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European Capital of Culture 2018

An investigation of possibilities for alternative financing

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Summary

Both the Netherlands as well as Malta are chosen to host the annual event European Capital of Culture in 2018. Since a lot of money is involved in organizing the cultural year, it is interesting to look at the various ways of funding that are used to cover the costs. Throughout the years, there has been a mixture of funding from the first, second and third sphere to finance European Capital of Culture, with money streams from the first sphere being the largest. The first sphere is the sphere in which the government provides financial resources in terms of subsidies towards arts and culture. This takes place on both international, national as well as regional governmental levels. The second sphere is the market sphere. This is the sphere in which sponsor deals take place. Its mechanism works according to the classical behavior of demand and supply. The third sphere is the space in which patrons, volunteers and other supporters provide their resources to art and culture. These resources are not always monetary, but may as well contain of time (volunteering) or specific knowledge/expertise. The logic by which this particular sphere operates can be explained as relationship-based.

Currently, subsidies on art and culture are being cut in the Netherlands, which asks for a renewed approach in financing within the cultural sector. On top of that, the current economic climate does not work in favor when searching for additional funding in the second and third sphere. Since the candidates for European Capital of Culture 2018 in the Netherlands plan to work with quite large budgets, it is necessary to search for additional financial resources in terms of alternative funding. This leads to the research question: *Which ways of alternative financing can be realistically used concerning European Capital of Culture candidate The Netherlands?*

2018Eindhoven|Brabant and Maastricht & Euregio 2018 are two separate case studies that will help determine what ways of alternative financing may be most suitable and realistic when organizing the event in 2018. By interviewing five experts within the field of art and culture, the most important trends regarding alternative financing in the Netherlands can be discovered. Each expert works in a key position within the cultural sector. They come from both the fundraising as well as the fund providing sides within the second and third sphere.

Concluding on the explorative research on realistic options of alternative financing concerning European Capital of Culture 2018 in the Netherlands, we can state that there are four concepts that are of main and most significant importance. One of them comes from the second sphere, namely inclusion of sponsors through partnerships with new forms of exchange. The three possibilities from the third sphere that are most feasible to use, are co-creation, applications to cultural funds and private donating strategies. When combining these four concepts of alternative

financing with traditional governmental financing, it must be possible to create a substantial working budget to realize European Capital of Culture 2018. This research provides an exploratory insight into future trends in financing within the Dutch cultural sector. Additional research is needed to take a more into depth look in the possibilities that this research suggests.

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1. Introduction

There is no end to this movement. You have to create the first wave. And she did it. – Alexis Alatsis on ECOC founder Melina Mercouri (<http://poieinkaiprattein.org>)

European Capital of Culture

Starting as 'The European City of Culture' in 1985, Athens gave home to the now well-known event European Capital of Culture (ECOC). Three years ago it successfully celebrated its twenty fifth anniversary and plans have been made as far ahead as the year 2019 in which the event will be hosted by Italy and Bulgaria (<http://ec.europa.eu>). The aim of European City of Culture, later named European Capital of Culture, was 'to open up to the European public particular aspects of the culture of a city, region or country concerned, and to concentrate on the designated city a number of cultural contributions from other Member States' (Resolution 85/C153/O2 in European Cities and Capitals of Culture Part I, 2004: 41). The annual event should enhance Europe's cultural variety, at the same time creating the feeling of one big European community. In this research, reference to the concept 'event' relates to all the actions included in the program of the city holding the title European Capital of Culture for a given year (European Commission, 2006).

In 2018, the Netherlands and Malta are the entitled hosts. It is Malta's first chance to organize the event which is in the hands of the Parliamentary Secretariat for Tourism, Environment and Culture within the Office of the Prime Minister. In October 2011, Valletta became the official candidate representing the title on behalf of all Malta with support of all mayors of Malta and Gozo and is currently working on defining its ECOC identity before submitting the official bid to become European Capital of Culture (<http://ecoc2018.blogspot.com>; <http://www.valletta2018.org>). The Netherlands, on the other hand, has been host before. Celebrating cities were Amsterdam in 1987 and Rotterdam in 2001. Currently, three potential candidates are in the running towards becoming European Capital of Culture. Maastricht & Euregio 2018, Leeuwarden/Ljouwert 2018 and 2018 Eindhoven|Brabant are competing for the title (<http://www.via2018.eu>; <http://www.2018.nl>; <http://www.2018 eindhoven.nl>). Originally, Utrecht and The Hague posed themselves as candidates as well, but were rejected after the first selection round that determined which city would make the shortlist (Willems, 2012). The official nomination will be awarded in May 2014 after strict consideration by a special commission (<http://ec.europa.eu>). The sixth potential candidate Almere had to withdraw itself due to problems in financing in the early stages of the project as a consequence of a lack of municipal support.

Research problem

In this time period, it seems however contradictory to celebrate a huge cultural event like ECOC which is normally so heavily subsidized out of different layers of governmental funding. Previous Dutch ECOC's Amsterdam (1985) and Rotterdam (2001) depended a great deal on subsidies from different governmental levels. Amsterdam's budget of € 9 million (Richards and Wilson, 2004) consisted mainly of state government funding. Its municipality did provide financial support, but was not closely involved in the organization of the actual event and did not attempt to integrate it into the city's cultural, economic or social strategies (European Cities and Capitals of Culture Part I, 2004). Exact numbers on municipal funding are lacking. In Rotterdam, the city's municipality and the state government both contributed € 7.7 million towards the event, adding up to almost 45% of Rotterdam's total budget (European Cities and Capitals of Culture Part I, 2004). A more extensive overview of previous ECOC funding for both national as well as international examples will be given in chapter 2.1, paragraph *Financing of ECOC*.

The Dutch candidates for the title in 2018 are nonetheless forced to look for other funding resources due to the current cuts in state governmental subsidies. Current Dutch governmental believes are that the cultural sector is able to work more efficiently with less financial state government support and more reliance on cultural entrepreneurship. State Secretary Zijlstra wrote a letter in which he presented his new view on the working of the Dutch cultural sector. The letter is titled 'More than quality: a new vision on cultural policy' (*Meer dan kwaliteit: een nieuwe visie op cultuurbeleid, 2011*). Zijlstra's approved plans are to herald a new era of cultural policy which fits the current developments in our society. Zijlstra believed that the government was too much of a financier instead of paying attention to its public and the concept of cultural entrepreneurship. The Dutch state government wants cultural institutions and artists to become entrepreneurs so that they will be able to obtain a larger part of their income by themselves. Cultural institutions should be less dependent on government subsidies and thereby become more flexible and (financially) stronger. This new point of view led to a cut in state governmental subsidies of € 200 million (Zijlstra, 2011).

ECOC is not the only cultural event that will suffer from the cuts, smaller more national oriented festivals such as for example Motel Mozaique and the Amsterdam Dance Event will be harmed as well. Those types of festivals are going to be hurt due to a new regulation that stops multiannual financing for festivals (<http://3voor12.vpro.nl>). This change in attitude has its effects on the financing of ECOC in the Netherlands. The problem regarding decreasing governmental funding however does not concern the financial support of the European Commission at all. Their contributions keep increasing during the years of ECOC existence. Amsterdam received € 137.000, Rotterdam received € 500.000 and the Dutch candidate of 2018 will receive € 1.5 million (European

Cities and Capitals of Culture Part I, 2004). Although European funding keeps increasing, it is questionable whether the increased amount of money is able to cover the gap created by decreasing state government funding. The biggest funding problem lies in the fact that the Dutch state government makes decisions which cause a decrease in state funding towards an event as ECOC. These decisions influence provincial as well as municipal policy, but both governmental levels implement their own cultural policy based on their perception of the value and importance of culture. Both policies could differ from the state policy, but support the general cultural policy to a great extent. This means that a funding gap needs to be closed by a different nonpublic financial source, inducing the idea that alternative financing needs to play a more dominant role in the future of ECOC.

This new approach towards subsidizing the arts is a direct consequence of the economic crisis of 2008 and the current crisis. These crises have induced a stronger decline in state governmental subsidies, but the tendency towards lowering state governmental subsidies for art and culture already started in the '80s of the 20th century. At that time cultural policy was already designed to improve cultural quality and diversity instead of supporting the actual artist or institution financially in their existence. From the mid '80s on, subsidies were privatized by the state government into independent funds such as *Fonds BKVB* to withdraw itself from value judgments about art and culture (de Nooy, 1996). These privatizations of state subsidies were the first signs for a changing cultural climate in the Netherlands.

With an eye on the future, directors of ECOC must be open to a more entrepreneurial approach instead of surviving on government subsidies only. In light of this situation, cultural institutions as well as ECOC the Netherlands (ECOC NL) must be open to alternative financing. Alternative financing consists of applying innovative methods to supplement or substitute traditional funding resources, such as government subsidies, in order to maintain and to be able to realize its cultural and artistic values. This new approach asks for a change of attitude in gathering income, since it often demands a creative angle of incidence. At the same time the organizing institutions must be aware of the origin of the financial source. Take the example of sponsoring as a financial resource. A potential sponsor will provide money in return for something worthy the cultural organization has to offer. It is a quid pro quo agreement, but taking money without analyzing the origin and reputation of the sponsor can be harmful to a cultural organization (Klamer and Langeveld, 2011). Association with a 'wrong' sponsor can harm the organization's identity and cause the undesirable effect of less visitors instead of trying to keep the arts alive with extra money.

However, next to government subsidies there are a lot of other alternative ways to obtain financial resources or substitutes that can help to maintain culture in the Netherlands. A few of many alternative financing examples are sponsoring in money, sponsoring in kind, patronage,

individual donations, crowd funding, time banking, corporate social responsibility, public private partnerships, lotteries etc. A more extensive overview of the possibilities and their suitability regarding financing ECOC NL will be presented in chapter 2.3.

Here, in 2013, we are only at the beginning of a new point of view towards financing the arts. In this respect many different financiers may come to play. They must however have a good feeling with the event they are (co) financing. This aspect of identity matching is very important concerning the problem in question. ECOC NL must be aware of the identity they are putting forward while programming their year. Every financier will look for similarities in identity in order to give money. This identity matching already starts in one of the first phases of showing yourself, namely city marketing. When a recognizable image is created by the ECOC candidate, people or companies will be more likely to identify themselves with and see the resemblance between the event and their own values. Thereby one is inclined to contribute to the event, either by attending, supporting it financially or giving non-financial support such as time or expertise.

As described above, the main problem concerning funding of ECOC NL in 2018 is the radical change in state governmental policy. Where previous Dutch capitals heavily depended on state governmental subsidies, future candidates must focus on alternative ways of obtaining financial resources. Provincial as well as municipal cultural policy are influenced by the state's decisions which will likely cause a decrease in financial and political support for art and culture in the form of ECOC as well. The task of filling a funding gap by finding new and creative ways to finance the event lies with the potential candidates for ECOC 2018.

Research question

Since the year 2018 is still far ahead of us, I would like to focus as much on current literature as possible and do not want to put as much emphasis on results of previous European Capitals of Culture, because times are changing and the organization and funding of the event in 2018 asks for a fresh approach. On basis of literature on European Capital of Culture (Campbell, 2011; European Commission, 2006: European Cities and Capitals of Culture Part I & Part II, 2004), city marketing (Evans, 2003; García, 2004; Neto and Serrano, 2011; Oh, 2000), alternative financing (Frey, 2002; Klammer and Langeveld, 2011), psychological principles behind giving (Sanders, 2006; Shang et al., 2008; Van Slyke and Brooks, 2005) my own quantitative research among residents of Brabant and Maastricht and semi-structured interviews amongst six professionals within the topic of research, I want to try to answer the following research question: *Which ways of alternative financing can be realistically used concerning European Capital of Culture candidate The Netherlands?* To be able to draw a more general conclusion about the Dutch situation, it is necessary to research at least two

different potential candidates. I have chosen 2018Eindhoven|Brabant and Maastricht & Euregio 2018 as subjects of research. My initial subject of research was 2018Eindhoven|Brabant, since I was intrigued by the fact that an entire province posed itself as candidate for ECOC, instead of nominating one city. I wondered how the culture of living and working together ingrained in Brabant's veins could possibly influence the way in which the residents would support the bid. To be able to make a well grounded conclusion, I needed to include another Dutch ECOC candidate. Maastricht & Euregio 2018 was in this case the best choice since its bid is already developed thoroughly and has received support from its various stakeholders. At the starting point of this research, candidates The Hague 2018 and Leeuwarden/Ljouwert 2018 were less sure of financial support from their municipality and province, whereas Utrecht2018 was sure of support, but where the city was more involved in the preparation of the event 'De Vrede van Utrecht' in 2013, than being focused on the ECOC bid. Furthermore, 2018Eindhoven|Brabant and Maastricht & Euregio 2018 are differing in their initial design to become ECOC. 2018Eindhoven|Brabant chooses to become candidate as an entire province, while Maastricht & Euregio 2018 is primarily concentrated in the city of Maastricht (receiving positive response of its (inter)national hinterland). These factors made 2018Eindhoven|Brabant and Maastricht & Euregio 2018 most suitable subjects of research in this case. During the execution of this research, both 2018Eindhoven|Brabant as well as Maastricht & Euregio 2018 were chosen to be on the shortlist to become ECOC. Together with Leeuwarden/Ljouwert 2018 they will be competing for the title of ECOC 2018.

2. Literature review

The debate about money and culture may not be the first thing that comes to mind when mentioning European Capital of Culture. However, the current economic climate pushes us to think outside the box in order to maintain our cultural diversity. While government subsidies are being cut, it may be harder than ever to keep the arts alive. Becoming European Capital of Cultural can boost the Dutch cultural climate, but benefits do not occur automatically with the designation of the title. There are financial risks involved as well, for which the current government may not be very willing to take full responsibility. In that respect, it is important that the Dutch candidate cities take a look beyond public funding and search for alternative ways to finance the program.

Within this chapter I want to address some important literature (Klamer and Langeveld, 2011; Frey, 2002; Van Slyke and Brooks, 2005; Shang et al., 2008) that covers the topic of alternative financing European Capital of Culture and its different aspects. Beginning with a basic explanation on the event itself containing a historical overview, the selection procedure, financing of previous Capitals of Culture, and economic and social impact of the event. This chapter will provide us with a general overview of different aspects regarding the organization of ECOC. This will be followed by a section on city marketing and the concept of creative cities. Cultural capitals need to be able to present themselves towards their visitors which may be essential in some forms of alternative financing. Thereby it is necessary to take a look at what kind of effects culture has on urban regeneration and the other way around. A ECOC pre-eminently is a city or region that focuses on the interdependence of cultural and economic development with its short and long run effects. This leads us to the next section in which different types of alternative financing come to play a role. What are the recent trends within the cultural sector and which methods from outside the field can be applied towards funding of European Capital of Culture? The last section addresses theories from the field of psychology. Why are donors from different social spheres (Klamer and Langeveld, 2011) willing to (co) fund a cultural initiative and which psychological effects, used in marketing, influence people's decisions in that field of interest?

2.1 European Capital of Culture

Historical overview

As emphasized upon in the general introduction, the annual event of European Capital of Culture was originally meant to enhance Europe's cultural variety, but at the same time creating the feeling of

one big European community. One of the main ideas of the Council of Ministers of the European Union behind the creation of ECOC was to bring Europe’s citizens closer together, which originated in the actual annual event in June 1985 (European Commission, 2006). Melina Mercouri, Greek Minister of Culture, initiated the event arguing that culture, art and creativity were at least as important as technology, commerce and the economy. The latter were already boosted by European funding, while Europe was not actively supporting its field of art and culture (European Cities and Capitals of Culture Part I, 2004). Melina Mercouri wanted to give a cultural dimension to Europe’s communities and create a more attractive image for Europe, its countries and cities. The underlying idea was that each nominated city is able to show its character through its own history, tradition and contemporary creativity. The Cultural Capital becomes a platform of discussion between artists, intellectuals and visitors in order to promote the European thought on culture. All subsequent European Capitals of Culture are shown in under mentioned Table 1.

Past and future European Capitals of Culture	
1985 Athens (Greece)	2001 Rotterdam (Netherlands), Porto (Portugal)
1986 Florence (Italy)	2002 Bruges (Belgium), Salamanca (Spain)
1987 Amsterdam (Netherlands)	2003 Graz (Austria)
1988 West Berlin (West Germany)	2004 Genoa (Italy), Lille (France)
1989 Paris (France)	2005 Cork (Ireland)
1990 Glasgow (United Kingdom)	2006 Patras (Greece)
1991 Dublin (Ireland)	2007 Luxembourg (Luxembourg), Sibiu (Romania)
1992 Madrid (Spain)	2008 Liverpool (United Kingdom), Stavanger (Norway)
1993 Antwerp (Belgium)	2009 Linz (Austria), Vilnius (Lithuania)
1994 Lisbon (Portugal)	2010 Essen (Germany), Pécs (Hungary), Istanbul (Turkey)
1995 Luxembourg (Luxembourg)	2011 Turku (Finland), Tallinn (Estonia)
1996 Copenhagen (Denmark)	2012 Guimarães (Portugal), Maribor (Slovenia)
1997 Thessaloniki (Greece)	2013 Marseille (France), Kosice (Slovakia)
1998 Stockholm (Sweden)	2014 Umeå (Sweden), Riga (Latvia)
1999 Weimar (Germany)	2015 Mons (Belgium), Pilsen (Czech Republic)
2000 Reykjavík (Iceland), Bergen (Norway), Helsinki (Finland), Brussels (Belgium), Prague (Czech Republic), Krakow (Poland), Santiago de Compostela (Spain), Avignon (France), Bologna (Italy)	

Table 1: European Capitals of Culture in chronological order (<http://ec.europa.eu>)

Athens was the first city to become European Capital of Culture, not only because of its rich cultural history, but because a Greek Minister initiated the idea of putting more emphasize on Europe’s cultural dimension (Mercouris, 2006). During its evolvement the council of Ministers decided that not

only cities from European Union countries could become European Capital of Culture, but that cities of other European countries could as well. During the first fifteen years, only countries from the European Union itself participated which changed in 2000 when nine European cities at the same time represented the title European Capital of Culture (Avignon, Bergen, Bologna, Brussels, Cracow, Helsinki, Prague, Reykjavik and Santiago de Compostela). Three of them, Poland, the Czech Republic and Iceland not being member of the European Union at that time. The years after, nominations between European Union and non-European Union countries were alternately awarded while remaining the focus on European Union Member States. On average, one in three nominated countries is not a European Union Member State. From 2001 onwards often two different countries are designated to offer candidate cities to host European Capital of Culture (European Cities and Capitals of Culture Part I, 2004).

Selection procedure

In order to become a European Capital of Culture, a city must go through an extensive selection procedure. The European Commission, to be exact the Directorate-General for Education and Culture, has set up a guide for cities that are applying for the title since there are many criteria that must be met to be able to cover the aims and objectives of the event (European Commission, 2006). 'A city is not designated Capital of Culture solely for what it is or what it does. It is awarded the title principally on the strength of the programme of specific cultural events which it proposes organising in the year in question, which is meant to be an exceptional year. (...) The city is asked to draw on its special features and demonstrate creativity. It follows that, although the city's heritage and long-standing cultural life may stand it in good stead, they may only form a basis for the organization of the event (...) The event offers an opportunity to strengthen cooperation in the field of culture and promote lasting dialogue at European level. It must underline the common features and the diversity of European cultures' (European Commission, 2006: 10-11). The emphasize lays most on the quality of the cultural program, but its success does of course depend on the commitment of public authorities and the involvement of the social and economic stakeholders in the city as well.

Designation of the title takes place in different phases; the pre-selection phase, the selection phase and the final designation phase. This process starts at least six years before the actual event takes place. In practice however, cities start planning approximately ten years ahead. When the actual designation of the city has taken place, the phase of monitoring and guidance comes into play. This monitoring and guidance is being done by a committee of international experts which have been appointed by the European Commission, the European Parliament, the Council of Ministers and the Committee of Regions. The objectives and criteria that must be fulfilled, are put down in legal text

(Decision 1622/2006/EC) governing the designation of the cities (European Commission, 2006). The criteria that must be fulfilled by candidates for the years 2007 to 2019 are divided into two categories, namely ‘the European Dimension’ and ‘City and Citizens’. In legal terms it means that the program should contain the following elements:

1. ‘As regards ‘the European Dimension’ the programme shall:
 - a. Foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
 - b. Highlight the richness of cultural diversity in Europe;
 - c. Bring the common aspects of European cultures to the fore.
2. As regards ‘City and Citizens’ the programme shall:
 - a. Foster the participation of the citizens living in the city and its surroundings and raise their interests as well as the interest of citizens from abroad;
 - b. Be sustainable and be an integral part of the long-term cultural and social development of the city’ (Decision 1622/2006/EC: 304/2-304/3).

