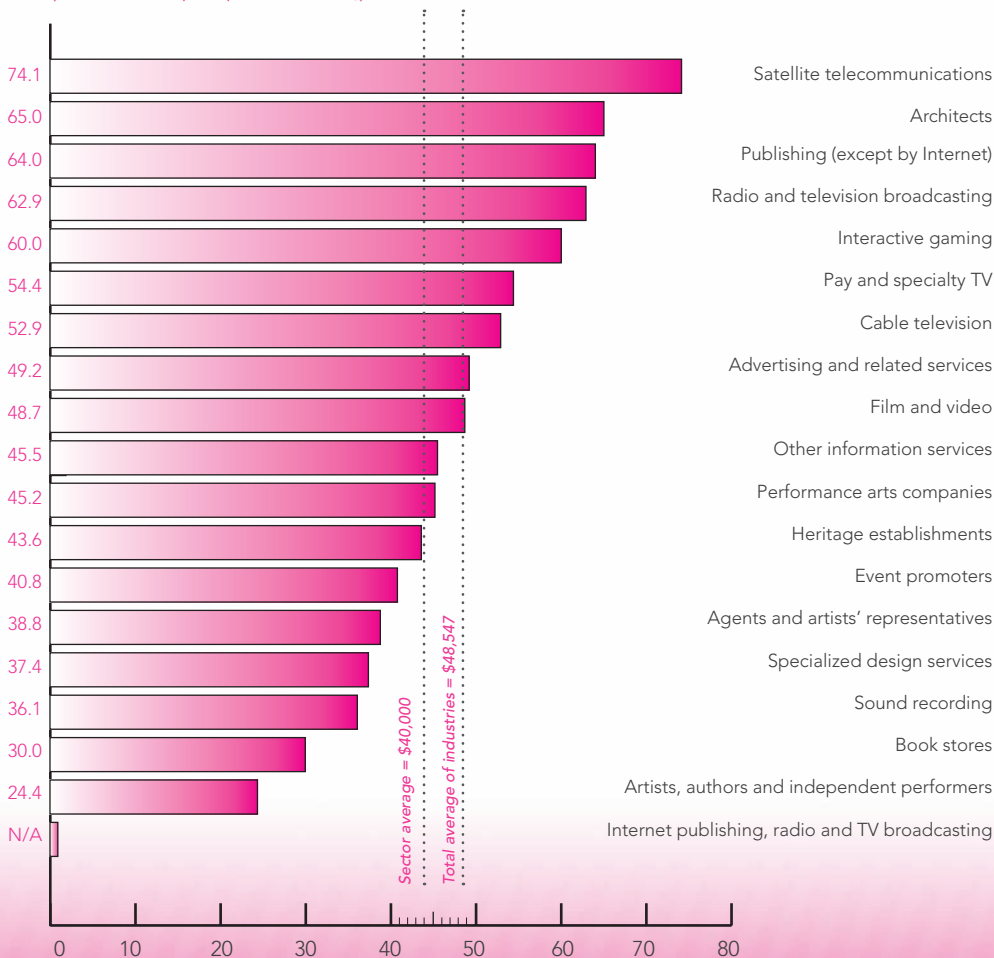
gradually stop creating for financial reasons rather than by personal choice.

"... this situation is a threat to the diversity, balance and vitality of Montréal's artistic sector ..."

This situation is a threat to the diversity, balance and vitality of Montréal's artistic sector and hurts the overall health of our city's economy.

AVERAGE INCOME OF THE ACTIVE POPULATION WORKING FULL TIME YEAR-ROUND

(CMA of Montréal, 2008, in thousands of \$)







2.

PRIVATE SECTOR INVOLVEMENT IN CULTURE:
A STATUS REPORT

2.1 PUBLIC FUNDING ON THE PROGRAM

Quebec's cultural sector enjoys relatively substantial government support. This is because of the choices we have made as a society and Quebec's distinctive cultural identity.

Quebec is the only majoritarily francophone territory in North America, so Quebec culture would not be able to flourish and spread without substantial government support.

12

"... Quebec devotes the most money to culture of any Canadian province."

This is why Quebec devotes the most money to culture of any Canadian province. In 2008, according to Statistics Canada data, public funding of this sector amounted to close to \$2.7 billion, more than \$900 million of which came from the Government of Quebec.

PUBLIC EXPENDITURES ON CULTURE, BY PROVINCE OR TERRITORY
AND LEVEL OF GOVERNMENT, 2007-2008

	Level of government			Total gross expenditures
	Federal	Provincial/ territorial	Municipal	
	Thousands of dollars			
Newfoundland and Labrador	44,414	62,980	13,994	121,388
Prince Edward Island	21,780	16,090	4,115	41,985
Nova Scotia	101,698	82,652	41,083	225,433
New Brunswick	55,187	64,561	27,462	147,210
Quebec	1,282,568	904,008	590,863	2,777,439
Ontario	1,355,538	701,749	1,103,537	3,160,824
Manitoba	80,906	172,169	63,962	317,037
Saskatchewan	49,794	139,101	91,799	280,694
Alberta	197,608	326,228	286,599	810,435
British Columbia	207,277	328,594	384,566	920,437
Yukon	19,552	17,078	418	37,048
Northwest Ter- ritories	33,468	10,202	2,476	46,146
Nunavut	12,238	5,386	395	18,019
Other	274,664	274,664
Total expenditures	3,736,693	2,830,800	2,611,269	9,178,762

In relative terms, i.e., in expenditures per capita, Quebec is also the province that receives the most public funding for culture (taking into account funding from all levels of government).

If we look at expenditures per capita, spending on culture by all levels of government was on average \$278 per Canadian in 2007-2008.

This level was \$361 for Quebec.

Province	Expenditures/capita of all levels of government
Newfoundland and Labrador	\$240
Prince Edward Island	\$304
Nova Scotia	\$241
New Brunswick	\$214
Quebec	\$361
Ontario	\$247
Manitoba	\$266
Saskatchewan	\$281
Alberta	\$231
British Columbia	\$197

Source: Statistics Canada, *Government Expenditures on Culture, 2007-2008*; *Arts Research Monitor*, November 2010.

2.2 PRIVATE FUNDING LAGS BEHIND

In spite of the strong government support, the cultural sector suffers from a shortage of funding. This is mainly due to a lack of diversification of its sources of revenue. Indeed, Quebec lags behind the rest of North America when it comes to philanthropy.

According to a Fraser Institute study released in 2010¹, Quebec is the Canadian province with the fewest charitable donations.

- Quebec residents devoted only 0.31% of total income earned in the province to donations to registered charities. This is the lowest proportion of all provinces.
- The province ranks tenth for the percentage of people who completed an income tax return who made a charitable donation (21.8%).

- The average donation of Quebecers to charitable organizations was also less than the other provinces.

Arts and culture are no exception to the rule and receive less private funding in Quebec than in the rest of Canada. According to the most recent data available (2002), Quebec was second to last among provinces when it comes to private source revenue for arts companies.²

This relative weakness in cultural patronage in Quebec may be explained by the fact that Quebecers are more inclined to believe that funding culture is mainly a government concern.

¹ Fraser Institute, *Generosity in Canada and the United States: The 2010 Generosity Index*, 2010.

² Survey by the Council for Business and the Arts in Canada, 2002.

CANADIAN RESULTS AND RANKING FOR THE FISCAL YEAR 2008

Province/Territory	Percentage of taxpayers who made a charitable donation		Percentage of gross income donated to charity		Average value of charitable donations	
	Percent	Ranking (out of 13)	Percent	Ranking (out of 13)	\$	Ranking (out of 13)
British Columbia	22.4	8	0.85	3	\$1,820	2
Alberta	24.4	5	0.84	4	\$2,274	1
Saskatchewan	24.5	4	0.77	5	\$1,532	6
Manitoba	26.7	2	0.94	1	\$1,620	4
Ontario	25.2	3	0.88	2	\$1,772	3
Quebec	21.8	10	0.31	12	\$609	13
New Brunswick	21.1	11	0.62	8	\$1,188	10
Nova Scotia	22.9	6	0.68	6	\$1,255	8
Prince Edward Island	27.0	1	0.68	6	\$960	12
Newfoundland and Labrador	22.1	9	0.60	9	\$1,051	11
Yukon	22.8	7	0.46	10	\$1,325	7
Northwest Territories	18.2	12	0.36	11	\$1,610	5
Nunavut	12.1	13	0.14	13	\$1,199	9
Canada	23.6		0.73		\$1,517	

Source: Canada Revenue Agency, 2010; Statistics Canada, 2010; authors' calculations.