In practice these legal terms must guide as inspiration in conducting the program. Cities are allowed and even stimulated to come up with creative input which still meets the requirements of article four ‘Criteria for the cultural programme’ in Decision 1622/2006/EC. Next to the criteria that are stated under ‘the European Dimension’ and ‘City and Citizens’, the European Commission has formulated eleven keys to success concerning the title.

Keys to success	
1.	A well prepared concept and clear application based on the objectives and criteria
2.	Public commitment to the programme and strict budget controlling during preparation
3.	Quality of contacts and networks with civil society
4.	Careful selection of partners and projects for the programme
5.	Involve stakeholders and the local population in cultural and socio-economic world
6.	Consult cultural operators in the field to unite stakeholders in a common project (bottom up)
7.	Build the event from the city’s own roots
8.	Be forward-looking without neglecting the history of the city underpinning its identity
9.	The follow-up to the Capital of Culture year must be envisaged before the year in question
10.	A well planned communication campaign directed at the city and its region
11.	Independence from the political authorities of the artistic director

Table 2: Keys to success in organizing European Capital of Culture (European Commission, 2006)

Next to the objectives of the European Commission, the Dutch government has set some guidelines in order to fulfill the national requirements (Raad voor Cultuur, 2011). The additional advice is being given to make sure there is cohesion between the national/regional cultural policy and the message the candidate city wants to bring across. Main points of attention formulated by the Dutch Council of Culture are: - The program of the ECOC candidate must meet its long term municipal strategy regarding culture and should enhance/boost the already planned cultural route of the city. No radical infrastructural changes are made solely for the ECOC event. Possible changes must fit within the urban development of the city, but the effect of the event should be long lasting. – It is expected that the event is looking for cross disciplinary partners in education, business and urban development. – Focus on cultural diversity in the broadest sense of the word (age, gender, social background, cultural and ethnical diversity). – The candidates' region must benefit from the event. – The candidate must show itself to Europe, but must reflect Europe in the city as well (Raad voor Cultuur, 2011).

Financing of ECOC

Being nominated as European Capital of Culture thus does not rest on the shoulders of already existing art and culture in the specific city or region. It is however important to keep in mind that chances of becoming Capital of Culture rise with the likelihood that the new and innovative plans actually can be executed. For the execution of those plans, financial resources are needed. In the past, there has been a great difference between the amounts of money that European Capitals of Culture use for the actual execution of their program. The division of types of financial resources also differs strongly among the participating cities. The most common way of financing in the period 1995-2004 was public funding (on average 77,5% of the entire income). Public funding is in this case a collective noun for the financial resources coming from different layers, namely city governmental, region governmental, national governmental and European Union funding. The ranges of contributions by different governmental levels are pretty wide; city government 1% - 68% (on average 19,59%), regional government 6% - 59% (on average 10,97%), national government 23% - 99% (on average 56,84%) and European Union 0,3% - 16% (on average 1,53%) (European Cities and Capitals of Culture Part I, 2004). As for the rest of the Capitals' income it exists of private financial resources such as sponsorships. However, 'there is significant potential for expanding the level of private sector sponsorship in ECOC. (...) this will only be achieved if certain obstacles and problems are eliminated. These concern the lack of expertise, the absence of a clear brand awareness and quality of ECOC cultural programmes, and a longer-term view of sponsorship for the ECOC action as a whole' (European Cities and Capitals of Culture Part I, 2004: 19).

To illustrate that previous cultural capitals heavily depended on public funding, especially highlighting national government funding, I want to address three examples from the past. Glasgow was European Capital of Culture in 1990 and counts as one of the most leading examples from the early years for future ECOC candidates. Lille (2004) is one of the most successful examples of modern ECOC's and I choose to incorporate ECOC Rotterdam (2001) as well, to show the extent to which it depended on public funding at that time and what that meant for its success.

One of the most important aspects that makes Glasgow such a pioneering ECOC, was its ability to transform the city image from being perceived as a violent post-industrial city into a creative cultural and leisure centre, nowadays being one of the most vibrant cities in the United Kingdom. Improving or creating a more attractive city image is one of the main goals of being ECOC, but not all Cultural Capitals succeed in remaining their positive characteristics after the event is being held. The most appraised aspect of Glasgow's Cultural year was its sustainability. The event turned out to become a ten year working project from 1986 to 1996 with the involvement of citizens, visitors and politicians. It triggered urban development in the city and its regions. However, Glasgow did face some financial difficulties following the cultural year. It namely heavily depended on strongly increased public funding (European Cities and Capitals of Culture Part I, 2004; <http://poieinkaiprattein.org>). The majority of funding for Capital of Culture Glasgow 1990 came from the public sector, namely around 85% of the total budget (<http://www.thefreelibrary.com>). Glasgow had a total budget of € 54,4 million (Richards and Wilson, 2004). Exact numbers on the division between state government, regional and municipal funding are not available, but we know that 85% of the budget was funded out of public resources, which comes down to € 43,5 million of which € 120.000 was financed by Europe (European Cities and Capitals of Culture Part I, 2004). The realization of the Cultural year thus heavily depended on the promise of public funding by Glasgow's government.

Amongst the more current ECOC's, Lille 2004 is often mentioned as one of the most successful candidates. Key element in its success is the participation and commitment of local authorities. Lille's citizens were closely involved, but it was not only the social impact that is being talked about in success stories. Lille's funding program turned out to be really good as well. Lille had the highest working budget, compared to previous ECOC's, of € 73,7 million (European Cities and Capitals of Culture Part II, 2004; <http://poieinkaiprattein.org>). A little over 18% of the budget came out of sponsorship and other nonpublic financial resources. Lille's biggest financial support came from municipal government. Almost 30% of the total budget was financed by Lille's municipality, followed by over 18% by the national government and well over 14% was funded by its region (European Cities and Capitals of Culture Part I and Part II, 2004). Although Lille initiated to use nonpublic funding very well, the figures show that public funding is still substantial and definitely

needed to create such a high working budget. Lille choose to expand its budget with a large portion of nonpublic funding and was thereby able to create the success it has been. This is certainly the tendency for current Cultural Capitals and the ones in the near future, since public funders such as national, regional and municipal governments are more likely to cut in subsidies given the current crisis. On top of that, in a country such as the Netherlands there is a significant shift in mindset, which leads to the believe that organizations within the cultural sector should behave more entrepreneurial and self-sufficient. This has its effects on government contributions towards the organization of the Cultural year in 2018 as well. The financial image will therefore likely differ from the previous Dutch Capital of Culture, Rotterdam 2001.

Rotterdam's total working budget comes to a total of € 34,1 million. Both the national government as well as Rotterdam's municipality contributed € 7.7 million each, together contributing almost 45% the total budget. The organizing office of ECOC Rotterdam did however feel that € 7.7 million from the national government was not enough for the project's ambitions (European Cities and Capitals of Culture Part II, 2004). 2018's candidates may in a way be more prepared for a lower percentage of government support due to the early notification of a change in mindset. Since Rotterdam's region, province of South Holland, did not contribute at all, the city was forced to search for alternative financial resources. This resulted in a gathering of € 11,4 million, being well over 33% of the total budget. It turned out however that the sponsor program was a bit too ambitious. There were delays in sponsorship commitments and some of the promises could not be met due to cancellations in the cultural programming (European Cities and Capitals of Culture Part II, 2004).

In each of the three examples national government funding and public funding in general played an important role. For the Dutch candidates in 2018 it is valuable to be aware of the change in mindset of the Dutch government in the early phases of the designation process. This gives them the chance to anticipate and adjust the financing program in a way that they are still able to gather a working budget that is big enough to realize their ambitious plans.

Economic and social impact

In terms of financing, the organization of European Capital of Culture asks much from the designated city, but it is proven that a successful Capital of Culture can benefit from the event in both cultural as well as in social and financial terms. As mentioned in the previous paragraph, Glasgow 1990 is one of the most leading examples for future candidates concerning the positive economic and social impact it had on the city after hosting the cultural year. The evolution into a creative city can boost a city image from being perceived as post-industrial into a creative cultural leisure centre. City marketing is

one of the instruments that can be used to enhance a city image. Chapter 2.2 elaborates on the topic of city marketing and creative cities.

After calculations on the effects of twenty one Cultural Capitals, it can be said that the event boosted expenditures in the period 1995-2004 with an average of three billion Euros (European Cities and Capitals of Culture Part I, 2004). These are however slightly dated measurements, keeping in mind the event will not take place in the Netherlands until 2018. This makes a difference of fourteen years; a longer period than on which the research of European Cities and Capitals of Culture has taken place. A review on the articulation of the benefits within the creative industries in ECOC Liverpool 2008, however, emphasizes that the organization of the event did not have such an economic multiplier effect as was presupposed. 'What should be reasonably clear (...) is that the Liverpool ECOC was not an investment in the creative industries in the sense commonly used in recent UK policy whereby 'two million people are employed in creative jobs and the sector contributes £60 billion a year – 7.3% - to the British economy. Only a tiny minority of these figures can be attributed to the arts sector activity that was the focus of the ECOC, and there is no evidence that the ECOC affected a more broadly conceived of creative sector, other than in the diffuse sense of being able to benefit from the improved external image of the city' (Campbell, 2011: 519). Campbell states that economic benefits should merely be a side goal of the organization of the event, because it is not so clear that investment in culture comes with the desired multiplier effect. Other stimuli may be more effective on the growth or decrease of the creative industries after the organization of European Capital of Culture, such as new technological developments. The industry of technology can also be labeled as creative, which makes it difficult to differentiate growth of the creative industries by different disciplines. Initiators of ECOC may be inclined to attribute growth of the creative industries to the cultural year instead of taking a closer look to discover that it might actually have to do with new technological developments, since they belong to the creative sector in UK policy as well. While organizing the event and proclaiming how it might benefit a city or region, one should carefully consider which elements could boost the industry. In this respect, I believe that the approach of Richard Florida, who believes that all types of creativity are interrelated (Campbell, 2011), is too short sighted to apply to ECOC's probable economic benefits to the creative industries. According to Florida's perspective the creation of a new business or a new piece of technology is linked to creation within the arts. Evidence of research on Liverpool 2008 shows that 'a sense that the ECOC had influenced business practice, cultural practice, or the general operation of creative industries within the city was largely absent across a broad range of subsectors. This suggests that the five years of gradual build-up, culminating in a year-long city-wide cultural festival had largely operated in a separate field to the one occupied by many creative industry practitioners within that city, which raises some difficulties for the idea of an 'interlinked and inseparable' form of creativity as

posited by Florida' (Campbell, 2011: 515). The outcome thus speaks against Florida's believe that different creative sectors are interrelated.

Concluding, there are a lot of aspects that need to be taken into account by the potential candidate cities. It is not only important to carry out the right set of cultural values, but it is also important to create support for the bid since its successfulness heavily depends on the involvement of public authorities, as well as the support of social and economic stakeholders within the candidate city. As been explained before there is significant potential for the improvement of private funding and support.

2.2 City marketing and creative cities

Since the designation of the title should eventuate in an exceptional year for the concerning city, it is important that it does not primarily build upon its long lasting cultural heritage. The city is challenged to shed light on new or original features instead of utilizing former glory. This asks for different city marketing and urban regeneration. Arts and culture have appeared to be good tools in urban regeneration. Over the last twenty years, a new trend has arisen with the aim of revitalizing cities using concepts as cultural programming, cultural planning and urban planning. Outworn inner cities, old industrial areas and waterfronts are often the areas that are being renewed with the aim of fostering the development of creative cities to bring about cultural regeneration and to attract the creative class (Bille and Schulze, 2006). Candidates for the title of European Capital of Culture are pre-eminently the cities that invest in culture to regenerate their city image. Return of cultural investment in terms of money can be the main goal for organizing the event, but if the plans work out well, the candidacy can rather leave its marks resulting in a more vibrant city image in every aspect of the word leading to possible financial and/or social returns in the long run such as mentioned in paragraph *Economic and social impact*.

Culture associates a certain identity with the city or region and is a helpful tool to attract certain target groups. The creative and cultural industries are activities which are living well inside historical buildings, which makes the activities suitable in urban regeneration processes (Neto and Serrano, 2011). By creating a clear concept of identity, it is easier for people, organizations, businesses and so on to identify themselves with it. Identity is created with the help of city marketing, but what exactly does that involve? 'It involves activities undertaken to create, maintain, or alter knowledge, attitudes and/or behavior toward particular places (Kotler, 1982 in Neto and Serrano, 2011: 14) in order to successfully compete for international status in attracting tourists,

conferences, sporting events, entrepreneurs, investors, industries, company headquarters and global capital' (Neto, 2007 in Neto and Serrano, 2011: 14). City marketing thus is an instrument in the development of an image and identity of a city. Image is a set of immaterial elements that people have toward a certain territory. 'The image represents a simplification of a large number of associations and pieces of information related to a place, and is a cognitive product of the attempt to process large amounts of information' (Kotler et al., 1993 in Neto and Serrano, 2011: 8). Such an image can be created by being European Capital of Culture. The designated city will do everything in its power to make the city as attractive as possible for its residents as well as for tourists and investors. Urban regeneration is a tool that is often being used, because it is important that the designated city does not build upon its already-apparent cultural heritage, but that it expands its field of art and culture by showing new and innovative projects. As highlighted in the previous chapter, Glasgow 1990 was the first candidate to use its title as a catalyst to accelerate urban regeneration. This resulted in an ambitious program which attracted a then unprecedented level of funding from local authorities and private sponsors (García, 2004). Glasgow created an inspiring program which influenced other urban centers to follow their footsteps. '(...) pioneering examples of urban cultural policy include the emphasis on using a wide definition of culture, compromising not only the arts but other elements that reflected Glasgow's identity, such as design, engineering, architecture, shipbuilding, religion and sport; the distribution of activities not confined to the city centre but also outlying areas, with a view to reach and stimulate participation in less-privileged communities; the inclusion of flagship national companies and international stars at the same time as supporting emerging local artists and grassroots organisations; and the allocation of funding for both temporary activities and permanent cultural infrastructures' (García, 2004: 319). Glasgow really focused on including different layers of the community causing an attraction of diverse funders. It emphasized on its unique selling points and differentiated itself from other cities by implementing city marketing as well as it did (García, 2004).

As emphasized on in Palmer's report (2004) there is still enough room to improve on obtaining different sources of funding, other than public funding. One of the obstacles that needs to be tackled, is the absence of a clear brand awareness. That is one of the factors for a low amount of nonpublic funding resources. City marketing is the perfect tool to create brand awareness. 'Brand awareness refers to the degree of name recognition regardless of product class but based on perceptual frequency' (Hellofs and Jacobsen, 1999 in Oh, 2000: 140). When a recognizable image is created by the ECOC candidate, people or companies will be more likely to identify themselves with and see the resemblance between the event and their own values. Thereby one is inclined to contribute to the event, either by attending, supporting it financially or giving non-financial support such as time or expertise. Another positive aspect of brand awareness is the likelihood that it creates

a positive influence on peoples' quality perceptions of the product or service. As a consequence brand awareness is also likely to contribute to consumer perceptions of price fairness. 'When the consumer is well aware of the popularity of the product, that brand awareness helps the focal price fair positively with alternative prices or the internal reference price. In contrast, a brand name unknown to the consumer is likely to mitigate the comparability of the focal price to alternative prices, thereby fairing negatively with the internal reference price. Furthermore, based on their impressions with brand popularity and brand class, consumers form corresponding perceptions of quality that, in turn, influence perceptions of price fairness. Brand awareness, therefore not only improves consumer perceptions of price fairness directly, but it also exerts its influence on price fairness through quality perceptions (Oh, 2000: 142). When a strong brand awareness is created amongst potential customers, this will contribute to enhanced value judgments of the good they are purchasing or environment they are experiencing, increased purchase intention and a decreased search behavior, because the brand awareness makes it clear what a costumer can expect (Oh, 2000).

In order to be able to create a new city image or establish brand awareness of the ECOC event, it is of importance to set up a clear territorial marketing strategy which will enhance the competitive position in attracting or retaining resources. Territorial marketing is a tool to manage the concerning territory's image and identity building and to generate a heightened visibility of the place. These are very important developments in the entire urban regeneration process that the ECOC candidate undergoes. In the period prior to the exceptional year, it is a continuous process of promotion and communication to manage both internal and external territorial expectations and perceptions (Neto and Serrano, 2011). The eighteen most important elements regarding the definition of territorial marketing and attractability management are situated in the table below.

Important elements in the territorial marketing strategy and attractability management	
1.	Identifying and building points and elements of real differentiation
2.	Choosing and differentiating the symbolic elements related to the territory
3.	The growing professionalization and sophistication of promotion techniques
4.	Choosing specific communication plans for specific target groups
5.	The joint management of the symbolic, real, potential and relational dimensions of the territory
6.	The building process of territorial brand(s)
7.	The importance of taking account the territory's plasticity and personality on the building process of territory's image and brand
8.	The congruence between public policies operating in the territory and the kind of image one is seeking to project – the need to choose the image in accordance with the goals to be attained

9. The option about building the territory's image(s) based on the territory itself or based on the most relevant economic sectors territorially. Or even based on the main companies located therein
10. Possibility of implementing co-branding strategies
11. The possibilities of co-branding are also possible to associate different individual places or territorial brands in a set of territories common marketing strategies. Building territorial marketing strategies and brands strategies for sets of territories/cities valorizing the building of a common global image based on associating/combining images/brands and territorial marketing strategies of specific local and regional territories
12. The quality of the territory's relational portfolio could be very useful for developing inter-territorial and inter-sectoral co-branding strategies
13. The clear option about building territorial marketing strategies should combine the territory's past and future
14. The need to design a specific image for regional territories based on the strategic perceptions and options held by the main companies and public institutions which are more territorially relevant
15. The strategic selection of the channels/circuits/target segments to reach and the building of communication plans geared to specific target groups – constructing a continued global strategy of communication
16. The importance of choosing just one or few territorial brands – the existence of several territorial brands, or attempts to have these different brands, also creates a visibility problem to the extent that there is no consistency in the image one wishes to project
17. The need to build a global strategy of communication for the territory combining the different places
18. The need for a consensus regarding the major common objectives and the need to design strategies and initiatives with a common and collective vision

Table 3: Important elements in the territorial marketing strategy and attractability management (Neto, 2007 in Neto and Serrano, 2001: 15-16)

In the end, the ECOC candidate should make sure to represent its city in a way that it is attractive for potential investors for returns in the short as well as in the long run, increasing the likelihood of a positive economic and social impact. These potential investors could be either businesses or private donors who identify or want to identify themselves with the ECOC event. Those potential funders are becoming a more substantial financial driving force behind the concept of ECOC, since the declining amount of public funding due to the crisis and a renewed way of thinking. Impact on a social level can occur due to the attractiveness as vibrant city to either visit as a tourist or to settle in as a new citizen.

In this case it is very important to consider that culture can have an economic impact on urban and regional development by attracting people, companies and investments. Bille and Schulze (2006) emphasize that these effects will be without importance for single cultural institutions, but

more famous cultural institutions such as the Guggenheim museum in Bilbao or the organization of a cultural event as big as ECOC are of notable importance. It is nevertheless difficult to measure the interaction between the presence of art and culture and industrial development. At this point in time there is not enough knowledge about the exact industries that are particularly interested in the level of art and culture in a region and about the level of impact it has on the environment. We are still missing a sufficient and convincing theory that will explain the dual causality of the interdependence of cultural and economic development. Art and culture and industrial development are simply not two isolated islands that only interact with each other without interference of other mechanisms. There are many other factors in a city or region that can influence the growth or decrease of either one of the sectors (Bille and Schulze, 2006).

As we have seen out of the results from Campbell's (2011) research on the effect of creative industries in Liverpool, it is difficult to determine the exact economic effects of being a European Capital of Culture and especially which changes in the environment cause the effects. I believe it is most important for a candidate that it tries to implement the concepts of the creative city. It may not always cause the desired economic growth, but the urban regeneration process through culture will leave its lasting social effects with an eye on the future. It creates an attractive city image that will potentially lead investors to the project and hopefully to the city on the long run.

2.3 Alternative financing – the possibilities

Budget Dutch ECOC candidates

Since the organization of an event such as European Capital of Culture comes with a lot of costs, it is interesting to look at different possibilities by which the event can be financed. To visualize what the budgets of the ECOC candidates in the Netherlands are, I will roughly sketch with which amount of money each candidate hopes to work and who provides those financial resources. In November 2012 a panel of 13 experts recommended to put forward 2018Eindhoven|Brabant, Leeuwarden/Ljouwert 2018 and Maastricht & Euregio 2018 as official candidates for the title of ECOC 2018. According to the panel, The Hague 2018 presented some interesting 'visions' of possible projects, but the program lines were still very vague, leading the panel to conclude that The Hague 2018 did not provide sufficient evidence that projects would actually be realized in the ECOC year. On top of that the strategy regarding financing the event was very unclear. The bid of Utrecht2018 lacked the needed substance as well. The panel felt that the bid fell short of the 'European Dimension' criterion, was very conventional in its programming and lacked an exciting artistic vision (<http://www.sica.nl>). For

the sake to give as much inside in the expected budgets the Dutch candidates plan to work with, I decided to include the two rejected bids of The Hague 2018 and Utrecht2018 in under mentioned budget overview as well. This may give an indication of the expectations all candidates had for the financial contribution of various governmental layers.