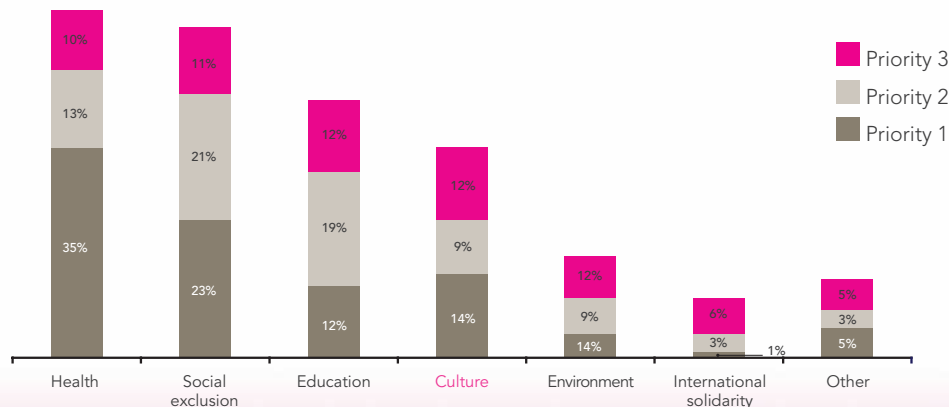
2.3 PRIVATE FUNDING OF MONTRÉAL'S CULTURAL SECTOR

CULTURE: THE FOURTH PRIORITY

While Quebecers overall make fewer private donations than their Canadian neighbours, the cultural sector also has to deal with the fact that a large portion of donations go toward other priorities. When we asked businesspeople to name the three main sectors of organizations their company supports, health (58%), poverty

and social exclusion (55%) as well as education (43%) came first. Culture, at 35%, came fourth. More precisely, culture is the priority for 14% of donor companies. It is the second choice for 9% of donor companies and the third choice for 12%.

FINANCIAL AID PRIORITIES OF DONOR COMPANIES SURVEYED



Source: Board of Trade of Metropolitan Montreal, *Culture in Montréal: Economic Impacts and Private Funding*, November 2009.

Overall, Montréal arts organizations³ are funded 21% by private sources, in the form of donations (14%) and sponsorships (7%).

PRIVATE FUNDING: VERY UNEVEN

Finally, the breakdown of private dollars invested in culture is very uneven across cultural organizations. Two main factors explain the disparity in funding: the size of the cultural organization and the artistic field.

18

1- The size of the organization

A cultural organization's budget directly influences its ability to attract private funding. Larger organizations are better able to obtain private sector revenue in the form of donations and sponsorships. Small organizations receive a significantly smaller share of private funding: the larger an arts organization's budget, the better able it is to devote financial and human resources to soliciting donations and sponsorships.

The visibility of the organization is also a major factor. The richest organizations are more familiar to the general public — and to businesspeople. As a result, they have a better chance of receiving private donations.

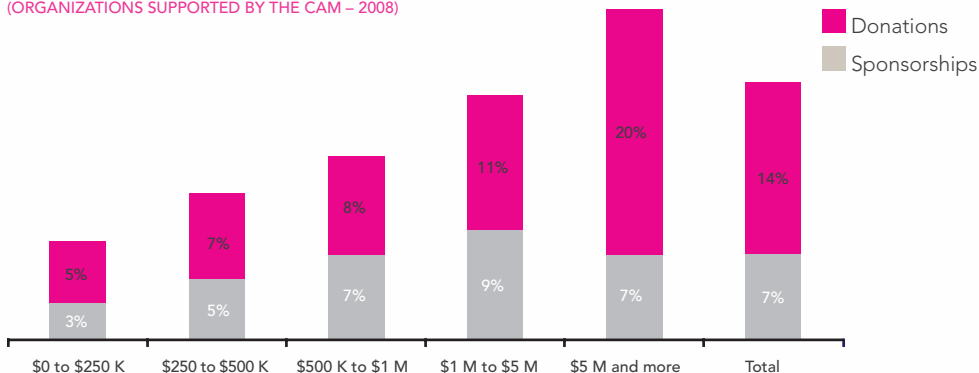
2- The artistic field

The proportion of private funding an organization receives varies widely depending on its artistic field. Literature, dance and theatre suffer from weak funding support from the private sector. Music, the visual and media arts, film and festivals fare much better.

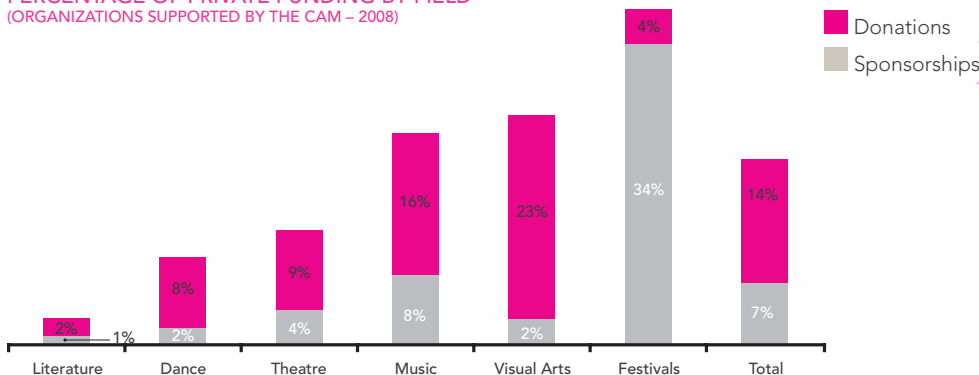
The very nature of an organization shapes its ability to attract donations and sponsorships. Furthermore, organizations with bigger budgets are more concentrated in artistic fields that are more "profitable" for companies, in other words those that offer more visibility for sponsors and donors.

³ According to a sample of 294 arts organizations that made a grant application to the Conseil des arts de Montréal in 2009.

PRIVATE FUNDING AS A PERCENTAGE OF BUDGET (ORGANIZATIONS SUPPORTED BY THE CAM – 2008)



PERCENTAGE OF PRIVATE FUNDING BY FIELD (ORGANIZATIONS SUPPORTED BY THE CAM – 2008)



This means that the smallest organizations often struggle to find patrons, and a lack of familiarity with the cultural milieu is a major check on funding for many businesspeople.

This guide is intended to inform businesspeople of the different ways they can help fund culture, by familiarizing them with the tax benefits of doing so.



The background is a solid pink color with a complex, abstract pattern of overlapping, organic shapes in various shades of pink and white, creating a textured, layered effect.

*This chapter was written in cooperation with
Caroline Renaud, Senior Director, Taxation,
Raymond Chabot Grant Thornton*

3.

MEASURES TO PROMOTE PRIVATE
FUNDING OF CULTURE

3.1 THE DIFFERENT FORMS OF PRIVATE SUPPORT TO CULTURE

There are four ways companies and individuals can help fund culture: through consumption, sponsorships, special activities and donations. Each is an important form of support for cultural organizations because they are an essential complement to the grant revenue they receive from the public sector.

CONSUMPTION

22

The consumption of cultural products is the simplest way to participate in the private funding of culture. This contribution to the own-source revenue of Montréal's cultural organizations is important because it accounts for 34% of their total funding.⁴

While compensation for the price paid is clear and direct (a show, an artwork, etc.), from a financial point of view there is a real advantage to selling season subscrip-

tions to shows. To encourage these volume purchases, many cultural organizations offer substantial discounts for subscriptions when compared with purchasing single tickets. And this is the same logic that the Government of Quebec uses in offering a tax deduction to companies that want to buy a certain number of tickets to use in the course of their activities.

DEDUCTION OF THE COST OF A SUBSCRIPTION TO CULTURAL EVENTS

(Government of Quebec)

A company can deduct from its income – without limit – 100% of the cost of a subscription (or the purchase of blocks of tickets) to cultural events, which must include at least three performances in Quebec.

⁴ Study by the Board of Trade of Metropolitan Montreal entitled *Culture in Montréal: Economic Impacts and Private Funding*, 2009. The data on Montréal cultural organizations was provided by the Conseil des arts de Montréal, from a study of the revenue of 294 arts organizations that submitted a grant application in 2009. This data corresponds to real income from the last fiscal year audited, in most cases 2007-2008, and 2006-2007 when 2007-2008 data was not available.