Dutch ECOC candidate budget by source according to bid book							
	Europe (conditional)	State Government (estimate)	Province (confirmed)	Municipality (confirmed)	Partner cities (confirmed)	Other (estimate)	Total intended
2018Eindhoven Brabant	€1.5 mln	€20 mln	€50 mln	€10 mln	€40 mln	€20 mln	€141,5 mln
Leeuwarden/ Ljouwert 2018	€1.5 mln	€10 mln	€15,55 mln	€5,95 mln	€5 mln	€18,5 mln	€56,5 mln
Maastricht & Euregio 2018	€1.5 mln	€8,5 mln	€20 mln	€20 mln	€20 mln	€10 mln	€80 mln
The Hague 2018	€1.5 mln	€ ?	€ ?	€10 mln	-	€ ?	€50 mln
Utrecht2018	€1.5 mln	€15 mln	€10,6 mln	€17,5 mln	€5 mln	€16 mln	€65,6 mln

Table 4: Differentiation budget Dutch ECOC candidates by sources according to bid books (Imagination Designs Europe, 2012; Leeuwarden-Ljouwert's application for European Capital of Culture 2018, 2012; Europa Herontdekt, October 2012; Den Haag stad zonder muren, vrijplaats voor grenzeloos denken, 2012; Trust the Future, Create your City, 2012)

One amount that is fixed for each candidate is € 1.5 million out of European funding. A candidate city will however not automatically receive this financial contribution. The contribution is being awarded to the entitled city in a form of a prize, namely the Melina Mercouri prize. This prize will only be awarded when the designated ECOC meets the commitments it made during prior selection phases. 'The Melina Mercouri prize: - is paid 3 months before the event – to the body responsible for running the city's programme during the year, - must be used to finance projects which are part of the programme or which follow from it, - constitutes the full amount of EU co-financing for the event (replacing the grant that used to be awarded to the Capitals)' (<http://ec.europa.eu>).

As shown in Table 4, Dutch state government spending on the event in 2018 is yet to be determined as of this point in time (May 2013). Notably, every candidate seems to have its own take on the amount the state government might be contributing. The average breakdown of public sector income over the period 1995-2004 learns us that state governments contribute 56,84% of total public income to ECOC projects. This number varies however from city to city with a range of 23% to 99% of total public income (European Cities and Capitals of Culture Part I, 2004). Considering the

economic crisis and the increasing governmental support for subsidy cuts on art and culture, state government spending in the Netherlands will presumably be on the lower end of the average range. This depends of course on future economic wellbeing and the political preference of the government within the following years. Candidate Maastricht & Euregio 2018 assumes that the state government will contribute € 8.5 million (Europa herontdekt, October 2012). Leeuwarden/Ljouwert 2018 assumes state government spending to be € 10 million (Leeuwarden-Ljouwert's application for European Capital of Culture 2018, 2012) and 2018Eindhoven|Brabant, on the other hand, estimates the amount on € 20 million (Imagination Designs Europe, 2012). Respectively, this results in the following percentages of total public income: Maastricht & Euregio 2018 12,1%, Leeuwarden/Ljouwert 2018 26,3% and 2018Eindhoven|Brabant 16,4%.

Among the Dutch candidates, 2018Eindhoven|Brabant plans to have the biggest budget to work with. The province of North Brabant has promised € 50 million since the event does not only take place in one of its cities, but is spread over five of them. Each of the five municipalities will contribute € 10 million; € 10 million from candidate city Eindhoven and € 40 million in total of its partners 's-Hertogenbosch, Helmond, Tilburg and Breda (Imagination Designs Europe, 2012). Maastricht & Euregio 2018 presume to work with a budget of roughly € 80 million. The amounts invested by the province of Limburg and the municipality of Maastricht are both € 20 million and are complemented by another € 20 million of the supporting region Euregio Meuse-Rhine (Europa herontdekt, October 2012). Leeuwarden/Ljouwert 2018 plans to work with the smallest budget amongst the candidates that made the shortlist, namely a budget of € 56,6 million. They however hope to expand this to a budget of € 78 million if the economic climate changes positively. For now, Leeuwarden's municipality will contribute € 5,95 million, its surrounding municipalities contribute another € 5 million and the entire region will contribute € 15,55 million (Leeuwarden-Ljouwert's application for European Capital of Culture 2018, 2012). The Hague 2018 had budgeted its total on € 50 million. Further details on financing remained however unclear in its bid book and were yet to be determined at the following stages of the selection process. Meanwhile, The Hague 2018's bid was rejected, so no further plan will be made (Den Haag stad zonder muren, vrijplaats voor grenzeloos denken, 2012). Utrecht2018's financial statement was elaborated on thoroughly in its bid book. The municipality itself wanted to contribute € 17,5 million, the province of Utrecht would provide € 10,6 million and another € 5 million was planned to come from surrounding municipalities.

On top of these different public funding resources, every candidate plans to work with a variety of resources to enhance their total budget. In percentages of the total budget this means 16,4% for 2018Eindhoven|Brabant, 32,7% for Leeuwarden/Ljouwert 2018, 12,5% for Maastricht & Euregio 2018, 24,4% for Utrecht and for The Hague the exact number was never determined. These nonpublic contributions range from sponsorship deals to the usage of contributions in kind or the

knowledge of experts. The following paragraph is dedicated to theory behind nonpublic funding resources and how these can be implemented into the bids of ECOC 2018. Chapter 3 *European Capital of Culture 2018: the case studies* goes deeper into the specific funding strategies of research cases 2018Eindhoven|Brabant and Maastricht & Euregio 2018.

The four spheres of funding

At this point in time, it is still difficult to say which candidate has best funding perspectives since state contributions are yet to be determined, but it is safe to state that every single one of them will need a substantial amount of nonpublic funding resources to be able to realize their way towards and the final event in 2018. Alternative financing thus plays a very important role in the organization of ECOC. The economic crisis has brought the consequence of subsidy cuts and less government spending on the arts and culture. In the Netherlands especially, it is stimulated to take a more entrepreneurial approach in keeping the arts alive. This entrepreneurial approach goes hand in hand with the search for alternative ways to finance arts and culture. These alternative options do not always involve money, but may as well consist of trade of time or voluntary labor for example. It is however important to always keep in mind the origin of the money or service. According to Klamer and Langeveld (2011) there are three principal issues to remember: (1) Be aware of the pros and cons of every form of funding, (2) be aware of the fact that money will always come with a price, even when it seems for free, and (3) focus on the particular form of funding which does most justice to the type of art someone is working with and will contribute to the realization of the most important values of your project (Klamer and Langeveld, 2011). One of the traps an organization could fall into, is to take money from a source that will distract from or damage the integrity of the art shown by the cultural organization.

But where should an organization like ECOC NL look for financiers? Klamer has created a model in which he explains four different

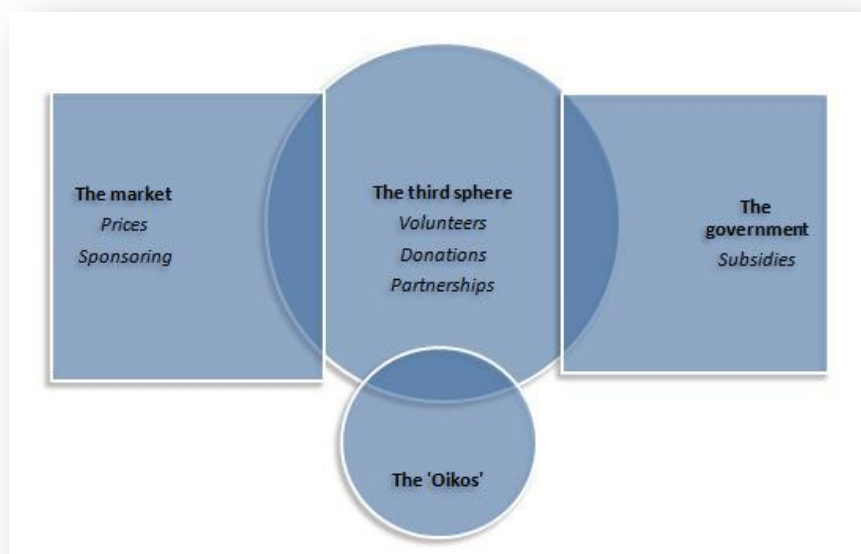


Figure 1: Four spheres (Klamer and Langeveld, 2011: p. 16)

spheres: the market sphere, the government sphere, the third sphere and the Oikos. These spheres each come with their own logic and values according to what is conventional in financing. Klamer explains how the mechanism of pricing and financing works in each of the different spheres. The market sphere is the sphere in which the customer decides what he pays for a product. This process works according to the classical behavior of demand and supply. Sponsor deals also take place within the market sphere. A cultural organization may have something interesting to offer to a commercial party. This may involve things such as benefits of being related to a cultural organization in the first place or offering a pleasant environment to business relations of the commercial party. However, profit remains the main goal of the commercial party. The sponsor deal should be beneficial to its total profit, which explains why sponsor deals are situated under the denominator of the market. The logic of the government sphere is different from the market sphere in a way that financing is constrained by rules, regulations, criteria, budgets and officials who decide where government spending goes to. In the Netherlands, government spending has been the main financial source on which the arts and culture relied. Times are changing nevertheless, which involves the consequence that reliance on government subsidies must decrease. The state government demands a more entrepreneurial approach which means that artists and institutions must look for alternative ways of financing. This may lead them towards the third sphere as described by Klamer (Klamer and Langeveld, 2011). The third sphere is the space in which patrons, volunteers and lovers provide their resources to art and culture. These resources are not always monetary, but may as well contain of time (volunteering) or specific knowledge/expertise. The logic by which this particular sphere operates can be explained by the phenomenon of reciprocity. 'Reciprocity occurs when persons act in a more cooperative manner in response to the friendly behavior of others and act in a hostile way when treated in an unfriendly way by others' (Frey, 2002: 3). Donating is a type of financing that perfectly fits within the third sphere. Someone is willing to give a certain amount of money to a cultural organization, because in return the person will receive the acknowledgement of being a donor or may enjoy other benefits because of its generosity. The cultural organization will show its gratitude and therefore actors in the third sphere are willing to give money, knowing they will receive something (in) tangible in return. Frey (2002) has examined this specific type of giving towards public goods in relation to the mechanism of reciprocity. He endorses the statement of Klamer and Langeveld (2011) that donating is partially based on the logic of reciprocity. Frey however emphasizes that donating is not solely an action of the reciprocal mechanism, but does also occur because of people's tendency towards pro-social behavior. Pro-social behavior is defined as acting in a non-selfish, altruistic and non-strategic way. This behavior is however dependent on environmental and institutional conditions. In example, the manner in which a person is asked to donate or the degree of identification to the organization can trigger pro-social behavior. The importance of non-

reciprocal pro-social behavior must be kept in consideration for organizations that are looking for alternative ways of financing. '(...) results do not prove that reciprocity is not important for contribution to public goods, but we present evidence that people tend to cooperate without a punishment mechanism in a public good situation' (Frey, 2002: 32).

The last sphere that Klamer refers to is the oikos. Oikos is the Greek word for home, which refers to the artists' direct environment in looking for (financial) support (Klamer and Langeveld, 2011). Many artists have a second job to financially be able to maintain making art and in many cases partners and family members play an important role as well in providing an environment in which the artist is able to pursue its dream of making art. The sphere of oikos, however, is not relevant in financing of an event such as ECOC. This fourth concept of the model only applies to individual artists or cultural entrepreneurs, but still remains an element of Klamer's spheres model.

Alternative financing possibilities

In the above, I explained in which spheres (alternative) financing of the arts can take place, but what are current trends within the field and which financing possibilities from other area's may be applied in the case of European Capital of Culture? The possibilities will be divided by alternative financing sources from the second sphere and sources from the third sphere.

Sources from the second sphere

A concept that can be applied in terms of alternative financing in the second sphere is Corporate Social Responsibility. Corporate Social Responsibility (CSR) is defined as a company's status and activities with respect to its perceived societal or stakeholder obligations. Examples of CSR initiatives are corporate philanthropy, minority support programs and socially responsible employment. Many leading companies seem to acknowledge the importance of CSR. Not only because of their own need of doing good, but also because it leads to doing better in terms business. Consumers have appeared to be extremely susceptible to a company's CSR initiatives (Bhattacharya and Sen, 2004). Arts and cultural CSR initiatives are usually not the first thing a company would think of. Perceived social obligations are more regularly programs that support health programs, environment friendly products, minority groups or the economically disadvantaged. There are however good examples of CSR in the cultural sector as well. Take the instance of ING Art Management. This Dutch bank strives to make art and culture more widely accessible for a broad range of public. ING sponsors various projects worldwide, primarily focused on the disciplines music, design and fine arts. The diverse types of sponsorships range from partnerships with cultural institutions to the encouragement of

young talent. Examples of important ING Art Management partnerships are *Koninklijk Concertgebouw Orkest*, *Het Rijksmuseum* and *Museum of Modern Art* (<http://ingartcollection.com>). Another example of a business interested in Corporate Social Responsibility in art and culture is Canon. Canon acknowledges the important role of art and culture in society and thereby supports a range of cultural activities in Europe. A Dutch example is a five year sponsorship agreement with the CoBrA museum in Amstelveen (<http://www.canon.nl>). Since a ECOC candidate carries out its objectives and shows people that art and culture can be the driving force behind social development in cities by CSR, consumers can become aware of the effect that it actually is useful and necessary to support art and culture. Creating this awareness is essential in this case, because if it is not profitable to be related with ECOC, companies would not invest in a CSR program that is directed towards supporting art and culture.

CSR is a form of corporate philanthropy, but companies not only give towards art and culture because of a philanthropic point of view, they also sponsor art and culture with different motives. 'Sponsorship is a two-way commercial exchange between a company and an organisation whereby the company gives resources (...) to the sponsored event. In return, the company receives promotional or other benefits of having its name associated with the event' (O'Hagan and Harvey, 2000: 205). In case of ECOC NL, it would be very interesting to sponsor the event with promotional purposes for the company in question. The brand will be exposed to many (inter)national visitors, which may be very interesting for a potential sponsoring company.

An out of field suggestion for alternative financing of art and culture within Klamer's second sphere is the construction of a Public Private Partnership (PPP). Projects with experience with PPP's are for example: public use of motorways, telecommunications infrastructure, health services and waste management (Grimsey and Lewis, 2004). '(...) PPPs can be defined as arrangements whereby private parties participate in, or provide support for, the provision of infrastructure, and a PPP project results in a contract for a private entity to deliver public infrastructure-based services. The mechanics of the arrangements can take many forms and may incorporate some or all of the following features: - the public sector entity transfers land, property or facilities controlled by it to the private sector entity (with or without payment in return) usually for the term of the arrangement; - the private sector entity builds, extends or renovates a facility; - the public sector entity specifies the operating services of the facility; - services are provided by the private sector entity using the facility for a defined period of time (usually with restrictions on operations standards and pricing; - and the private sector entity agrees to transfer the facility to the public sector (with or without payment) at the end of the arrangement' (Grimsey and Lewis, 2004: 2). The Netherlands has some experience in the field of PPP, but this does not involve culture. Dutch PPP's include road, railway, harbor and water projects; the Zuiderzeelijn, Second Maasvlakte and Delfland wastewater

treatment. A misconception about Public Private Partnerships is that they are principally about private sector financing of public infrastructure. Financing is however only one element of such a partnership. The essence of the partnership is that the public sector does not buy an asset, but that it purchases a stream of services under specific terms and conditions (Grimsey and Lewis, 2004). The idea is that the public sector assigns a business in the private sector that will execute the assignment with its own resources. 'The cost effectiveness of a PPP relative to traditional procurement (...) is a result of upfront engineering of the design solution and the financing structure combined with downstream management of project delivery and the revenue stream' (Grimsey and Lewis, 2004: 6). Benefits for the public sector are that no payments are made until the assigned asset is delivered and all pre-described standards are met, decreasing financial risks. The private sector bears all the risk and will work as cost efficiently as possible since price arrangements are being made beforehand. The most traditional approach towards PPP's is that they mainly concern assets and that the public outsourcing is done over a long period of fifteen to thirty years. The United States however have used PPP's to cover projects which are more outside of the box such as education and medical services. Project level based PPP's are more common there than for example in the Netherlands. Dutch PPP's are indeed more traditional, such as the construction of the second Maasvlakte, whereas United States' PPP's are also used in smaller urban regeneration projects (Grimsey and Lewis, 2004).

I nevertheless believe that the Netherlands could use PPP's in a more original way than that they are being used right now. In order to be able to implement the programme of ECOC, new theaters, museums or cultural platforms need to be built. To make sure that the construction of those assets is being done as cost effective as possible, I could see an opening for the public sector to arrange Public Private Partnerships for the period a cultural platform is being built. The private sector benefits in a way that it is provided with work and the public sector is able to build a cultural platform in the cheapest and most risk free way as possible. '(...) a private sector partner takes on the responsibility for providing a public service, including maintaining, enhancing or constructing the necessary infrastructure. (...) the public sector remains responsible for: - deciding on the level of services that are required, and the public sector resources which are available to pay for them; - setting and monitoring safety, quality and performance standards for those services; - and enforcing those standards, taking appropriate action if they are not delivered. This responsibility includes, in particular, setting up independent regulatory bodies, within the public sector, whose role is to ensure that high safety standards are maintained, and that any monopoly power is not abused' (Torres and Vicente, 2001: 602). I am aware of the fact that the public sector is still funding the construction of a cultural platform, but no payments are made until the requirements of the public sector are being met by the private partner. This transfers the risk of unexpected costs and delay to the private partner, reducing public spending. Important is however, that the decision on a Public Private

Partnership must be made very early on in the process of developing ideas for ECOC. Already running projects cannot be changed into PPP's anymore. A suggestion would be to look into the possibilities before the candidate title is assigned and implement a PPP (for building a new theater for example) as soon as the city knows it is chosen as ECOC for 2018.

Sources from the third sphere

Within the logic of the third sphere, 'giving' is a key principle. But what makes people prepared to give to the cultural sector? In some sectors financial incentives, such as tax benefits for donations, increase the likelihood of donations. This does however not fully apply to the cultural sector. There are some exceptional cases in which tax incentives do apply to the cultural sector. People are able to donate to a so called ANBI (*Algemeen Nut Beogende Instelling*). An ANBI is an ecclesiastical, charitable, cultural or scientific institution that acts in public interest. Those institutions can apply for an ANBI label and are thereby able to receive tax deductible donations. Examples of ANBI's are: Terre des Hommes, Leprastichting, Stichting Paradiso Amsterdam. Currently there are about 1900 institutions with an ANBI label in the Netherlands (<http://www.anbi.nl>).

People give based on the emotions they have towards art and culture, not only because of economic or political motives. For cultural organizations it is important to understand the emotions and the engagement of a donator, to be able to build a long lasting relationship. It is not necessary to focus merely on the richer patrons. They do indeed contribute larger amounts of money, but research proves that 70% of donations come from middle class patrons who will give in smaller amounts. Only 30% of donated income can be attributed to major donors (Klamer and Langeveld, 2011).

As Frey (2002) refers to, the manner in which a person is being asked to donate makes a difference, because it triggers pro-social behavior. '(...) pro-social behavior depends on environmental and institutional conditions. The way one is asked to contribute to a public good is of great importance, even in the absence of any personal contact. Moreover, (...) results support the crucial effect of identification and identity for giving behavior' (Frey, 2002: 31). Within the Dutch culture there is some controversy about asking for financial contributions. In other countries, such as the United States, it is a much broader excepted concept to rely on contributions of private donors (Klamer and Langeveld, 2011). The Dutch mindset needs to shift a little more towards the US's approach to be able to survive. As Frey (2002) has proven, people are not bothered by being asked to contribute, as long as it happens in a correct way and feel some sort of identification with the public good of concern. Frey's findings are useful to implement in the fundraising strategy of the ECOC candidates, especially since the field of asking for donations is not as widely explored in the

Netherlands as it is in the US. The psychological principles behind giving explain the best ways to gather as much money as possible and are therefore ideal to implement in a funding strategy for ECOC NL concerning individual donations. A more well thought of strategy when approaching individual donors in the Netherlands will eventually pay off in financial terms.