VISUAL ARTS: AMORTIZING CANADIAN ARTWORKS

Likewise, to support the acquisition of Canadian artworks, both governments have given individuals and companies that operate a business the opportunity to deduct a portion of the amortization of the cost of acquisition. The work must be exhibited in the individual or company's place of business to benefit from the amortization.

(Government of Quebec)

Tax deduction of the amortization of 33.33% of the cost of acquisition of a work of art.

(Government of Canada)

Tax deduction of the amortization of 20% of the cost of acquisition of a work of art.

SPONSORSHIPS

Sponsorships are the second form of private sector support and account for 7% of the funding of Montréal cultural organizations.⁵ The Conseil des arts et des lettres du Québec (CALQ) defines sponsorship as “a contribution in exchange for publicity offered as a function of promotional benefits [...] making it possible to reach a target audience.” The compensation for sponsorship is therefore basically the direct visibility the cultural event offers, but also the goodwill that an association with culture provides.

But since the primary objective of sponsorships is to attract the attention of potential consumers, they tend to be concentrated around a few very popular, high-profile events. This is why festivals garner the lion's share of sponsorships, which represent 34%

⁵ Ibid.

of their revenue, well ahead of music (8%), theatre (4%), dance (2%), the visual arts (2%) and literature (1%).⁶ For the same reasons, sponsorships are also more important, in relative terms, to large cultural organizations. To better balance the distribution of sponsorships, smaller cultural organizations would do well to request sponsorships in the form of services rather than financial contributions and to target niche companies that are trying to reach a specific audience.

SPECIAL ACTIVITIES AND BENEFITS

Midway between consumption and donations, special activities and benefits are an effective and appealing way to raise funds. While formulas vary widely, the best practice normally involves a combination of a dinner and show for which tickets are sold. Benefits do not fall under the category of pure consumption, because contributors buy tickets knowing that this is a fundraiser, but benefits nevertheless make it possible to win over donors, particularly those who

want to “get something in return” for their donation. And because benefits offer an opportunity for networking and visibility, they combine well with sponsorships.

DONATIONS

The fourth and final private form of funding, donations are defined by CALQ as “a voluntary transfer of money for which the donor or patron receives no benefit in return.” They come from individuals, companies or foundations and account for 14% of the funding of Montréal’s cultural organizations.

Since donations are essential to the funding of culture, but they do not offer the donor any direct compensation, the governments of Canada and Quebec have implemented a range of tax advantages to encourage companies and individuals to make this type of contribution.

⁶ Ibid.

3.2 TAX MEASURES TO ENCOURAGE CULTURAL DONATIONS

A GENERAL MEASURE: CHARITABLE DONATIONS

The main tax measures that help stimulate private donations to culture are tax credits granted by the two levels of government for charitable donations. General in nature and applying to a whole spectrum of non-profit socio-community organizations, these measures affect a large number of accredited cultural organizations. The receipt issued by the beneficiary organization for tax purposes accordingly reduces the net amount that the donor has to pay out, or, even better, makes it possible to ask for a higher gross amount, thereby increasing the amount the organization raises.

These measures are progressive to encourage donors to give more. This is why cultural organizations are well advised to show the calculation (net vs. gross donation) and ask for an amount equivalent to the net disbursement after taxes when they solicit donations from businesspeople.

These two measures (federal and provincial) are cumulative, which results in a substantial tax credit that can reduce the net cost of a donation by almost half.

(Government of Quebec)

Individuals: A non-refundable tax credit of 20% for the first \$200 and 24% for the balance.

Companies: Deduction from their taxable income.

(Government of Canada)

Individuals: A non-refundable tax credit of 12.53% for the first \$200 and 24.2% for the balance.

Companies: Deduction from their taxable income.

It is important to note that generally speaking, the amount of the donation cannot exceed 75% of the donor's net income. However, individuals can transfer the excess to the five following years, and companies can do so over the 20 following years provincially and the seven following years federally.