A construction to ask for donations that is already more familiar in the Netherlands, is the principle of 'Friends of ...'. This is based on reciprocity, whereas the donator receives something in return for the (financial) contribution he or she made. The 'Friends of ...' are a group of people who show their support for a cultural organization. An organization sets up its own rules in order to become a friend. They can for example ask for a financial contribution and give some sort of special treatment in return, by sending free tickets once in a while or printing the names of the Friends on a wall in the museum or theater. Organizations might also ask for specific services of the friends. Some friends may have experience in law, while others are specialized in insurances. Donating time or expertise can thus be of great value as well. A business club works on about the same principle. Professionals from different fields can become a member of the business club, enjoy the advantages of being related to a theater (good seats, discount/free tickets) and benefit from the network of professionals within the business club. These concepts can of course be applied to the organization of European Capital of Culture as well. 'Friends of ...' or a business club are not restricted to more conventional cultural institutions, but can be applied to the organization of a yearly event as well. Especially since it may already be awarding to join during the road towards the official candidacy. As for the Dutch candidates for 2018, they are already visible in the regional cultural activities.

An entirely new type of fundraising is via the use of social media such as Facebook, Twitter and other digital communities. It is about the stimulation of 'creative commons'. People can show their joint affinity and contribute financially. This is called type of fundraising is called crowd funding. The time of gathering of the budget is fairly short and the contributions that are being asked are humble (Klamer and Langeveld, 2011). The personal character of crowd funding inclines close involvement to the cultural project, which of course has its benefits in terms of participants. Word to mouth advertisement works very fast via social media. With the help of just one click, an idea is shared with a bunch of friends or followers who might be interested in supporting it financially. The music and movie industries especially benefit from these types of funding. Online sharing of audio and video content has become very easy these days with the help of platforms like YouTube, Vimeo and SoundCloud. Social media are playing an important role for ECOC's as well. Sharing of ideas creates involvement, which might invite people to contribute financially. Especially for smaller projects within the event of ECOC.

Instead of giving in financial terms, people can provide their time (for example as a volunteer) in return for other services, which is called time banking (Klamer and Langeveld, 2010).

This may be relevant to ECOC NL during the actual realization of the event. An event as large as ECOC usually rests on the shoulders of many enthusiastic volunteers. The exchange of the volunteers knowledge in return for other services is a form of alternative financing as well. Providing knowledge or ideas to a cultural organization is a form of co-creating which suits an event as ECOC NL perfectly. One current example of Dutch candidate 2018Eindhoven|Brabant is that citizens could enter their own ideas for the cultural programming in 2018 of which one winner was chosen to represent its idea in the official bid book of 2018Eindhoven|Brabant.

Next to individual donors, important alternative financiers from the third sphere are the public funds. Examples of these types of funds in the Netherlands are: VSB, Prins Bernhard Cultuurfonds, VandenEnde Foundation, SNS Reaal Fonds, Stichting DOEN and lotteries such as the Bankgiro Loterij and the Postcode Loterij who invest in the cultural sector. The public funds exist to preserve and diversify the cultural landscape in the Netherlands. These funds could definitely be a possibility for ECOC NL, since their mission closely relates to the purposes of these funds.

Concluding on the possibilities according to alternative financing, they seem to be endless as long as the organizers of the ECOC candidates keep being creative and know how to attract the right target audiences for different types of financing. The successfulness of financing strategies has mainly to do with approaching the consumers of culture in a right manner so that they are willing to contribute in the way the ECOC candidate would like them to. Suitable forms of alternative financing for ECOC from the second sphere are: Corporate Social Responsibility (CSR), corporate sponsoring and Public Private Partnerships (PPP). Suitable forms from the third sphere are: patronage from small donations to larger ones, membership contributions via 'Friends of ...' or business club principles, crowd funding, time banking, co-creation and public funds for art and culture which include lotteries who invest in various cultural projects.

The next sub chapter will be about the psychological principles behind giving within the second and third sphere, so that the ECOC candidates are able to implement this in their marketing and financing strategy. Previous research on that topic may provide very useful insights to fully benefit from certain types of fundraising strategies.

2.4 Psychological principles behind giving

The most important question we need to answer in this case is: why do people give? As elaborated on in the previous chapter, there are different parties that may be willing to give towards arts and culture. These different parties are divided over two different spheres, namely Klamer's second

sphere and the third sphere. Each of the spheres has its own principles behind their giving mechanisms which I will address in the following paragraphs.

Giving in the second sphere

Corporate Social Responsibility (CSR) and corporate sponsorship are two main types of giving constructions within the second sphere. Motivations for the two types of contributions are different although CSR and corporate sponsorship are sometimes difficult to distinct. Motivations for CSR might sometimes be very similar to those for sponsorship and some reasons for sponsorship are sometimes more linked to CSR than to marketing or promotion, which is usually linked to corporate sponsorship. The most distinct difference between CSR and sponsorship is that in CSR there often is no connection between the contribution towards a nonprofit/charitable organization and any activity of the company, while in sponsorship the product is often closely related with the sponsored organization and sponsorship is not confined to charitable organizations whereas CSR is (O'Hagan and Harvey, 2000). The main reason for CSR is to use the company's image of doing good in order to make more profit or attract more clientele themselves. Sponsorship is mainly a promotional tool to increase the company's profits, but not particularly by doing good.

But then the question is, why do companies sponsor arts events? O'Hagan and Harvey (2000) suggest that motives for corporate sponsoring can be divided into four groups, namely (1) promotion of image/name, (2) enhanced supply-chain cohesion, (3) rent-seeking opportunity and (4) the provision of non-monetary benefits for managers/owners. Promotion of image/name would be easiest if there would be a direct link between the company's product and the sponsored event, but in arts events such a link often does not exist. 'Thus (...) a bank's sponsorship of a theatre festival constitutes sponsorship rather than product promotion. Such sponsorship may enhance the demand for the product of the sponsoring company, but this occurs via the promotion of the image of the sponsoring company rather than by the explicit branding of one of its products' (O'Hagan and Harvey, 2000: 210). The second motive of enhanced supply-chain cohesion refers to making production more efficient. This might occur when a company knows that many of its employees will visit the event and thereby creates a good atmosphere amongst the employees (the supply-chain). The motive of rent-seeking opportunity is often used to sponsor an environment for pleasant lobbying with potential clients or decision makers. The fourth motive of the provision of non-monetary benefits for managers/owners is used as a form of philanthropy to be able to extract tax benefits (O'Hagan and Harvey, 2000).

The study of O'Hagan and Harvey (2000) suggests that the dominant motivation in sponsorship of arts events is related to promotional purposes. 43% of the studied companies, who

accounted for 75% of total arts sponsorship expenditures, claimed promotion of corporate image to be the main reason for corporate sponsorship. Since an event such as ECOC is so big, it receives a lot of national as well as international attention, which may be very attractive for a company. Receiving media attention was one of the main reasons mentioned in the survey O'Hagan and Harvey (2000) conducted. These findings suggest that there are definitely possibilities for ECOC NL to explore the terrain of partially relying on corporate sponsorship as funding resource. They must however be aware of the con's when involved in corporate sponsorship. Receiving money company comes with the price of having to deal with brand names and wishes of the company in order to receive the sponsor money. The origin of the financial resource is very important when it comes to sponsoring artistic and cultural values of the event (Klamer and Langeveld, 2010).

Giving in the third sphere

Research on giving of private donors or patrons deserves extra attention, because there might be underexposed opportunities in fundraising for nonprofit organizations such as the program office of ECOC candidates. Marketing strategies could be adjusted in order to make sure that donated income increases. The importance of relationship based fundraising increases when national governments restrain themselves from financial contributions and the civil society recognizes their importance in taking responsibility for culture as a public good (Sanders, 2006).

During the past years various academic disciplines have conducted research on the question why people give. Several socio-demographic characteristics may influence people's tendency to give. Economists and public administrators have conducted research on the tax implications of charitable giving, determinants of giving, and the effect of government funding on private giving levels and focused on factors such as education, employment and marital status, household income, wealth, and tax policy (Brooks, 2000; Brown, 1999; Coltfelter, 1997; Steinberg, 1990). Psychologists have focused on predictors of individual motivation to give such as altruism, giving because of a sense of community, and having been helped by charitable organizations in the past (Clarly and Snyder, 1995). Sociologists have examined the motivations for giving as well as the context and culture of the giver, and recipient organizations, such as organized religion, political institutions, and organizational participation (Chang, Okunade and Kumar, 1999; Dee and Henkin, 1997; Mount, 1996; Schervish, 1997b; Wolpert, 1995). And marketing researchers have begun to look at the effectiveness of certain solicitation techniques and market segmentation approaches in connecting donors with causes (Heidrich, 1990; Prince, File and Gillespie, 1993) (in Van Slyke and Brooks, 2005: 201). Van Slyke and Brooks (2005) have tried to combine the different areas researched in charitable behavior. Most notably lacking was research on the connection of both socio demographic and economic predictors

of giving with the efficiency of specific fundraising strategies; meaning which fundraising strategies work best for which people. Van Slyke and Brooks (2005) found six types of perceived benefits from giving that were most mentioned and described by previous research ('sense of community', 'charities are more effective than government', 'sense of duty', 'helped you in times of need', 'tax benefits', 'religious reasons') and tested them on efficiency according to different demographic target variables which appeared to be most common in people who give towards nonprofit institutions. The demographic target variables that corresponded most often with the perceived benefits are: low income, younger, practicing faith, married, single, non-white, women, conservatives and volunteers. These findings are of great importance for the ECOC candidates since it is in their interest to implement a fundraising strategy for nonpublic financial resources in order to receive a substantial operating budget.

Effective fundraising strategies						
	<i>Sense of community</i>	<i>Charities are more effective than government</i>	<i>Sense of duty</i>	<i>Helped you in times of need</i>	<i>Tax benefits</i>	<i>Religious reasons</i>
Low income			X	X		
Younger					X	
Practicing faith			X			X
Married					X	
Single						
Non-White		X	X			
Women		X	X		X	X
Conservatives			X			
Volunteer	X	X	X	X		X

Table 5: Effective fundraising strategies (Van Slyke and Brooks, 2005: 213)

The findings show that donors can be demographically segmented in terms of success concerning different fundraising strategies. The demographic characteristic of being a volunteer appears to be the most important characteristic to look for in a potential donor. 'An organization's volunteers should be among the first donor segments that nonprofit managers look to when seeking to develop and cultivate new sources of financial capital. By virtue of their commitment to volunteerism, these individuals are already invested in the organization's mission and are contributing time' (Van Slyke and Brooks, 2005: 209). Volunteers are often overlooked in being asked to contribute financially, because institutions think that volunteers are already burdened with the task of being one. It appears

however that they turn out to be the best resource in attracting new charitable givers and for enhancing the reputation of the organizations they are involved in. Important is not to over emphasize on one group, but to create various fundraising strategies targeted towards various potential donors. Each demographic group has the ability to be turned into contributors of time, money and property to nonprofit organizations (Van Slyke and Brooks, 2005).

Even though Van Slyke and Brooks (2005) do not mention the aspect of identity matching, it definitely plays a role in the outcome of their research. Volunteers already identify themselves with the organization and are thereby more likely to contribute financially as well. Next to identity matching of donors and an organization, there is a concept such as charitable giving based on identity congruency. Shang et al. (2008) conducted research on the effects of another person's contribution to a nonprofit entity and how it affects actual donation behavior and donation intentions. The identity congruency effect occurs when a target learns of a previous donor's contribution and when the match of the target and the previous donor's identity increase the target donor's actual donation or donation intentions (Shang et al., 2008). This means that donor 2 will be more likely to contribute or increase contribution when he or she feels social identification with donor 1. This effect has been studied thoroughly in consumer behavior. '(...) when an identity dimension of a target consumer and the other consumers is congruent, it may prompt the target consumer to categorize him- or herself along that dimension (Forehand, Deshpandé and Reed, 2002; Reed, 2004). Although consumers can consciously assess their relative similarity or dissimilarity with other people, a great deal of this self-categorization occurs without conscious processing (Eiser and Sabine, 2001; Stapel and Koomen, 2000 in Shang et al., 2008: 352). Shang et al. (2008) selected gender as a dimension of social identity to study the effect of identity congruency on charitable giving. They found that the effect of identity congruency is strongest when gender esteem/awareness is high and attention is focused on others (Shang et al., 2008). High focus on others means that a person is focused on the social status of others and compares him- or herself to other people. We must however be aware of the fact that the tested dimension of gender has its limitations. Gender is a predetermined stable identity unlike identities such as liberal vs. conservative, which are chosen by people themselves. Shang et al. (2008) suspect that a self-chosen identity will carry out a stronger identity congruency effect than a predetermined identity such as gender or race. Race is however another matter of subject. In a growing multicultural environment, the question is raised whether the use of ethnic features in marketing is perceived by consumers as a targeting technique or whether such techniques really influence consumer reactions to advertising (Forehand and Deshpandé, 2001). 'To achieve a positive response from the target market, marketers instead must either elicit ethnic self-awareness among their consumers through advertisement execution variables or expose their consumers to targeted advertisements at times when the

consumers are likely to feel distinctive already' (Forehand and Deshpandé, 2001: 347). The dimension of race therefore causes only a stronger identity congruency effect if it is applied to self-aware ethnic minority groups.

A positive outcome for nonprofit organizations is, that the effect also appears to be lasting. 'Shang and Croson (2005) find that contributions one year later from donors who received information about a previous donor's contribution are approximately \$20 higher than contributions from donors in a control condition without such information. This result suggests that identity-based congruency effects can have a lasting influence on behavior' (Shang et al., 2008: 360). This implies that practitioners can apply these mechanisms into their marketing strategies. Reminding people in any way what so ever of their high esteem in terms of belonging to a certain social category and focusing their attention on groups of other donors who share that social identity (Shang et al., 2008), will help the nonprofit institution to increase donated income.

Other tools in order to increase donated income are described by Sanders (2006). His booklet on relationship based fundraising provides handles for nonprofit organizations to be successful in relationship based fundraising. He emphasizes on the growing importance of the phenomenon in the Netherlands and points out that the Dutch must learn from the US's walked path in the past. Sanders (2006) formulated seven rules of relationship based fundraising that must be applied in order to be successful. By applying them in practice, the seven rules must induce a gradual grow of donated income. The actual process starts when the civil society starts to become aware of the usefulness and the need of them supporting the nonprofit institution. Donors must recognize that they are an essential key in successfully supporting the nonprofit organization. Success is only possible with their partnership (Sanders, 2006). Table 6 shows the seven rules upon which successful fundraising is based according to Sanders (2006).

Seven rules of relationship based fundraising

1. Realize where you and your institution are getting into (reflection)
Perform a feasibility and planning study (action)
2. Know where your institution stands for (reflection)
Make a convincing manifesto (action)
3. Know what your institution needs (reflection)
Make a list of the most urgent needs (action)
4. Recognize who might be potential donors regarding your institution (reflection)
Make a well-reasoned and realistic overview of potential candidates for making donations (action)
5. Know who the ambassadors for your institution may be (reflection)
Determine your top ten candidates and invite them (action)

- | |
|---|
| 6. Know whether your institution is ready for fund raising (reflection) |
| Take the appropriate initiatives at the appropriate moments (action) |
| 7. Be aware of the fact that success for your institution comes with new successes (reflection) |
| Utilize/exploit each achieved success in order to realize new success (action) |

Table 6: Seven rules of relationship based fundraising (Sanders, 2006: 33)

Sanders (2006) suggests to follow two steps with respect to each of the seven rules. There must be a moment of reflection, where is the organization at this point in time, and a moment of action in order to apply the rule on the marketing strategy of the concerning organization. Rules 1, 2 and 3 focus primarily on the organization itself, rules 4 and 5 focus on its surrounding or environment and rules 6 and 7 focuses on the partnership between internal and external factors. I believe that most room for improvement in nonprofit marketing strategies targeted towards charitable giving, lays in rules 4 and 5. Many institutions know what they stand for and what they need, but it seems there is a lack in knowledge when targeting the right potential donors. As referred to by Van Slyke and Brooks (2005), volunteers are often overlooked in being asked to contribute financially, it appears however that they turn out to be the best resource in attracting new charitable givers and for enhancing the reputation of the organizations they are involved in.

Concluding on the question *why do people give?* We can conclude that there is no single answer. There is a variety of reasons why people are willing to give towards a nonprofit organization such as the program office of a ECOC candidate. Different people give for different reasons, which asks for a specifically targeted fundraising strategy of the nonprofit institution. Prince et al. (1993 in Van Slyke and Brooks, 2005) suggest that 'by partitioning a market into groups with similar motivations and needs, market segmentation allows an organization to determine which segments are appropriate targets and the optimal communications and promotional vehicles for reaching those constituencies. They suggest that segmenting donor markets provides an opportunity to efficiently use an organization's resources' (Van Slyke and Brooks, 2005: 203). Which brings us automatically to the findings of Shang et al. (2008) claiming that the identity congruency effect is highest when identity esteem is high and that there is focus on others. Partitioning the potential donor market into groups with similar motivations and needs will help to increase donated income, since the identity congruency effect suggests that when a target learns of a previous donor's contribution and when the target and the previous donor's identity matches, it will cause the target donor's actual donation or donation intentions to increase (Shang et al., 2008). Failure to enhance and integrate the appropriate information about potential donors has led to the inability to use different types of information for targeting and developing relationships with new and existing donors (Van Slyke and Brooks, 2005).

3. European Capital of Culture 2018: the case studies

To be able to put the above mentioned literature in perspective, it is important to provide a background of information on the candidate capitals I primarily focus on in this research. The bids of 2018Eindhoven|Brabant and Maastricht & Euregio 2018 will be the main focus of attention. 2018Eindhoven|Brabant was the initial subject of research, but to be able to draw conclusions on the findings regarding the research question, it is necessary to put the research in a more broader perspective. Therefore it is essential to include at least one more Dutch ECOC candidate into this comparative case study. At the starting point of this research, Maastricht & Euregio 2018 appeared to be the best candidate to fulfill this role based on several criteria. Candidates 2018Eindhoven|Brabant and Maastricht & Euregio 2018 differ in their initial design to become ECOC in 2018. 2018Eindhoven|Brabant chooses to become candidate as an entire province with a slightly more leading role for the city of Eindhoven, whereas Maastricht & Euregio 2018 is primarily concentrated in the city of Maastricht, receiving support from its (inter)national hinterland. This criterion goes for Utrecht, The Hague and Leeuwarden as well, but those candidates had other characteristics that counteracted to be subject of research in this matter. The city of Utrecht is was more focused on the upcoming event 'De Vrede van Utrecht' in 2013, than on its candidacy for ECOC in 2018. There was huge support for the bid, but its plans were being overshadowed by the event of 2013. This made it more difficult to filter the right information since financing of the ECOC bid was so interwoven with 'De Vrede van Utrecht'. The Hague 2018 on the other hand did not receive as much support for its candidacy as Maastricht & Euregio 2018. Regarding The Hague 2018, the province of South Holland did not confirm any financial support and was planning to substantially cut financing of art and culture in the near future. The criterion that speaks against including Leeuwarden/Ljouwert 2018 and for Maastricht & Euregio 2018 is that Leeuwarden is planning on working with a much smaller budget than candidate 2018Eindhoven|Brabant, which makes them less comparable in size. Leeuwarden/Ljouwert 2018 estimates to work with a budget of € 56,5 million, while Maastricht estimates to work with € 80 million. 2018Eindhoven|Brabant estimates to work with the highest budget of € 141,5 million. This budget is obviously higher since an entire province is included in the bid, which is not the case for Maastricht & Euregio 2018. Aside from these criteria, Maastricht & Euregio 2018 already provided detailed information on the bid in the early stages of this research, whereas detailed information on the bids of Utrecht2018, The Hague 2018 and Leeuwaren/Ljouwert 2018 were still lacking while studying the literature. All these criteria combined make Maastricht & Eurergio 2018 most suitable to compare with initial subject of research 2018Eindhoven|Brabant.

Within this theoretical framework, I will elaborate on the financial statements of the Maltese bid of Valletta as well, to put the information on the Dutch bids in a more international perspective. It will be interesting to see whether either of the bids have different perspectives on financing the event. Especially regarding Valletta, because a different country might have different perspectives on using its possible financial resources.

3.1 2018Eindhoven|Brabant

As mentioned in the introduction, Eindhoven is proposing itself as candidate with the support of the agglomeration Helmond, 's-Hertogenbosch, Tilburg and Breda. The five cities together are called BrabantStad and are forming an administrative network since 2001 (<http://www.brabantstad.nl>). Posing themselves as a candidate will provide the opportunity to develop as a city and province. The official name that is used for the candidacy is 2018Eindhoven|Brabant. By working together as cities and province, 2018Eindhoven|Brabant proclaims that it will be able to present the most broad and qualitative possible cultural program (Bidbook versie 1.0, 2012).