FOR NON-REGISTERED ORGANIZATIONS: THE CONSEIL DES ARTS DE MONTRÉAL'S FISCAL SPONSORSHIP

Fiscal sponsorship is part of the Conseil des arts de Montréal's (CAM) general grant program intended for arts organizations that do not have charitable organization status and that have a head office on the Island of Montréal.

CONSEIL DES **ARTS**
DE **MONTRÉAL**



26

This sponsorship allows arts organizations to solicit donations from foundations, companies and individuals, who in return receive receipts for income tax purposes. The CAM acts as an intermediary, which, having supported the artistic, administrative and structural aspects of organizations, offers them grants from the donations of foundations, companies or individuals.

DONATIONS OF LISTED SECURITIES

Another measure that can benefit a whole host of cultural organizations that are registered charities or recognized as such is the tax incentive for the donation of listed securities. Companies or individuals who donate listed securities to a registered charitable organization are exempt from the capital gains resulting from the disposal of these securities. This benefit is in addition to those already provided for cash donations, i.e., tax credits for individuals and tax deductions for companies.

(Government of Quebec)

Individuals: Same regime as for cash donations + non-taxation of capital gains.

Companies: Same regime as for cash donations + non-taxation of capital gains.

(Government of Canada)

Individuals: Same regime as for cash donations + non-taxation of capital gains.

Companies: Same regime as for cash donations + non-taxation of capital gains.

SPECIFIC TAX MEASURES FOR CERTAIN TYPES OF ORGANIZATIONS

In addition to the two above-mentioned measures that are universally available, the Government of Quebec and the Government of Canada have put in place a series of measures that offer an additional advantage to certain sectors of the arts and culture.

These are:

- DONATION OF CULTURAL PROPERTY:

the amount of the donation is not limited to a percentage of the donor's income, and if the donation generates a capital gain for the donor, it is not taxable. To qualify as cultural property, the object of the donation must be recognized by the Commission des biens culturels du Québec and the Canadian Cultural Property Export Review Board.

- DONATION OF A WORK OF ART:

the amount of the donation is increased by 25% in Quebec if the donation is made to a Quebec museum; if creators donate their work to certain recognized organizations, they receive tax relief.

- DONATION OF A MUSICAL INSTRUMENT TO A RECOGNIZED TEACHING INSTITUTION:

the amount of the donation is not limited to a percentage of the donor's revenue, and if the donation generates a capital gain for the donor, it is not taxable. This measure applies in Quebec only.

A PROGRAM THAT INCREASES THE VALUE OF THE DONATION: PLACEMENTS CULTURE



27

The purpose of the Conseil des arts et des lettres du Québec's (CALQ) Placements Culture program is to encourage individuals, private companies and foundations to give more generously to non-profit cultural organizations by offering matching grants on top of the donations and contributions they receive. The program is intended to allow organizations to stabilize their long-term revenues and thereby gain independence, because these grants are offered with a view to forming endowment funds and reserve funds.

This matching program substantially increases the donation made to an organization that qualifies for the program because the grant received can represent up to 300% of the gross amount of the donation. And since Placements Culture is also meant to strengthen the long-term financial situation of cultural enterprises, it offers the most generous grants to small organizations.

The matching grant is calculated as a function of the cultural organization's revenues according to the following scale:

Calculation of the matching grant

The grant is calculated by applying a percentage increase to the net result of the fundraising based on the size of the organization

Size of the organization	Matching grant
Under \$250,000	300% of the net result of the fundraising
\$250,000 to \$499,999	200% of the net result of the fundraising
\$500,000 to \$999,999	150% of the net result of the fundraising
\$1 million plus	100% of the net result of the fundraising

Source: Conseil des arts et des lettres du Québec

<http://www.calq.gouv.qc.ca/placementsculture/index/php>

3.3 COMBINING DIFFERENT MEASURES AND THEIR LEVERAGE EFFECT

For businesspeople to derive maximum benefit from existing programs and for cultural organizations to be able to promote all the advantages of their fundraising campaign, it is essential that both parties be aware of the cumulative impact of some of these measures and the leverage effect they can have on one another. For example, the addition of federal and provincial measures combined with the Placements Culture grant can make a relatively modest net donation generate substantial funding for the organization of one's choice.