Objectives

The motto of 2018Eindhoven|Brabant is 'Imagination designs Europe'. 2018Eindhoven|Brabant's strategy is to offer 'Eindhoven and the region as a complete biotope, 'a mosaic metropolis' as an ideal testing ground for the future network city. At the core of our strategy lies a concept whereby international multidisciplinary teams collaborate on art and culture, with the public and experts acting as co-creators. We call this concept a 'Proeftuin'(...): a 'garden for experimentation'. By embedding art and culture more deeply in our thought processes and actions we want to build the capacity of the city and its inhabitant to design their own future' (Imagination designs Europe, 2012: 8) 2018Eindhoven|Brabant wants to establish the concept of 'Proeftuin' as a new way of producing and growing within the field of art and culture. 'Proeftuin' is a concept that emphasizes that working together and co-creation are very important values in 2018Eindhoven|Brabant's bid. This suits the cultural background of the entire province seamless, since Brabant is famous for its unison feeling. The province is built on kindness, trust and a strong social network between its citizens of different cities. North Brabant's identity is all about living and working together in every aspect of the word. It is ingrained in its culture.

2018Eindhoven|Brabant wants to carry out its artistic program with the help of two different themes that form a red line, namely *We make the city* and *We connect people*. With *We make the*

city Eindhoven and Brabant, together with European partners, want to work on building a city of the future. Their aim is to contribute to new visions and solutions for social challenges in the European city with the help of an innovative cultural program. The aim of *We connect people* is to use art and culture as an active contribution to the sense of connection between people in Europe. In this case diversity is not a burden, but an inspiration for new solutions on many different levels (Imagination designs Europe, 2012).

Financing

As explained by Klamer and Langeveld (2011) financing happens in different social spheres. The most well-known spheres for financing are the government with its subsidies and the market sphere where price behavior and sponsoring are the main characters. Important however is the so called third sphere. The third sphere is the space in which patrons, volunteers and lovers provide their resources to art and culture. These resources are not always monetary, but may as well contain of time (volunteering) or specific knowledge/expertise. The logic by which this particular sphere operates can be explained by the phenomenon of reciprocity (Klamer and Langeveld, 2011). 2018Eindhoven|Brabant is planning on using these three different spheres to be able to finance the entire program and to build up towards the exceptional year (Bidbook versie 1.0, 2012; <http://www.2018eindhoven.eu>).

2018Eindhoven|Brabant has estimated its needed working budget on a total of € 141,5 million. This total budget is going to be built up out of a variety of resources. Europe will reward its total of € 1.5 million in the form of the Melina Mercouri prize as mentioned in chapter 2.3. The national government will provide a working budget as well, but as of this moment (May, 2013) the actual budget is still unknown. 2018Eindhoven|Brabant estimates this contribution to be € 20 million. The province of Brabant has already promised a budget of € 50 million and each of the cooperating cities out of the agglomeration BrabantStad will contribute another € 10 million, making this a total of € 50 million out of municipal funding.

Dutch ECOC candidate budget by source							
	Europe (conditional)	Government (estimate)	Province (confirmed)	Municipality (confirmed)	Partners* (confirmed)	Other (estimate)	Total intended
2018Eindhoven Brabant	€ 1.5 mln	€ 20 mln	€ 50 mln	€ 10 mln	€ 40 mln	€20 mln	€ 141,5 mln

Table 7: Estimated budget 2018Eindhoven|Brabant (<http://www.2018eindhoven.eu>), Situation June 2012

Since the total working budget that is already known contains of 101.5 million and there is an estimate of € 20 million for state government contributions, there is still a gap of € 20 million that needs to be filled out of other resources. Since the government is somewhat reluctant to heavily subsidize art and culture and the judging panel highlighted the fact that the expectations of € 20 million out of state government funding might be on the higher range of expectations, it is important to put emphasize on a more entrepreneurial approach to close the funding gap, which 2018Eindhoven|Brabant seems to seek in the cooperation with the market sphere and the third sphere. With regard to contacts in the market sphere, the candidate proclaims: '2018Eindhoven|Brabant is looking not for sponsors but for partners. We want to create new and unconventional relationships that generate cultural and social value. We are actively seeking partners from as many different sectors as possible who want to work with us intensively on a long-term basis and as co-producers – partners whose activities are in keeping with the content of our cultural programme, so both parties benefit from the collaboration' (Imagination designs Europe, 2012: 92) Although 2018Eindhoven|Brabant looks for financiers in the market sphere, they are looking for a partnership that has somewhat more characteristics of the third sphere in which trade of time and knowledge plays an important role. Actual implementation of these partnerships will begin to take place after 2018Eindhoven|Brabant might receive the actual title. Exploratory talks with businesses in the region have shown that this kind of sponsor partnerships are definitely realistic (Imagination Designs Europe, 2012). Purely third sphere activities in the case of financing by 2018Eindhoven|Brabant are the approach of EU structural funds and programs to support their bid, for example the successor of the Culture Programme Creative Europe (Imagination Designs Europe, 2012). On top of that citizens of the province are currently being asked to participate in multiple initiatives to help with the co-creation of the cultural year. Projects that are already up and running to involve people with a cultural heart are: The Brain of Brabant (*Het Brein van Brabant*), 2018Talent Pool (*2018Talentenpool*), Call for ideas (*Oproep voor Ideeën*) and Together at the Table (*Samen aan Tafel*) (Imagination designs Europe, 2012). These projects are mainly aimed at involving people as co-creators using their time and knowledge.

3.2 Maastricht & Euregio 2018

Unlike 2018Eindhoven|Brabant, Maastricht poses itself as single candidate for the title European Capital of Culture. It did however invite its (inter)national hinterland to join the project to be able to give a positive cultural impulse to the environment. The supporting region is called Euregio Meuse-Rhine and consists of the following partners: Aachen, Luik, Hasselt, Tongeren, Heerlen, Sittard-

Geleen, Genk, Sint-Truiden, Dutch province Limburg, Region Aachen, Belgian province of Limburg, province of Luik and the German speaking community of Belgium (<http://www.via2018.eu>). The partners of Euregio Meuse-Rhine show their support, but are less part of the program than the supporting cities of 2018 Eindhoven|Brabant.

Objectives

The main motto of Maastricht & Euregio 2018 is 'Europe revisited' (*Europa herontdekt*). Through its location, Maastricht is a border region and thereby has a strong focus on Europe. This is something that is recognized by the citizens of Maastricht as well, since the city is cultural diverse with lots of German and Belgian visitors and residents. Despite of the city's emphasize on visual arts, theatre, modern dance, talent development and innovative approach to cultural heritage, the original Maastricht Treaty of 1992 lacks in describing its culture. In 2012, 20 years after the original Treaty, Maastricht & Euregio 2018 want to rewrite the forgotten chapter on culture by presenting their plans in a bid book for the ECOC candidacy in 2018 (*Europa herontdekt*, October 2012).

Maastricht & Euregio 2018 wants to realize its motto 'Europe revisited' with the help of four program themes: 1. Speaking in Tongues, 2. Remembering the Future, 3. Mirroring Europe and 4. Living Europe. (1) Speaking in Tongues refers to the fact that Maastricht not only has its diversity in languages (Dutch, German, Belgian), but wants to carry out a variety in body language, imagery or music through which we are able to understand each other. Those forms of communication are border crossing. (2) Remembering the Future shows how old traditions can be blended into the present and future culture of Maastricht. (3) Mirroring Europe is a tool to widen our horizon and to connect the people in the Netherlands with the rest of Europe. With (4) Living Europe, Maastricht & Euregio 2018 want to let people experience the different lifestyles within a cultural diverse Europe (*Europa herontdekt*, October 2012: 25).

Financing

The total working budget of Maastricht & Euregio 2018 is estimated on a total of € 80 million. As with 2018 Eindhoven|Brabant's working budget, Maastricht & Euregio's consists out of funding derived from the different spheres. The candidate's main focus is on the government sphere and the market sphere. Europe will reward its total of € 1.5 million in the form of the Melina Mercuri prize. The Dutch state government will provide a working budget as well, but as of this moment (May, 2013) the actual budget is still unknown. Maastricht & Euregio 2018 estimate the contribution of the state government on € 8.5 million. The municipality of Maastricht will contribute € 20 million, as well as

the Dutch province of Limburg and Euregio Meuse-Rhine. Adding up those amounts, it would leave a gap of about € 10 million which would need to come out of either the market sphere or the third sphere. In Maastricht & Euregio’s bid book it is proclaimed that the residual € 10 million will be derived from private companies.

Dutch ECOC candidate budget by source							
	Europe	Government	Province	Municipality	Partners*	Other	Total
	(conditional)	(conditional)	(confirmed)	(confirmed)	(confirmed)	(conditional)	intended
Maastricht & Euregio 2018	€ 1.5 mln	€ 8.5 mln	€ 20 mln	€ 20 mln	€ 20 mln	€ 10 mln	€ 80 mln

*Euregio Meuse-Rhine

Table 8: Estimated budget Maastricht & Euregio 2018 (<http://www.via2018.eu>), Situation June 2012

Private companies are sorted under the market sphere and work according to the logic of the market, pricing created by demand and supply. Sponsor deals are important resources available in the market sphere. Maastricht & Euregio 2018 wants to communicate with businesses to approach theme partners in the bid. ‘Our approach is to address them as potential sponsors on three levels of communication: addressing the top 10, the top 100 and the top 1.000 businesses in the Euregio Meuse-Rhine. This always involves the search for ‘win-win’ situations in relation to the specific company profile and the profile of the European Capital of Culture. However, sponsoring is not the only way businesses can support our bid. Any participation will be welcome (Bid book version 1, 2012: 84). At the end of 2012 a think tank was formed by prominent players from Maastricht & Euregio 2018’s region to talk about the possibilities to unite the local businesses and the planned cultural year (Europa herontdekt, October 2012).

Maastricht & Euregio 2018 puts emphasize on communication with various parties and tries to approach everyone as a stakeholder in its way through candidacy. ‘Approaching someone as a stakeholder means you respect the rules of a mutual relationship. Communicating with your stakeholders means creating dialogue and active participation. Empathy is essential to achieve results. A stakeholder is every person who has an interest or involvement in our candidacy. (...) Some of these stakeholder groups are: the professional arts and cultural sector, the arts and cultural sector of amateur artists and creators, politicians, administrators and other policymakers, businesses (large and SMEs), universities and art education institutions, primary and secondary schools, people and policymakers in Malta, Euregios in Europe, Expo 2017 in Liège (if granted), religious groups, migrants and migrant organizations, minorities, youth clubs, sport clubs, other associations, neighbourhood organizations, tourism organizations, press and other media, European administrators, shops, hotels,

restaurants, transport companies and organizations, NGOs, independent initiatives' (Bid book version 1, 2012: 84). By approaching organizations such as schools and other not-for-profit organizations, Maastricht & Euregio 2018 looks into the possibilities of the third sphere. The candidate approaches potential stakeholders as potential messengers of its bid. Maastricht & Euregio 2018 is interested in and intrigued by the way the younger generation communicates. Sharing of information has become an important way of communicating since the rise of social media such as Facebook and Twitter. Maastricht & Euregio 2018 wants to approach communication in a social media type of way; sharing knowledge, information, fun and joy of life in a non-hierarchical matter. Communication should be non-imposing and create an atmosphere of being able to be active, participate, speak out and change things together with other people (Bid book version, 2012). Regarding Maastricht & Euregio 2018 the third sphere is approximated for non-financial contributions, rather than approaching the third sphere as financiers of the event.

3.3 V.18 – Valletta Candidate City European Capital of Culture 2018

Valletta is the capital of Malta and is supported by two islands of the state to carry out the Maltese bid in order to become European Capital of Culture in 2018. The official name of Valletta's bid is V.18. Its vision is to set in motion a culture-led regeneration of Valletta. Urban regeneration is one of V.18's main focus points. The candidate wants to initiate the process by creating a new infrastructure for the cultural sector. Both physical buildings and spaces, as well as the training of human resources and creating a virtual network to support 2018, will enhance the urban regeneration process (<http://www.valletta2018.org>). I do not want to go too much into depth regarding V.18's objectives since the main focus is on the probable difference in funding approach compared to either 2018Eindhoven|Brabant and Maastricht & Euregio 2018. Malta is not comparable in size and organizational structure to the Netherlands, but its insights into alternative financing could be interesting since the two countries are organizing the same event at the same point in time.

Financing

Valletta's bid is already more extensive and precise when it comes to representing how the year and its preparation are being financed. This is due to the fact that all mayors of Malta and Gozo are supporting a joint bid led by Malta's capital Valletta (<http://ecoc2018.blogspot.com>). Valletta was designated as ECOC candidate very early in the process and has therefore had the chance to focus

full attention on one bid instead of focusing on competing with other cities according to artistic and cultural programming.

Graziella Vella, research analyst of the Valletta 2018 Foundation, provided me with the financial chapter of V.18’s bid book. This chapter is already very extensive and specific in defining costs in comparison to the Dutch provisional bid books. Funding amounts are more precisely defined by resource and on which program element they are going to be spent. ‘A total of € 48.600.000 is currently estimated to be allocated to the ECOC for operational costs. This figure is based on operating expenditure, mainly allocated to cultural programming, marketing and administrative costs and excludes the funding currently available for the culture sector and includes current spending in the public sector which shall be reallocated to ECOC, new public spending created specifically to the event and other sources of income. (...) Of the € 48.600.000 total operating budget for ECOC, the estimated allocation per category is 70% for programming, 18% for marketing and 12% to cater for administrative costs (Bid book V.18, 2011: 84-85). Valletta thus expects to work with a fairly lower amount of money than 2018Eindhoven|Brabant and Maastricht & Euregio 2018 do (respectively € 140 million and € 80 million). European funding is of course the same as is the case for the Dutch cities. Europe will reward its total of € 1.5 million in the form of the Melina Mercouri prize. Public funding is however less spread over different governmental levels. In the Maltese situation, the national government provides Valletta with its operating budget. This consists of € 18,332 million existing funding from the public sector. This budget would normally be available for cultural purposes but is now appointed towards the V.18 bid. Next to that, there is specific V.18 new planned public funding of € 20,366 million. Making it a total of € 38,698 million out of national government funding. Other funding resources are sponsorships and revenue from ticket sales and merchandising.

Maltese ECOC candidate budget by source							
	Europe (conditional)	Government (confirmed)	Province	Municipality	Partners	Other (conditional)	Total intended
V.18	€ 1,5 mln	€ 38,698	-	-	-	€ 8,402 mln	€ 48,6 mln
Valletta		mln					

Table 9: Estimated budget V.18 - Valletta (Bid book V.18, 2011), Situation June 2012

‘The overall period covered by the estimated budget of 48.600.000 runs from 2013 to 2020. It is to be noted that this period has been extended on both sides of the ECOC year, to support the development of new structures and programmes before the year itself and to provide funding for evaluation and monitoring after the event and especially to support the creation of a tangible and sustainable legacy (Bid book V.18, 2011: 86). The participation of the private sector, as in Klamer and

Langeveld’s (2011) market sphere, is essential for V.18. The Valletta Foundation wants to involve the market sphere early in the process of the bid, since the event is still being defined and the foundation tries to make the market sphere part of the creation process instead of approaching them as funders in 2016. The market sphere is an important stakeholder. ‘Businesses can invest, promote themselves, promote ECOC and thus promote Valletta. (...) The business community can become a major beneficiary of the ECOC project and needs to understand the potentially profitability it could enjoy if it forms part of V18 and if it links up with cultural activities and invests directly in cultural projects (Bid book V.18, 2011: 89).

Next to proclaiming the need to involve the market sphere, the Valletta Foundation is very specific in its partnership strategy already. Valletta’s research analysis has proven that cross-section of sectors is definitely a possibility in partnerships regarding ECOC. They could range as far as from airlines and travel agencies to construction and media partners. Contributions can be made in financial terms, but non-financial support could be of help as well. For example the provision of services or accommodation (Bid book V.18, 2011). Since it is Malta’s first time to work with such a large scale sponsorship program, V.18 wants to document its strategy as well as possible. The foundation has defined five categories of partnership (Table 10), ranging from very large financial contributions to smaller ones made by medium and small businesses.

Partnership categories	
Official Partners	A contribution of € 450.000 to € 600.000 each, including the finest visibility in all ECOC events as well as access to intellectual property such as logos for corporate use, visibility in website through banners and links, access to consumer database, dedicated spaces for events, special allocation of tickets.
Thematic Partners	A contribution of € 250.000 to € 400.000 each including the finest visibility in one thematic area including access to intellectual property such as logos for corporate use, visibility in website through banners and links, access to consumer database, dedicated spaces for events, special allocation of tickets for events and allocated to the specific theme being sponsored.
Official Sponsors	A contribution of € 100.000 to € 200.000 each including maximum visibility in one or more events including access to intellectual property such as logos for corporate use, visibility in website through banners and links, allocation of tickets for events allocated to the specific event being sponsored.
Official Suppliers	A contribution of € 10.000 to € 30.000 each in sponsorship in-kind including access to intellectual property such as logos for corporate use links in website, and access to consumer database.
Supporters of V.18	Aimed at small and medium businesses, including shops and restaurants with a contribution of € 250 to € 500 each (€ 100 per year starting 2014) – displaying logo, as a source of tourist

information and potentially creating products associated with V.18 and its logo. In return, this group will receive discounted tickets to events. Access to consumer database will be in line with the Data Projection regulations.

Table 10: Draft for partnership categories (Bid book V.18, 2011: 91)

Notable fact in the further partnership strategy of Valletta is that they refer to the possibility of Corporate Social Responsibility, a financing alternative suggested in the literature review. 'CSR programmes enable private companies to participate with different interests, aspirations, size, and financial resources. This includes large local and international organizations, operating in Malta, international organizations, which are interested in Malta, large, medium and small organizations, including small shops, and outlets that operate throughout Malta' (Bid book V.18, 2011: 92).

A partnership strategy that can be applied to individuals is the planned crowd funding project. The project is designed to attract a variety of citizens into the creative projects organized by V.18. The crowd funding platform is appointed towards giving ownership to citizens by allowing them to select and buy a share in cultural projects, which will involve them into the field of local artists. Since the crowd funding platform is an online platform it will help artists and citizens find (paying) audiences for their creative work. The platform is designed in a way that a new generation of mini-patrons joins its forces, realizing their collective fund raising power towards (Bid book V.18, 2011).

Concluding on these three bids and their information on financing the event, we can conclude that Valletta is most far with defining its financing strategy. Most notable fact is that national government financing is very high in comparison to the Dutch estimation. This is however due to the fact that Malta has a different organizational structure and is much smaller in size than the Netherlands. To be able to compare the Maltese funding with the Dutch funding, we must add up the contributions of the different governmental levels and compare this to the total intended working budget of the Dutch candidates. Actual state governmental numbers are not decided upon yet in the Netherlands, but Maastricht & Euregio 2018 suspect national government contributions to be around € 8.5 million. Adding this up to the contributions of the municipality, the province and the partners of its hinterland, makes a total of € 68,5 million. This would be 85,6% of its total € 80 million budget. The total governmental budget of 2018 Eindhoven|Brabant adds up to € 120,5 million. This budget would be 85,2% of its total € 141,5 million budget. The national government of Malta contributes € 38,698 million which comes down to 79,6% of the total budget of € 48.6 million. When comparing these numbers, there is not that much of a difference between the percentages of government funding of the intended total working budget. Even though both governments have different perspectives on financing the ECOC event due to differences in size and organizational structure, all three candidates

emphasize the importance of including businesses into their fundraising strategies. Details on including private donors are still lacking in the bid books of 2018 Eindhoven | Brabant and Maastricht & Euregio 2018, which thus does not seem to be a strategy both candidates want to go for. V.18 on the other hand, devoted a paragraph on the concept of crowd funding, which is mainly focused on the inclusion of individuals as donors and messengers for the bid. This leaves us with the interesting question whether both Dutch candidates might not want to go for such a strategy or will implement this later on in the process.

4. Conclusion literature review and case studies

Funding for European Capital of Culture comes out of three different spheres. The first sphere that represents the government, the second sphere that represents the market and the third sphere that represents patrons, volunteers and lovers who provide their resources to art and culture (Klamer and Langeveld, 2011). Generally spoken, ECOC is financed out of money from the first sphere. Different governmental layers such as Europe, the state government, provinces and municipalities provide their financial resources for the cultural year. Concerning ECOC NL in 2018, it is very likely that less money from the first sphere is available. The main cause is the state government that has cut in subsidies and who's policy has its effects on provincial and municipal cultural policy. Currently, it is still unclear what the contribution of the state government will be. Maastricht & Euregio 2018 estimates its contribution on € 8.5 million, Leeuwarden/Ljouwert 2018 assumes state governmental funding to be € 10 million, while 2018Eindhoven|Brabant estimates it to be € 20 million. Furthermore, every Dutch candidate can count on provincial support. Municipal support ranges from € 5 million for candidate Leeuwarden/Ljouwert 2018 to € 20 million for candidate Maastricht & Euregio 2018.

These findings indicate to conclude that funding from the first sphere will likely decrease, putting more emphasize on the need to obtain alternative financing resources from the second and third sphere. Suitable forms of alternative financing for ECOC NL from the second sphere are: Corporate Social Responsibility (CSR), corporate sponsoring and Public Private Partnerships (PPP). Suitable forms from the third sphere are: patronage ranging from small donations to larger ones, membership contributions via 'Friends of ...' or business club principles, crowd funding, time banking, co-creation and public funds for art and culture which include lotteries. These possibilities sound promising and could really be of great help for the candidates of ECOC NL in 2018, but which possibilities could actually work in practice? In order to find out the answer to that question, further research is needed, which will be elaborated on in the following chapter.

5. Research and methodology

In order to answer the main research question '*Which ways of alternative financing can be realistically used concerning European Capital of Culture candidate The Netherlands?*', various research methods can be applied. Firstly, I conducted an extensive literature review on the most important concepts of the topic of research. In first instance, I conducted an anonymous self-completion questionnaire on citizens of the province of North Brabant and citizens of the city of Maastricht. The aim was to collect information on the public opinion on the event itself being held in either the province or city of the citizens and their willingness to contribute (non) financially to the cultural year. The questionnaires as well as the findings and the analysis of the results can be found in the appendices (Appendix F-I), since the questionnaire did not reach a representative population and is not likely to reach a representative population when held again. The sample sizes of $N = 171$ for North Brabant and $N = 94$ for Maastricht were too small and too concentrated among the age group 18-25 to generalize a reliable outcome. Even though the outcome is not desired due to circumstantial restraints, it is still valuable to keep the results into consideration when concluding on the main research question.

The new research will however take in a more dominant place. Since a self-completion questionnaire about the public opinion on ECOC NL 2018 and their willingness to contribute did not appear to be the best research method to answer the main research question, I chose a different approach. Alternative financing contains more aspects than solely the donations of individuals. As elaborated on in the previous chapters, there are various options within the second and third sphere that might be realistically used regarding the financing strategy of ECOC NL 2018. In order to examine the best options, it was valuable to interview relevant experts within the field of art and culture who have experience with financing in the second and third sphere. The chosen experts are the best predictors of future trends and will know which options will be most realistic considering the current economic situation. The experts work in key places within the cultural field, both on the fundraising side as well as on the fund providing side, which makes them good predictors of future trends regarding funding of art and culture. The interviewees are confronted daily with the problems and solutions that occur when searching for financial resources or when providing them to cultural institutions.

5.1 Methodology

Research design

The main question in this research is directed towards alternative financing of the event European Capital of Culture in the Netherlands in 2018 in general. To be able to get insight into the possible solutions, I decided to conduct an explorative research on two different Dutch case studies with the aim to be able to draw a more general conclusion on alternative financing of ECOC in the Netherlands in 2018. The two case studies are Dutch ECOC 2018 candidates 2018Eindhoven|Brabant and Maastricht & Euregio 2018. At the starting point of this research candidates 2018Eindhoven|Brabant and Maastricht & Euregio 2018 were most detailed about their actual plans and financing of the event. Both candidates defined their budgets by different governmental layers and estimated a certain amount they wanted to retrieve from alternative financing sources. This made it possible to compare results from this explorative research with the methods they are actually planning to implement into their financing strategies. To add an international dimension to the research, I decided to include the Maltese bid of Valletta as well. Valletta is also hosting the event of ECOC in 2018 and even though Malta is a much smaller country than the Netherlands, I find it interesting to look at their financing strategy as well. This might provide the Netherlands with some ideas with which they would not have come up themselves. It is not my intention to conduct a comparative case study between the various candidate cities. I would like to use the individual cases as an exploratory basis for my own and future research. Alternative financing is a current issue within the field of art and culture, that deserves attention to be explored. Both the government as well as the current economic situation forces cultural institutions to look deeper into the possibilities of nonpublic financing.

To start, I conducted a literature review in which I reviewed information upon the event European Capital of Culture itself, city marketing and creative cities, alternative financing possibilities and principles behind giving in the second and third sphere of financing in the cultural sector. This was followed by a chapter upon the three case studies 2018Eindhoven|Brabant, Maastricht & Euregio 2018 and Valletta 2018. To determine whether the alternative financing possibilities resulting from the literature review are realistic in practice as well, I conducted five semi-structured interviews with experts within the cultural sector. The interviewees were considered experts when they have previously had experience with financing of a big cultural event or are organizing one of the bids for 2018. Two important concepts that resulted from the literature review, were various possibilities of alternative financing from the second and third sphere. That is why I selected the interviewees from both the second as well as the third sphere. Ideally, I wanted to interview two

experts from the second sphere and two from the third sphere. Additionally, I intended to interview employees from both offices of 2018Eindhoven|Brabant and Maastricht & Euregio 2018 to gather more information on their insights in financing the event, adding up to a total of six interviewees. Profiles of the experts will be elaborated on in the next paragraph.

Expert profiles

Since 2018Eindhoven|Brabant and Maastricht & Euregio 2018 are case studies in this research, it was pre-determined that the interviewees from the ECOC 2018 candidate offices needed to come from the offices of Eindhoven and Maastricht. I contacted both offices and asked for an interview with those employees who could tell me more about the financing strategies of the ECOC 2018 bids. For 2018Eindhoven|Brabant this was Managing Director Heleen Huisjes. In the case of Maastricht & Euregio 2018, I contacted Dorothé van den Bosch, Operational Manager VIA2018 & Secretary Supervisory board Stichting Maastricht Culturele Hoofdstad 2018, to tell me more about the funding strategy of their bid.

Within the second sphere I looked for a party that had experience with sponsoring a large Dutch cultural event. Obviously, an event as large as European Capital of Culture does not take place every year. That is why I looked into the sponsors of the Dutch Design Week, since that is an example of a large cultural event with international allure (<http://www.ddw.nl>). It turned out ABN Amro is the main sponsor of the event and that is why I approached Sponsoring Manager art and culture Ilona Roolvink to interview about her experience with sponsoring of the Dutch Design Week and sponsoring within the cultural sector in general. The second person whom I approached to ask questions on financing in the second sphere as well as in the third sphere, is Martje van Nes, Manager Sponsoring and Fundraising of the International Film Festival Rotterdam (IFFR). I initially wanted to interview two separate people for the second and third sphere, but Martje van Nes touched upon both topics so deliberately, that I decided to include her expertise for the second as well as the third sphere. Reading into the strategy of the IFFR, I discovered that this festival uses various innovative strategies in gathering nonpublic income. This made Martje van Nes an excellent interviewee to ask about the feasibility of the alternative financing possibilities resulting from the literature review.

As for another expert in the third sphere, I wanted to include an employee of a cultural fund as well. Next to new and innovative ways of financing in the second sphere, funds are a much used source to retrieve funding from for a cultural event. It was thus of great importance to not only ask Martje van Nes about her experience approaching funds, but to explore the experience of the fund provider as well. That is why I approached the Prins Bernhard Cultuurfonds (department North

Brabant) to include an expert that could elaborate on the experiences of foundations in supporting cultural events. Head of the department North Brabant, Pierre Rutgers, would be able to tell me more about his experiences with providing funds towards cultural projects.

Concluding, this means I approached the following experts to interview:

- ECOC 2018 candidate office:
 - o Heleen Huisjes (Managing Director 2018Eindhoven|Brabant)
 - o Dorothe van den Bosch (Operational Manager VIA2018 & Secretary Supervisory board Stichting Maastricht Culturele Hoofdstad 2018)
- Second sphere:
 - o Ilona Roolvink (Sponsoring Manager art and culture, ABN Amro)
 - o Martje van Nes (Manager Sponsoring and Fundraising, IFFR)
- Third sphere:
 - o Martje van Nes (Manager Sponsoring and Fundraising, IFFR)
 - o Pierre Rutgers (Prins Bernhard Cultuurfonds North Brabant)

Research strategy

As a research strategy I have chosen to draw upon qualitative research in the form of semi-structured interviews. A semi-structured interview is a way of conducting qualitative research in which all interviewees are asked for their opinion or point of view towards certain topics with the possibility to introduce new sub questions as a result of what the interviewee says. In principle all questions are the same for all interviewees, since the results must be comparable. The interview is composed in advance, with room for additional questions when necessary.

Regarding this research, the semi-structured interviews will vary in questions based upon in which category the interviewee belongs; the second sphere, the third sphere or ECOC 2018 candidate office. On top of that, questions might vary within those categories as well, since the interview must be directed both towards a fund provider (i.e. Prins Bernhard Cultuurfonds) and an organization that is searching for money to finance a project or event (i.e. fundraiser for IFFR Martje van Nes). In under mentioned table 11 I have tried to standardize most of the questions per category (second sphere, third sphere and ECOC 2018 candidate office) and according to concepts. The most important concepts that ask for further exploration are the identity and image of both the giving party as well as the receiving party, the interest of the giver, the feasibility of the alternative financing possibilities resulting from the literature review and nonpublic giving in the current economic climate of the Netherlands. I have translated these concepts in the following standardized questions and have divided them by target group (fund provider, fundraiser, ECOC expert).

Questions semi-structured interview according to category and concept

	Second sphere (Code S)	Third sphere (Code T)	ECOC 2018 candidate office (Code E)
Own experience with financing within field of expertise (Code 1)	<p><i>Fund provider</i></p> <p>-Can you elaborate on your experience within your job as ...?</p> <p>-What are important reasons in the decision to sponsor a cultural event?</p> <p>-What are important reasons in the decision to not sponsor a cultural event (anymore)?</p> <p>-In which ways does sponsoring take place? (monetary/non monetary)</p> <p>-Do you experience that there are more sponsoring requests due to subsidy cuts in the cultural sector?</p> <p>-What are the consequences of the current crisis for the sponsoring strategy of the company you are working for?</p> <p>-Does the company you are working for implement Corporate Social Responsibility? (Code S1)</p>	<p><i>Fundraiser</i></p> <p>-Can you elaborate on your experience within your job as ...?</p> <p>-Do you experience any consequences of subsidy cuts in the cultural sector?</p> <p>-Do you notice a difference in the willingness of foundations/donors to contribute to a cultural event?</p> <p><i>Fund provider</i></p> <p>-Can you elaborate on your experience within your job as ...?</p> <p>-What is the policy of the fund regarding funding art and culture?</p> <p>-What are the most important reasons to finance a certain project/institution/event?</p> <p>-In which ways does support take place? (monetary/non monetary)</p> <p>-Do you experience that there are more fund requests due to subsidy cuts in the cultural sector?</p> <p>-What are the consequences of the current crisis for the fund? (Code T1)</p>	<p><i>Same questions for both experts</i></p> <p>-Can you elaborate on your experience with gathering income from nonpublic funding?</p> <p>-Do you experience any consequences of subsidy cuts in the cultural sector?</p> <p>-Do you notice a difference in the willingness of sponsors/foundations/donors to contribute in these economic times?</p> <p>-Do you work with non-monetary support/contributions as well? (Code E1)</p>
Alternative financing regarding a	<p><i>Fund provider</i></p> <p>-Can you elaborate on the sponsoring strategy for</p>	<p><i>Fund provider</i></p> <p>-Why is it interesting to support European Capital of Culture</p>	<p>- To what extent does image or identity of the ECOC candidacy play an important role in</p>

specific	event X?	2018?	giving?
cultural event	-Why was it interesting to sponsor event X?	-Does the fund support cultural events more often?	-Do you think there is room for improvement of the plans of
(Code 2)	-What kind of exposure did the company receive in return?	-When did ECOC 2018 Eindhoven Brabant and the fund agree to work together?	the ECOC candidacy and is this something you are currently working on?
(Code S2)		-Which types of support are being offered towards ECOC 2018?	(Code E2)
(Code T2)			
Alternative	-	<i>Fundraiser</i>	-Which parties/resources are
financing		-Which sources do you approach in gathering non public funding?	you planning to approach in gathering nonpublic funding?
resources		-Why do you chose to approach these sources?	-Why do you chose to approach these parties/resources?
(Code 3)		-How do you approach these sources?	-What is the best way to approach the various parties in your experience?
Alternative	-	-What are the motives of cultural funds to give and what are motives of donors to give?	-Which factors play an important role in the decision for those parties to either give or not?
financing		-Do identity and image play an important role in giving?	(Code E3)
possibilities		-Does it pay of to look into the possibilities of the willingness of donors to contribute to a cultural event?	
(Code T3)			
Alternative	-	<i>Fundraiser</i>	-What is your opinion about
financing		-What is your opinion about the realistic implementation for a cultural event, such as ECOC 2018, of the following concepts:	the realistic implementation for ECOC 2018 of the following concepts:
possibilities		Second sphere:	Second sphere:
from		- Sponsoring	- Sponsoring
literature		- Corporate Social Responsibility	- Corporate Social Responsibility
review		- Public	- Public Private
(Code 4)			

	Third sphere:	Partnerships
	<ul style="list-style-type: none"> - Foundations - Patronage - Friends of ... principle - Business club - Time banking - Co-creation - Crowd funding 	Third sphere: <ul style="list-style-type: none"> - Foundations - Patronage - Friends of ... principle - Business club - Time banking - Co-creation - Crowd funding
	-Are there any additional suggestions for alternative financing you might be thinking of? (Code T4)	-Are there any additional suggestions for alternative financing you might be thinking of? (Code E4)
Future trends (Code 5)	<i>Fund provider/Fundraiser</i> -Are there any important future trends in sponsoring of art and culture? (Code S5)	<i>Fund provider/Fundraiser</i> -Are there any important future trends in financing of art and culture by cultural funds? (Code T5)

Table 11: Questions semi structured interview according to category and concept

When going into an interview, I used the standardized questions as guidelines to touch upon the most important concepts. During the interview, there was room for additional questions, but also to adjust the interview accordingly to the answers of the interviewee. Some of the questions might become invalid due to certain answers, which might probe new questions that are not written down beforehand.

Since the experts are being asked different questions, but still within the same framework of concepts, I used a cross sectional coding scheme to code the content of the interviews. As displayed in Table 11, the interview categories are: *Second sphere*, *Third sphere* and *ECOC 2018 candidate office*. The concepts by which I created the interview questions are: *Own experience with financing within field of expertise*, *Alternative financing regarding a specific cultural event*, *Alternative financing resources*, *Alternative financing possibilities from literature review*, and *Future trends*. The written and coded interviews can be found in Dutch in the Appendices (Appendix A-E). Each interview is referenced with the category it belongs to. In order to be able to code the interviews, the concepts within the various categories are coded with a number and a letter (Code 1 to 5 for the concepts and Codes S, T and E for the categories). For example, when an interviewee from the

second sphere tells something about *Own experience with financing within the field of expertise*, the text will be coded as S1.

6. Results

The most important findings from the interviews with the experts will be elaborated on within this chapter. The full interviews are added in the appendices in Dutch (Appendix A-E). As an important side note, I would like to add that Ilona Roolvink, Martje van Nes and Pierre Rutgers agreed with an in person interview. I have had a telephonic interview with Heleen Huisjes which contents did not differ from the in person interviews, since I had the time and opportunity to probe questions that came to mind when talking about the financing strategies of 2018 Eindhoven | Brabant. With Dorothé van den Bosch on the other hand, I have spoken shortly on the phone to explain my topic of research. We talked briefly about Maastricht & Euregio 2018's fundraising strategies. I send her the additional interview questions via mail, since she was not sure whether she would be able to elaborate on the bid's financing strategies at this point in time, because so much of it was still uncertain. In the end, she answered the interview questions briefly via mail, but not as thorough as the interviewees with whom I have had longer conversations.

Results from the second sphere

Experts within the second sphere were Ilona Roolvink (ABN Amro) and Martje van Nes (IFFR). Both interviewees provided some insightful notes on financing that takes place within the second sphere. A very important trend that seems to be going on in the field of sponsoring within the cultural sector, is that sponsoring is not merely an agreement by which a company agrees to contribute a certain amount of money in return of brand exposure. Sponsor deals within the cultural sector are evolving towards partnerships between companies and cultural institutions. Providing money to finance certain aspects of a cultural event or organization is still of importance, but there is an increasing understanding that sponsor partnerships include helping each other out in non-monetary ways as well, also known as sponsoring in kind. Ilona Roolvink touches upon the fact that a bank can provide its services in the form of a master class or seminar and that the cultural institution is able to provide a unique experience for clients and employees of the company. She is always looking to create a unique experience which cannot be bought, but can only take place as a result of good partnership between company and cultural organization. An intrinsic relationship between the company and the cultural organization based upon matched identities is thereby of great importance. Especially in these difficult economic times. This is also emphasized by Martje van Nes. In economically difficult times, companies will be more likely to sharpen their criteria of sponsoring culture, but this has the benefit of sponsor partnerships on deeper levels. When companies chose to sponsor within the cultural sector, they do it with particular reasoning and a feeling of an intrinsic relationship between

the two parties. In her experience, larger companies that are main sponsors of a cultural event or organization will be more likely to deepen their relationship with specific partners, while companies that give smaller contributions, will be more likely to quit their sponsoring agreements in order to save all little bits of money. This might be annoying at this point in time, but Martje van Nes believes that the crisis induces the principle that sponsoring agreements will have a deeper meaning than previously, because the choice for a sponsor partnership will be a conscious one. She however puts emphasize on the fact that, even though it is very important for cultural organizations to look for funding in the market sphere, the funding gaps that are created through subsidy cuts cannot be filled with resources from the market sphere solely. This might take finding at least two or three main sponsors for an event as the International Film Festival Rotterdam, which is just not realistic.

Results from the third sphere

Within the third sphere there are various possibilities for alternative financing. Martje van Nes (IFFR) states that at this point in time, she makes the choice to focus on several fundraising channels instead of one or two, since it is important to spread the risk of losing one of the resources. On top of that she likes to be a frontrunner when implementing fundraising strategies in the cultural sector. Regarding the IFFR, she personally focuses on sponsorships (the second sphere), a business club, private donations, friends of ... principle, patronage and approaching cultural funds (third sphere). She notices a change of attitude in the last group as well. Due to the subsidy cuts and the crisis, cultural funds are overwhelmed with funding requests. Just like the sponsoring companies, cultural funds will decide to sharpen their application criteria. This might be annoying on the short run, but on the long run this will have positive effects. For cultural organizations it will be much more clear which cultural funds deserve time to look into and apply for. Private fundraising strategies deserve attention in the eyes of Van Nes as well. There is definitely room for improvement on knowledge of private donations in the cultural sector, but this does not work for every cultural institution or event. It takes a mass audience to be able to implement such a strategy and on top of that investment of time and expertise is required as well. Private donating may be a suitable strategy on alternative financing of a European Capital of Culture, since the event will attract a large audience and has a long period of planning the actual event.

Pierre Rutgers (Prins Bernhard Cultuurfonds) explains us more about providing cultural funds to cultural organizations. He provides us with an interesting insight that a cultural fund such as the Prins Bernhard Cultuurfonds is mainly supported by lottery income of the Bankgiro Lotterij and the Lotto. The Prins Bernhard Cultuurfonds does thereby not feel as much of the effects of the crisis as cultural funds do that are linked to corporations such as a bank, take the example of the VSB fund or

the SNS Reaal fund. They are heavily affected by the crisis, while the Bankgiro Lotterij is still making money since people keep on betting even when it is crisis. They take a gamble to win more money and this seems to be very popular, since the Prins Bernhard Cultuurfonds is able to honor 80% of its funding requests. Most common reasons for rejection of the funding requests are differences in values or the fact that a cultural organization is not able to complete their own budget. The Prins Bernhard Cultuurfonds contributes only 25% of the total budget as a rule. Another striking characteristic of the Prins Bernhard Cultuurfonds is that it not only works with monetary support, but that it works with the exchange of knowledge as well. In the past, they have worked with experts from the SESAM Academy and they are planning to implement this in the future again, since it was a real success. A trend for the future is to look deeper into the possibilities of strengthening the relationship between business and culture. Rutgers feels that there is a completely new field that needs to be explored upon, to be able to generate more money for cultural purposes.