For an individual who donates \$1,000 to a cultural organization with annual revenues of under \$250,000, the calculation would be as follows:

	Individual	Cultural organization
Donation	\$1,000	\$1,000
Tax credits (48.2%)	\$482	
Net contribution	\$518	
Placements Culture		\$3,000
Total amount		\$4,000

An individual net contribution of \$518 would give the beneficiary cultural organization \$4,000. This leverage effect is another major argument that cultural organizations should use when soliciting donations.

3.4 TAX MEASURES RECAP

	Government of Quebec	Government of Canada
COMPANIES		
Cash donation	Deduction from taxable income	Deduction from taxable income
Securities donation	Same as a cash donation + capital gains not taxed	Same as a cash donation + capital gains not taxed
Deduction for a subscription	Unlimited deduction in the calculation of income	Normal deduction rules
Purchase of a Canadian artwork in a commercial context	Amortization (33.3%)	Amortization (20%)
Donation of cultural property	Same as a cash donation + capital gains not taxed	Same as a cash donation + capital gains not taxed
Donation of a musical instrument	Same as a cash donation + capital gains not taxed	Normal donation rules
Donation of a work of art to a recognized museum	Donation increased by 25%	N/A
INDIVIDUALS		
Cash donation	Tax credit (20% - 24%)	Yes (12.53% - 24.2%)
Securities donation	Same as a cash donation + capital gains not taxed	Same as a cash donation + capital gains not taxed
Donation of cultural property	Same as a cash donation + capital gains not taxed	Same as a cash donation + capital gains not taxed
Donation of a musical instrument	Same as a cash donation + capital gains not taxed	Normal donation rules
Deduction for a subscription	Unlimited deduction in the calculation of income	Normal deduction rules



4.

TIME AND EXPERTISE: BUSINESS VOLUNTEERS
SERVING CULTURE

Beyond funding, which is obviously of primary importance, businesspeople volunteering in cultural organizations can also be very helpful. Expertise in accounting, marketing or business development made available to an organization's artistic management can make a world of difference. The key to success lies in matching the business volunteer's intentions with the mission and needs of the organization.

32

The Board of Trade of Metropolitan Montreal wants to do its part to encourage ties between arts and business, so it works to mobilize businesspeople to get personally involved in promoting culture.

The Board of Trade's involvement takes many forms, but is concentrated in two areas.

First, through the annual organization of the Prix Arts-Affaires de Montréal, in partnership with the Conseil des arts de Montréal. This initiative offers recognition through four prizes (Large Enterprise, SME, Arts/Business Personality and Business Volunteer) awarded

to companies and individuals who have supported Montréal arts organizations or who get actively involved in culture. The awards are also intended to raise awareness in the business community about the critical role cultural organizations play in the city's development as well as to promote partnerships between the business and arts communities. To find out more about the Prix Arts-Affaires de Montréal, visit:

www.btm.qc.ca/prix-arts-affaires.

Second, over the years the Board of Trade has formed close ties with Business Volunteers, an organization that it has housed at its offices since its foundation in May 2006.

BUSINESS VOLUNTEERS



The mission of Business Volunteers is to help businesspeople who want to share their expertise with non-profit organizations in the greater Montréal area get involved as

volunteers. Business Volunteers is the only organization in Quebec to offer a free networking and placement service for building ties between professionals from the business world and non-profits.

The mandates that Business Volunteers receives fall into three categories:

1. Filling seats on boards of directors
2. Coaching and consulting
3. Forming committees with a variety of skills profiles

Among its many areas of involvement, Business Volunteers works with the Conseil des arts de Montréal to promote the contribution of businesspeople to culture and the arts. Over 40% of Business Volunteers' mandates come from cultural organizations.

www.benevolesdaffaires.org

There is another organization in Montréal that works to get a new generation of patrons of the arts involved as volunteers and donors: artsScène Montréal.

artsScène MONTRÉAL



artsScène Montréal is a national initiative with a mission to promote the commitment of young professionals to the arts. It creates a platform between the business and arts communities to promote philanthropy along with the artistic and economic vitality of Montréal.

artsScène was created by Business for the Arts, a non-profit organization that has been dedicated to supporting and promoting business leadership in the arts since 1974. This organization creates opportunities for financing and puts professionals who want to get involved in the arts in touch with cultural organizations.

www.artsscenemontreal.com



THE ART OF BUSINESS