European Capital of Culture 2018 candidates

The plans of 2018Eindhoven|Brabant to approach companies as partners instead of sponsors, is in line with the predictions of Roolvink and Van Nes. Heleen Huisjes explained that the bid wants to cooperate with companies in a new way and thereby is not expecting money, but value in kind. Sharing of knowledge, employees and resources will lead to a new type of sponsoring partnership that has not been used before when it comes to previous ECOC's. Notable fact is that Maastricht & Euregio 2018 plan to implement somewhat of the same funding strategy when it comes to sponsoring. They are looking for sponsoring in kind as well. Furthermore, both candidates want to apply for EU structural cultural funds and programs as a way of gathering money in the first sphere. They do have the confidence that government on a European level will provide financial resources towards the cultural year. In that case, 2018Eindhoven|Brabant refers to a financial contribution from the successor of Culture Programme Creative Europe (Imagination Designs Europe, 2012).

Interesting however is that Huisjes puts emphasize on a strong intrinsic relationship in which identities are matched between sponsor and 2018Eindhoven|Brabant, even though this might be an unexpected partnership such as with a bank. In such a particular case, there might still be occurring benefits for both partners, since the ECOC can provide an inspiration or experience for the bank's employees and where the employees can provide expertise on financial levels. I asked the same question of importance of identity and image to Dorothé van den Bosch (Maastricht), but she did not recognize the importance of intrinsic relationships between the sponsoring parties and the ECOC. She puts more emphasize on the importance of a good network in order to be able to make a partnership agreement with a company.

As for 2018Eindhoven|Brabant co-creation forms a red line through the entire program. Sponsoring in kind in a way that employees contribute their knowledge is a way of co-creation, but with the concept of Proeftuin, 2018Eindhoven|Brabant also includes individuals as co-creators of the artistic input of the event. The entire community is being included as co-creator of the content and construction of the cultural year. Exceptional is that different co-creating parties are included very early on in the process, instead of waiting until the actual event takes place in 2018.

Concluding on the most important findings from the interviews, it can be said that the interviewees agree on a general level. Within the second sphere future trends seem to be the introduction of a more intense partnership between sponsor and cultural organization in which identities are matched. Within the third sphere, there does not seem to be one ongoing trend. Cultural funds do experience difficulties due to the current economic climate. Those funds are forced to sharpen their selection criteria, since they cannot provide as many cultural organizations with funds. However, funds that are supported by lotteries have a little more room to breathe, since gambling does not seem to decrease during the crisis. An example of which is the Prins Bernhard Cultuurfonds.

One of the most important results from the interviews is that the concepts for alternative financing I found in the literature, can almost all be realistically used regarding the financing of ECOC 2018. This does not imply that the candidates from the case studies are using all of the alternative funding strategies into their bid right now, but they could realistically be used as potential tools of gathering income. Options of financing in the second sphere I found from the literature, were sponsoring, Corporate Social Responsibility and Public Private Partnerships. Sponsoring is one of the most common ways of non public financing and is therefore very suitable for an event as ECOC. This is also being underscored by the various interviewees. Corporate Social Responsibility might be an option as well, but is less popular than the implementation of sponsoring as a partnership. Public Private Partnerships do not appear to be of importance regarding the budget of the ECOC itself. Infrastructural changes that need to be made, are at the expense of the municipality or province. PPP's are interesting options to look into for governments to be able to reduce costs, but are not applicable to the financing strategy of a ECOC candidate itself.

Within the third sphere, it can be said that the usage of cultural funds are a realistic way of financing a ECOC. Both case studies plan to implement the usage of European funds into their funding strategy. Patronage is a principle that could be realistically used as well. It does however take substantial investment of money, time and knowledge to create a successful strategy. Martje van Nes highlights that it could definitely be an option for a cultural year, but Heleen Huisjes states that those types of contributions will be of symbolic value rather than being of great importance for the

total budget. This is a decision that is made in the funding strategy, but it does not mean that patronage could not contribute substantially to the budget of a ECOC. Both friends of as well as business club principles seem to be very suitable regarding fundraising strategies of a ECOC. 2018Eindhoven|Brabant is already implementing a friends of strategy in which they work with exchange of values and expertise. Maastricht & Euregio 2018 already seem to work with a type of business club that is currently working as a think tank. Time banking is often being implemented as a strategy to use volunteers. Co-creation seems to be one of the most important alternative financing possibilities within the third sphere. Both case studies embrace the concept of co-creation. It has the benefits of engage a large community into the bid and thereby create support and it has the benefit that no monetary exchanges are being made. The agreement is based on the exchange of creativity, knowledge and time. In return, the ECOC candidate is able to offer an inspirational experience. Crowd funding does not seem very popular to include in an alternative financing strategy concerning ECOC NL and is therefore not a realistic option to include. Martje van Nes explained that the concept of crowd funding asks for high monetary investments and does not pay off the initial investment.

7. Conclusion

In this time period, it seems contradictory to celebrate a large cultural event like European Capital of Culture which is normally so heavily subsidized out of various layers of governmental funding. Previous Dutch ECOC's Amsterdam (1985) and Rotterdam (2001) depended a great deal on subsidies from different governmental levels. The Dutch candidates for the title in 2018 are nonetheless forced to look for other funding resources due to the current cuts in state governmental subsidies. Current Dutch governmental believes are that the cultural sector is able to work more efficiently with less financial state government support and more reliance on cultural entrepreneurship. In defining a funding strategy 2018Eindhoven|Brabant, Leeuwarden/Ljouwert 2018 and Maastricht & Euregio 2018 have to look for alternative ways to finance their bid. Based on an explorative research on the literature on European Capital of Culture, city marketing and creative cities, alternative financing possibilities, psychological principles behind giving, three case studies of 2018Eindhoven|Brabant, Maastricht & Euregio 2018 and Valletta 2018, the results of interviews with experts in the field and the results of two surveys, I am able to give a well-grounded answer to the question: *Which ways of alternative financing can be realistically used concerning European Capital of Culture candidate The Netherlands?*

Funding for European Capital of Culture comes out of three different spheres. The first sphere that represents the government, the second sphere that represents the market and the third sphere that represents patrons, volunteers and lovers who provide their resources to art and culture (Klamer and Langeveld, 2011). Generally spoken, ECOC is financed out of money from the first sphere. Different governmental layers such as Europe, the state government, provinces and municipalities provide their financial resources for the cultural year. Concerning ECOC NL in 2018, it is very likely that less money from the first sphere is available. The main cause is the state government that has cut in subsidies and who's policy has its effects on provincial and municipal cultural policy as well.

Since the Dutch ECOC candidates will presumably receive less support from the state government, they have to look into the possibilities of alternative financing resources. These resources can either come from the second or third sphere. Reviewing the literature on alternative financings and principles behind giving in the second and third sphere, indicate a number of possible alternative financing strategies that could be implemented into their overall funding strategy. Suitable forms alternative financing for ECOC NL from the second sphere are: Corporate Social Responsibility (CSR), corporate sponsoring and Public Private Partnerships (PPP). Suitable forms from the third sphere are: patronage ranging from small donations to larger ones, membership contributions via 'Friends of ...' or business club principles, crowd funding, time banking, co-creation

and public funds for art and culture which include lotteries. These possibilities sound promising and could really be of great help for the candidates of ECOC NL in 2018, but which possibilities are feasible in practice?

Results from five semi-structured interviews among experts within the field of art and culture, divided over the different spheres, learns us which possibilities of alternative financing from the literature can be realistically implemented in the fundraising strategy of the European Capital of Culture in 2018 in the Netherlands. The current belief among the experts is that sponsoring is one of the most suitable forms of alternative financing. Sponsorship is no longer an exchange of money in exchange for brand exposure; it is transforming into a partnership between a company and cultural organization in which the exchange of knowledge, values, creativity and time can take place. Matching of identity is in this case very important. For a ECOC candidate this implies that it must be aware of its own identities when looking for (non-) monetary partnerships in the business world. City marketing can be an effective tool to develop a creative city image which is going to be attractive in possible partnerships. According to the studied literature, when a recognizable image is created by the ECOC candidate, people or businesses will be more likely to identify themselves with and see the resemblance between the event and their own values. Thereby one is inclined to contribute to the event, either by attending, supporting it financially or giving non-financial support such as time or expertise.

Other alternative financing possibilities that can realistically be implemented into a funding strategy of ECOC in 2018, are the application for cultural funds, patronage ranging from smaller private donations to Maecenas, friends of ... and business club principles, time banking and the concept of co-creation. Next to sponsoring, co-creation might be one of the most important concepts in future alternative financing strategies. Exchange of creativity and expertise seems to be a new in trend in a society that has to deal with consequences of the current economic situation.

When comparing the Maltese bid of Valletta 2018 to the current bids of the two Dutch case studies, it is notable that Valletta has already pointed out a very specific funding strategy. It mainly tries to include the market sphere as sponsor for the event and does this on different partnership levels. Valletta's bid book already describes various options for fundraising such as Corporate Social Responsibility (CSR) programs and a crowd funding platform for private donors. This seems striking since CSR and crowd funding are two concepts that do not belong to the most feasible group of alternative financing possibilities in the Dutch situation. Both 2018Eindhoven|Brabant as well as Maastricht & Euregio 2018 plan to include sponsoring partnerships with the focus on in kind exchange rather than a monetary agreement and want to apply for European cultural funds as a substantial alternative financing resource. Putting a finger on why these strategies differ is not easy. An explanation could be that Malta is a more tight knit community in which their businesses are

more likely to give out of a social responsibility perspective, than businesses in the Netherlands would. There could be more of a distance between the event and businesses that sponsor/partner in the Netherlands, than there is between the event and the Maltese businesses. Responsibility, involvement and national pride might be stronger in Malta.

In comparing the findings of the interviews and the results of the earlier conducted surveys (Appendices F-I) it is interesting that Martje van Nes puts emphasis on the fact that there is room for improvement on the implementation of a private donating strategy, whereas the results of the survey underscore the same. A significant percentage of respondents answered to contribute to the cultural sector financially when asked personally (26,2% in the case of North Brabant and 23,9% in the case of Maastricht). Compared to the literature, this is a finding which Frey (2002) already stressed upon. Donating is not solely an action of the reciprocal mechanism, but does also occur because of people's tendency towards pro-social behavior. Pro-social behavior is defined as acting in a non-selfish, altruistic and non-strategic way. This behavior is however dependent on environmental and institutional conditions. For example, the manner in which a person is asked to donate or the degree of identification to the organization can trigger pro-social behavior (Frey, 2002). It will depend on the willingness and expertise of a cultural organization whether or not private donating can be successfully implemented in an alternative financing strategy.

Concluding on this explorative research on realistic options of alternative financing concerning ECOC NL 2018, we can state that there are four concepts that are of main and most significant importance. One of them comes from the second sphere, namely inclusion of sponsors through partnerships with new forms of exchange. The three possibilities from the third sphere that are most feasible to use, are co-creation, applications to cultural funds and private donating strategies.

Limitations and suggestions

Even though I tried to cover the most important aspects of the research question, I am aware of the fact that alternative financing possibilities deserve a more thorough research. I have conducted an explorative research based upon a small amount of interviews, which seems to be the right method in exploring the best alternative financing options within the field. More interviews with experts on financing of art and culture will provide us with an extensive view on the most important trends. Pierre Rutgers highlighted that a currently (May 2013) still internal rapport on the possibilities of partnerships between businesses and the cultural sector provides results that are very promising. Relationship based partnerships between businesses and cultural sector appear to have a promising

future and might form the basis of further research in a changing financing climate within the cultural sector.

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Interview with Ilona Roolvink, Sponsoring Manager Kunst en Cultuur ABN Amro, March 26th 2013, Amsterdam, in person.

Interview with Pierre Rutgers, Ambtelijk secretaris Prins Bernhard Cultuurfonds afdeling Noord Brabant, April 4th 2013, Den Bosch, in person.

Interview with Heleen Huisjes, Zakelijk directeur Stichting 2018Eindhoven|Brabant, April 16th 2013, Rotterdam, by telephone.

Interview with Dorothe van den Bosch, Manager Bedrijfsvoering & secretaris Raad van Toezicht Stichting Maastricht Culturele Hoofdstad 2018, May 3th 2013, Rotterdam, by email.

Appendices

Appendix A – Interview Ilona Roolvink

Categorie: Second sphere

Sponsoring van kunst en cultuur

- Zou u wat meer kunnen vertellen over sponsoring van kunst en cultuur bij ABN Amro?

{Binnen ABN Amro zijn er drie pijlers waarover de sponsorgelden verdeeld worden; sport (75%), maatschappij (10-11-12%) en kunst en cultuur (10-11-12%). De sponsoring van sport gaat met name om naamsbekendheid (exposure van de naam/het merk ABN Amro). Bij maatschappij en kunst en cultuur gaat het meer om business sponsoring. Welke projecten zijn interessant om een partnerschap mee aan te gaan business-wise?

Interessant is dat ABN Amro pas in 2010 weer begonnen is met de sponsoring van kunst en cultuur. Dit ging samen met de fusie van Fortis en ABN Amro. Fortis had kunst en cultuur wel als pijler en dit is overgegaan in de sponsoring van ABN Amro. Regionaal gezien waren er misschien wat contacten met culturele instellingen, maar over het algemeen gezien was de schenking aan het Stedelijk Museum als hoofdfunder de laatste culturele activiteit van ABN Amro.

Enkele belangrijke partnerships zijn die met de Hermitage, Amsterdam Fashion Week, Tefaf, Rembrandt in Zwart Wit en de Dutch Design Week. Sinds 2010 is er een flinke portefeuille uitgebouwd, die vanaf heden weer gedownsized gaat worden. Er is getest met verschillende projecten om te kijken wat ABN Amro precies zou willen met de pijler sponsoring kunst en cultuur. Met de partijen die overblijven wordt de relatie uitgebouwd en gaat ABN Amro echt de diepte in. Deze keuzes worden samen gemaakt met de andere afdelingen van ABN Amro om te kijken of het partnerschap wel van belang is voor het bedrijf. Het is dan immers een weloverwogen keuze die er gemaakt wordt voor een bepaald project. Met een te groot pallet aan activiteiten werkt het niet. Zeker in deze tijd is het belangrijk om de diepte in te gaan met bepaalde projecten in plaats van overal een beetje geld aan te geven. Het gegeven dat ABN Amro staatsbank is, heeft er natuurlijk om mee te maken dat er nauwlettend naar moeten worden gekeken, welke projecten gesponsord worden. Het gaat in zekere zin toch om 'belastinggeld' dat besteed wordt aan kunst en cultuur en dan moet daar wel een weloverwogen beslissing aan ten grondslag liggen.} (Code S1)

- Wat zijn de belangrijkste redenen om bepaalde projecten/instellingen/evenementen te sponsoren?

{Inhoudelijke verwantschap is een van de belangrijkste voorwaarden die ABN Amro stelt aan haar partnerschappen. Beide partijen moeten zich goed in elkaar verdiepen om er achter te komen voor welke normen en waarden ze staan. In een partnerschap is het ontzettend belangrijk dat beide partijen zich in elkaar herkennen. Een partnerschap met een natuurlijke associatie werkt uiteraard goed.

Verder hangt het natuurlijk van het type project af. Wat wil ABN Amro er zelf mee bereiken. Is het interessant voor business of kunnen we er iets anders mee.} (Code S1)

- Anderzijds, wat kunnen belangrijke redenen zijn om juist niet of niet meer te sponsoren?

{75% van de aanvragen die binnen komen bij ABN Amro, kunnen eigenlijk meteen afgewezen worden om de reden dat de vragende partij zich niet heeft verdiept in de identiteit van ABN Amro. Met een blik op de website is al te zien wat voor projecten we sponsoren en wat een aantal voorwaarden zijn waar in ieder geval aan voldaan moet worden. Bij 75% van de aanvragen is er totaal geen sprake van inhoudelijke verwantschap en zien we het dan ook niet zitten om met die partij in zee te gaan. Daarnaast is het belangrijk om te bekijken hoe de vragende partij omgaat met financiering. Als een vragende partij er werkelijk niets aan doet om zelf de broek op te houden, of nu ineens sinds de kortingen op kunst en cultuursubsidies de hand ophoudt bij sponsoring, hebben we daar niet de behoefte aan om het te ondersteunen. Het besef van ondernemerschap moet al jaren eerder zijn ingetreden en moet niet plotseling noodzaak worden nu overheidssteun is weggevallen.} (Code S1)

- In welke vormen vindt sponsoring plaats? (financiële en/of niet financiële steun - diensten)

{Naast monetaire ondersteuning vindt er ook ondersteuning op andere manieren plaats. Het beschikbaar stellen van kennis of het beschikbaar stellen van een netwerk of distributiekanaal kan in veel gevallen ook erg nuttig zijn voor een partij waarmee we een partnerschap aangaan. In ruil daarvoor kunnen wij onze eigen ABN Amro klanten een experience te creëren die ze zelf niet kunnen kopen. Voorbeelden hiervan zijn het bezoeken van een tentoonstelling die nog niet officieel geopend is of een kijkje in het atelier van Jan Taminau.} (Code S1)

- Wat zijn de gevolgen van de crisis voor het sponsorbeleid van ABN Amro?

{We merken momenteel dat er zo'n 1.5x meer aanvragen zijn dan voorheen het geval was. We kijken echter scherp naar de manier waarop een aanvrager zijn eigen broek op kan houden. Voor ons is het belangrijk om te zien dat een instelling die een aanvraag doet, ook al voor de crisis en de subsidiekortingen bezig was met het anticiperen op de economische situatie en het ophouden van de eigen broek. Hierbij kijken we met name naar het verleden van de vragen. Hoe hebben ze het hiervoor gedaan? Is er sprake van cultureel ondernemerschap? Er moet dus zeker een scherpe selectie zijn, gezien de hoeveelheid aanvragen die we binnen krijgen.} (Code S1)

- Werkt ABN Amro met betrekking tot kunst- en cultuursponsoring ook volgens het Corporate Social Responsibility principe?
{Er wordt wel aan Corporate Social Responsibility gedaan met betrekking tot kunst en cultuur, maar dit is op projectbasis en loopt volgens een ad hoc beleid. Er wordt gekeken naar maatschappelijke thema's en hoe deze gekoppeld kunnen worden aan kunst en cultuur.}
(Code S1)
- Van welke duur is een sponsorovereenkomst tussen ABN Amro en een partij meestal?
{Dat is afhankelijk van de bedoelingen met de overeenkomst. Het kan erg interessant zijn om een kortstondig of een jarig project te sponsoren, omdat je daarmee nergens aan vast zit, maar toch interessante linken kan leggen tussen klanten van ABN Amro en het gesponsorde project. Hierbij moet van tevoren wel goed worden gekeken naar de inhoudelijke verwantschap.
Mocht je naamsassociatie/merkassociatie willen kweken tussen de instelling/het evenement en ABN Amro, dan is daar langer dan een jaar voor nodig. Toch kijken we wel altijd na het eerste jaar hoe een samenwerking verlopen is en daarna besluiten we om verder te gaan met sponsoring. Overeenkomsten worden dan gesloten voor een periode van 3 tot 5 jaar. Zeker in deze tijd wil je graag flexibel blijven en niet voor 10 jaar aan een project vastzitten.} **(Code S1)**

Sponsoring Dutch Design Week

- Zou u iets meer kunnen vertellen over de strategiebepaling met betrekking tot sponsoring van de Dutch Design Week?
{Wat voor ons het allerbelangrijkst is als we kijken naar welke projecten of instellingen we willen sponsoren, is de interne/inhoudelijke verwantschap tussen ABN Amro en het project. Is het interessant voor de business en wat kunnen we bereiken met het partnerschap? In het geval van de Dutch Design Week gaat het ABN Amro met name om business sponsoring; het verbinden van onze klanten met Dutch Design. Dutch Design is een belangrijke economische pijler en maakt het daarom aantrekkelijk. Er kunnen bijvoorbeeld masterclasses gegeven worden door werknemers van ABN Amro aan jonge Nederlandse designers. Dit levert mogelijk nieuwe klanten op. Daarnaast zijn hospitality activiteiten belangrijk, waarbij weer gedacht kan worden aan het creëren van een unieke experience voor klanten van ABN Amro die ze niet zomaar zelf kunnen kopen.} **(Code S2)**
- Welke vormen van exposure kreeg ABN Amro?
{In het geval van de Dutch Design Week en eigenlijk bij sponsoring van kunst en cultuur in zijn algemeenheid gaat er niet zozeer om dat de naam ABN Amro overal op moet komen staan

(naamsbekendheid), daar zijn weer andere projecten voor. Het gaat er met name om om mensen met elkaar te verbinden. Zoals het aanbieden van masterclasses.} (Code S2)

- Heeft u ervaring met conflicten tussen meerdere sponsors van hetzelfde evenement?
{Nee eigenlijk niet. We merken dat het samenwerking met andere partijen ook prima gaat. In het geval van de Dutch Design Week hebben we ook contacten gehad met Mini Cooper als sponsor.} (Code S2)
- Heeft u ervaring met conflicten tussen het culturele evenement en u als sponsor wanneer het om culturele waarden gaat? (bijvoorbeeld: de sponsor wil iets doen wat volgens de culturele instelling afbreuk doet aan de culturele waarden van het getoonde)
{Dat komt eigenlijk nauwelijks voor. We zorgen er altijd voor dat sponsorafspraken goed en volledig op papier staan, zodat er tijdens de uitvoering geen discussies over kunnen ontstaan. In het geval van de Dutch Design Week is er wel een klein misverstand geweest, maar dat was meer de interpretatie van een afspraak die voor beide partijen wellicht wat onduidelijk was. Normaal gesproken laten we alle overeenkomsten ook naar juridische zaken gaan om te laten bekijken wat er precies bedoeld wordt met alle afspraken. Het is vooral belangrijk dat je open en eerlijk bent in elkaars verwachtingen.} (Code S2)

Toekomstbeeld

- Zijn er belangrijke trends gaande/op komst met betrekking tot kunst- en cultuursponsoring?
{We merken met name dat het geven van een zak met geld als sponsoring niet meer van deze tijd is. Sponsoring gaat tegenwoordig veel meer richting partnerschappen waarin partijen iets voor elkaar kunnen betekenen door middel van inhoudelijke verwantschap. Het is de bedoeling dat beide partijen samen een relatie op gaan bouwen. Na een brede portefeuille te hebben gehad, gaat ABN Amro in de komende jaren weer wat down-sizen wat betreft sponsoring van kunst en cultuur. Het is daarbij wel de bedoeling dat we de diepte in gaan met partnerschappen. Daarentegen vind ik het wel interessant om te kijken naar sponsoring van projecten die maar een jaar duren.} (Code S5)
- Zou European Capital of Culture in 2018 daar een goed voorbeeld van zijn?
{Dat is daar zeker een goed voorbeeld van.} (Code S5)
- Vervolg toekomst:
{Bij de partnerschappen die we aangaan kijken we goed naar eventuele 'kapstokjes'. Hoe kun je intern linkjes leggen tussen bijvoorbeeld culturele instellingen die we ondersteunen. Zo kunnen bijvoorbeeld werknemers van de Hermitage en van het Nederlands Dans Theater hun expertise met elkaar delen doordat wij ze met elkaar in contact brengen. Bruggen slaan

tussen verschillende partijen is zeker iets dat in de toekomst veel gedaan zal worden. Er gaat namelijk geen geld mee gemoeid en dat is een prettige bijkomstigheid in een tijd waarin ook ons sponsorbudget terugloopt. Door de diepte in te gaan hopen we nog steeds de kwaliteit van de sponsorovereenkomst voor beide partijen te waarborgen.} (Code S5)

Werving van financiële middelen in de tweede en derde sfeer

- Kunt u misschien wat meer vertellen over werk als hoofd sponsoring en fondsenwerving bij het Internationaal Film Festival Rotterdam?

{Om even te vervolgen op jouw verhaal over alternatieve financieringsvormen, wat een hardnekkig misverstand is dat de markt het gat tussen de gekorte subsidies en de tekorten bij culturele instellingen het allemaal wel even op gaat lossen. De algemene opvatting is dat het allemaal wel uit de markt te halen is, maar als al die miljoenen uit de markt te halen zouden zijn, dan had ik dat natuurlijk al lang gedaan. Nog even los gezien van de crisis, want dat komt er dan ook nog bovenop. Ik ben de eerste om te zeggen dat het belangrijk is om te kijken wat er wel uit de markt te halen is, wij zijn daar zelf ook erg goed mee bezig, maar om ervoor te zorgen dat je een ton uit de markt zou kunnen halen, moet je er wat betreft werknemers wel 2 fte op zetten, laat staan wat je moet doen voor een miljoen. Dat is gewoon niet te doen. Dan lopen de personeelkosten ook hartstikke hoog op.} **(Code S1, T1)**

- Ik zag op de website van het filmfestival dat jullie echt wel voorop lopen wat betreft het zoeken naar alternatieve financieringsmethodes...

{Ja dat klopt, wat dat betreft zijn we daarin wel haantje de voorste.} **(Code S1, T1)**

- Is het nu zo dat door het wegvallen van overheidssteun u meer bent gaan kijken naar de mogelijkheden voor alternatieve financiering of was u er daarvoor ook al mee bezig?

{Nee, wij waren er daarvoor ook al mee bezig. Dat is ook onze kracht. Ik denk ook dat instellingen die nu pas beginnen er per definitie te laat mee zijn. Wij zijn er al jaren mee bezig, maar je kunt wel zeggen dat er nu een zeker urgentie is door de situatie. Ook intern om de neuzen dezelfde kant op te krijgen. Het is niet zo dat iedereen hier binnen de organisatie voor actieve fondsenwerving is, omdat er ook artistieke belangen achter zitten. Er is wel echt een professionalisering ingetreden.} **(Code S1, T1)**

- Merkt u daarbij ook dat de crisis het nog extra lastig maakt om te zoeken naar financiële ondersteuning?

{Ja zeker. Tien jaar geleden was dat veel makkelijker. Ik zit nu 15 jaar in de fondsenwerving (ik kom uit de goede doelen hoek). 10 jaar geleden was daar totaal geen beleid voor bij bedrijven. Als je vroeg om geld dat dan kreeg je het en men was er ook totaal niet mee bezig met wat daar dan tegenover moest staan. Dat was echt een makkie. Toen dacht men dat de zakelijke markt het helemaal ging worden. Tegenwoordig is het veel moeilijker, omdat bedrijven enorm veel aanvragen krijgen. Ze moeten veel duidelijker gaan kiezen voor

bepaalde projecten, maar aan de andere kant heeft dat ook zijn voordelen. Als je dan beet hebt, heb je ook echt beet, omdat ze bewust voor jou hebben gekozen. Uiteindelijk is dit wel beter, want je stemt veel meer de gezamenlijke doelstellingen af dan voorheen.

Wel merk je met name bij de kleine bedrijven dat het door de crisis veel moeilijker is. De grote bedrijven blijven nog wel sponoren, maar de kleine bedrijven schrappen veel meer. Daarnaast willen sponoren in deze tijd meer voor hetzelfde geld en dat is ook een probleem. Dat vraagt van onze organisatie aanpassingen.

Om het concreet te maken, wij hebben een Tiger Business Lounge (een business club), daar zijn Rotterdamse bedrijven bij aangesloten. Dat gaat om kleine bedragen van redelijk grote bedrijven, maar we merken dat soort bijdragen van hun begroting worden geschrapt. Bij onze grotere sponoren en partners zien we tot nu toe (afkloppen) dat het wel in tact blijft. Dat gaat om veel hogere bedragen, maar daaruit is wel te concluderen dat ze ons ook echt om een reden sponoren in plaats van ‘we vinden jullie leuk’. } (Code S1)

- Daaruit blijkt dus dat het belangrijk is dat de identiteit van beide partijen goed op elkaar is afgestemd?

{Ja. Bedrijven die echt een belang hebben bij sponsoring schrappen niet ten tijde van crisis, hooguit dat ze meer willen voor hetzelfde geld. Maar dat is dan alsnog een zegening, want dan zijn ze dus nog steeds wel bereid om te blijven sponoren.} (Code S1)

- Maar het gaat hierbij nog steeds niet om bedragen die de eventuele kortingen op overheidssteun zouden kunnen opvangen?

{Nou wat je in zijn totaliteit ziet, is dat je drie keer zo hard moet hollen om de sponoren die je hebt vast te houden. Met hetzelfde team wat je hier nu hebt zitten, kan je er alleen maar aan werken om de sponoren vast te houden. Dit komt omdat je in deze tijd meer research moet doen om iemand binnen te hengelen, je moet veel meer investeren in tijd, aandacht, tegenprestaties, in maatwerk om iemand zo gek te krijgen om wat te geven. Dus dat is een heel ander plaatje dan tien jaar geleden. Daarnaast betekent het concreet dat een korting van een 3 ton aan subsidies, inhoudt dat je twee nieuwe hoofdsponoren erbij moet zoeken. Hoe reëel is het om dat te kunnen opvullen? Ik merk ook in de gesprekken die ik met de gemeente Rotterdam had, dat ze dat zelf ook niet in de gaten hebben gehad. Pas toen ik de situatie realistisch gezien aan hen voorlegde, viel het kwartje. Maar dat is dan achteraf. Voor iedere instellingen gelden natuurlijk verschillende bedragen, afhankelijk van de grootte van de instelling, maar duidelijk is dat niemand die gaten zomaar op kan vullen.} (Code S1, S5)

- Zou u wat meer kunnen vertellen over de verschillende kanalen die u aanboort als het gaat om alternatieve financiering?

{Ik vind het belangrijk om verschillende kanalen naast elkaar te hebben. Dat heeft ook te maken met risicomangement. Mocht er een wegvallen, dan heb je altijd de andere nog. 5 jaar geleden zou je die beslissing nooit genomen hebben, dan zou je een of twee kanalen gekozen hebben en daarmee de diepte in gaan, maar in de huidige situatie is dat gewoon te risicovol. Daarmee wil ik ook aangeven dat je dit soort strategieën toch wel elke 3 jaar tegen het licht moet houden, omdat de situatie waarin je zit kan veranderen. Toen ik bij het IFFR kwam heb ik er bewust voor gekozen om het aantal kanalen uit te breiden en te intensiveren. Dan heb je het over de zakelijke markt met sponsoring, het Tiger Business Netwerk (zit tussen zakelijk en particulier in), particuliere markt. Die is afgelopen jaar echt opgebouwd. Dat zijn onze bezoekers en die vragen we om steun. Daarbinnen zijn daar weer verschillende kanalen; bijvoorbeeld het Tiger Friend lidmaatschap. Je wordt dan voor 50 euro per jaar vriend van het festival en daar staan dan tegenprestaties tegenover: bijvoorbeeld kortingen op tickets. We hebben daarnaast ook donateurwerving gedaan, dus we vragen onze bezoekers om een (structurele) gift waar de persoon verder niets voor terugkrijgt. Dat is meer te vergelijken met de situatie bij goede doelen. We zijn ook bezig om een groot giftenprogramma op te zetten in de vorm van een mecenaat. Dat zijn de drie pijlers binnen de particuliere fondsenwerving.}

(Code T3, T5)

- In donaties van particulieren ben ik ook zeker geïnteresseerd, aangezien het hier in Nederland nog niet echt gebruikelijk lijkt om mensen te vragen om een gift, terwijl dit bijvoorbeeld in Amerika wel gebruikelijker is, misschien ook omdat daar andere belastingvoordelen een rol spelen.

{Ik denk eerder dat het niet zo gebruikelijk is, omdat de kennis binnen de sector ontbreekt. Binnen de goede doelen is het heel normaal om om giften te vragen, maar binnen de culturele sector ontbreekt de kennis daar nog over. Ik ben benieuwd of dat wel gaat komen in de culturele sector.} **(Code T3, T5)**

- Maar is afgelopen jaar dan wel gebleken dat daar echt iets in te halen valt?

{Nou bij ons wel. We hebben daar wel echt in moeten investeren. Het is natuurlijk niet meteen zo dat je uit al je kosten bent om zoiets op te zetten. In een ideale wereld wil je binnen een jaar uit al je kosten zijn. Dat betekent ook dat je het geld moet hebben om je investering te kunnen doen en daarnaast moet je de mankracht en kennis aan boord hebben om zoiets uit te kunnen voeren. Het heeft ook te maken met het aantal bezoekers dat je krijgt. Wij krijgen best wel veel bezoekers, in massa valt er bij ons veel te halen, maar als je een klein theater hebt, dan rendeert het natuurlijk voor geen meter. Dus voor ons geldt ook,

op het moment dat we niet meer bezoekers gaan krijgen dan ben ik ook klaar met het langs bellen van donateurs.} (Code T3, T5)

- Voor mij is dit ook zeker interessant om te bekijken met het oog op culturele hoofdstad, want het is een evenement van een jaar en een lange aanloop er naartoe.

{Ja als je een beetje massa hebt, zijn de investeringskosten natuurlijk ook lager. En met grote giften vragen is echt een ander verhaal. Het is mijn mening dat we in Nederland niet goed weten hoe we dat moeten doen. We lopen over van de theorieën en seminars, maar we hebben eigenlijk nauwelijks cases waarin het werkt. Daar waar het wel werkt, is het meer geluk dan wijsheid. Zoiets moet nog onderdeel worden van een cultuur. Dat geldt ook voor online fondsenwerving. We zijn heel erg online, maar niet om onze giften te doen. Daar hebben we echt nog een acceptgiro voor nodig. Zulke dingen hebben tijd nodig, omdat ze gewoon nog niet ingebed zijn in onze cultuur.} (Code T2, T3)

- Is er bij jullie bekend welke eigenschappen jullie donateurs hebben? Wat voor mensen dat zijn?

{Ja en nee. We doen wel een publieksonderzoek waaruit we wel demografische kenmerken krijgen. Onze doelgroep is heel breed. Tot op zekere hoogte hebben we daarover wel wat informatie, maar we zijn nu pas bezig met een systeem waarin we dat goed kunnen documenteren. Daar wordt momenteel aan gewerkt, maar we kennen onze doelgroep redelijk goed. Naast het goed kennen van je doelgroep, zijn het ook plat gezegd bepaalde trucjes die je moet kennen die je geld opleveren. Ongeacht de doelgroep. Er zijn ook gewoon dingen die werken en die niet werken.} (Code T3)

- Ik heb eerder een enquête gehouden over het principe van donateurs en soms gaven mensen aan te willen geven voor een specifiek project in plaats van algemeen geven. Komt dat bij jullie ook voor?

{Geormerkt geven. Ik heb gemerkt dat het in de goede doelen sector heel belangrijk is. In de culturele sector is dat veel minder. Onze bezoekers vinden ons sowieso leuk en bij ons is minder duidelijk dan bij een goed doel, waaraan ze dan precies zouden moeten geven. Ik denk dan bijvoorbeeld aan geven aan filmmakers. Ik dacht dat dat oorspronkelijk belangrijk zou kunnen zijn, maar dat lijkt toch minder belangrijk. Bij fondsen en in de zakelijk markt zou het wel meer kunnen werken. Mensen hebben dan toch meer commitment.} (Code T3)

- Ik vraag het ook een beetje met het oog op een cultureel jaar, omdat het daar wellicht wel interessant zou kunnen zijn.

{Daar is het ook bekend dat het om die afzonderlijke projecten gaat, dus dat zou goed kunnen. Het is duidelijk waaraan ze geven. Bovendien is het zo dat wij gewoon algemene

middelen nodig hebben. Op het moment dat je gaat oormerken beperkt het je enorm in je vrijheid met je budget.} (Code T2, T3)

Voorbeelden uit de theorie

- Voorbeelden die uit mijn literatuurstudie naar voren komen en theoretisch gezien meest passend zijn met betrekking tot financiering van Culturele Hoofdstad in 2018 zijn in de derde sfeer:

- o Fondsen

{Een direct gevolg van de crisis is dat fondsen worden overspoeld met aanvragen. Fondsen zijn vaak een achtergesteld kindje wat betreft relatiemanagement, bij ons niet meer, want daar hebben we afgelopen jaar heel erg hard aan gewerkt, maar in principe is dat een probleem van de hele sector. Dat heeft ook te maken met het proces van aanvragen. Dat gebeurt heel bureaucratisch, terwijl ik denk ga er maar eens langs dan heb je hele leuke gesprekken. Daar valt echt nog winst te behalen. Het is niet zo dat daarmee het kwartje valt of ze je wel of niet willen steunen, maar uit de gesprekken haal je belangrijke informatie wat ze belangrijk vinden in een aanvraag. Je ziet non-verbale communicatie, hoe reageren ze ergens op. Dat zijn we gewend om met bedrijven wel te doen en met fondsen niet. De persoonlijke touch is heel belangrijk.

Maar realiteit is dat fondsen worden overspoeld met aanvragen en dat ze hierdoor kritischer gaan zijn in hun toezeggingen.

Wat zijn dan voorwaarden waar het op stuk kan lopen?

Dat is per fonds verschillend, maar ze zullen hoogst waarschijnlijk hun voorwaarden gaan verscherpen. Als ze bijvoorbeeld voorheen als doelgroep jongeren hadden, zullen ze dat niet gaan specificeren naar bijvoorbeeld kleuters of tieners. Ik denk dat ze eerder zullen verscherpen, dan iedereen minder geld geven. Dat is even een aanname van mij, omdat fondsen toch vaak opgericht zijn voor een bepaalde doelgroep en daarin zullen zij waarschijnlijk terugkeren naar hun oorspronkelijke aard. Dat is goed om daarop in te spelen. Als ik weet dat fonds A zich gaat richten op een doel waar wij niks mee doen, dan gaan wij daar ook geen energie meer in steken. Uiteindelijk gaat ons dat ook meer opleveren, omdat fondsen echt de diepte in gaan en meer specificeren waar ze echt voor bedoeld zijn. De verscherping die je vijf jaar geleden in de zakelijke markt zag, ga je nu hier zien.

- o Patronage (van kleine donaties tot mecenaat)

Al besproken

- Vrienden van ... principe

Al besproken

- Business club

Al besproken

- Time banking

We hebben afgelopen jaar ingezet op samenwerkingsverbanden die geen geld geven maar ons andere dingen kunnen bieden. Uiteindelijk heeft het doel dat je er financieel beter van wordt. De Erasmus Universiteit is daar een goed voorbeeld van. Zij hebben veel kennis aan boord, maar promoten ook het festival waardoor er weer meer bezoekers komen. De Erasmus Universiteit zoekt juist een platform om hun inhoud te kunnen presenteren en hebben ons daar weer voor nodig.

Zo werken we ook samen met de Rotterdamse haven. Zij willen zichtbaarheid in de stad, daar kunnen ze ons voor gebruiken en wij krijgen er weer meer bezoekers bij door alle werknemers uit de haven.} (Code T4)

- Werken jullie ook samen met bedrijven die bijvoorbeeld diensten bieden?

{Ja dat hebben we ook. Maar dan kom je wel een beetje in productsponsoring terecht. Zo hebben we een samenwerkingsverband met Opel. Zij leveren de auto's om al onze gasten te kunnen vervoeren. Voor hen is dat aantrekkelijk omdat ze graag exposure krijgen van hun auto's.} (Code T4)

- Zijn er ook wel eens bedrijven die teveel exposure vragen van hun producten wat bijvoorbeeld in strijd is met jullie artistieke waarden?

{Ja, dat is onze dagelijkse strijd. Dat heeft er enerzijds mee te maken dat we een balans moeten vinden tussen hoofdsponsors en andere sponsors. Soms zijn er ook sponsors die dingen willen, die wij helemaal niet willen. De wensen van de sponsor moeten wel binnen het imago van het festival passen. Vaak weten de sponsors ook minder goed wat het publiek van het festival wil, daarin kunnen wij dan weer sturen. Veel van onze tijd zitten erin om de juiste balans te vinden en de kunst is om zo min mogelijk nee te zeggen. Zelf pro-actief met ideeën komen richting sponsors is ook goed. 'Dit vindt ons publiek leuk, dus dat gaan we voor jullie doen'. Dan hoeven ze zelf niet meer na te denken en raak je ook minder snel in conflict over de wensen. En als je dat niet voor bent, dan krijg je ook nare gesprekken. Dan moet je steeds nee zeggen en dan haken sponsors op een gegeven moment ook af.

- Co-creation

nvt

- Crowd funding

Zelf volg ik Crowd funding, maar ik sta er een beetje dubbel in. Crowd funding heeft ook veel te maken met naamsbekendheid en het creëren van een buzz. Als je zegt crowd funding puur als fondsenwervend middel, dan zijn er zo 10 goedkopere en efficiëntere manieren te bedenken. Bij crowd funding heb je ook vaak een ander doel en als dat andere doel belangrijk is, dan zou je het kunnen gebruiken, maar het kost veel aan investeringen. Kun je dat keer 4 terugverdienen, nou ik denk het niet? Maar voor naamsbekendheid kan het wel succesvol zijn. Er zijn wel sites waarop je kunt aanhaken, maar je bent een van de velen, je weet niet wie er achter zitten en juist die informatie wil je wel hebben over je gevers.} (Code T4)

Ondersteuning van culturele sector vanuit de derde sfeer

- Zou u wat meer kunnen vertellen over uw werk bij het Prins Bernhard Cultuurfonds?
*{Per jaar is er zo'n 20 tot 25 miljoen beschikbaar voor activiteiten van het cultuurfonds vanuit de inkomsten van de Bankgiro Loterij en de Lotto. Een kwart daarvan wordt afgedragen aan Europees fonds dat Europese onderwerpen ondersteunt.
Afdeling Noord Brabant is de grootste afdeling van het Prins Bernhard Cultuurfonds. Dit komt doordat we geld hebben weten los te krijgen vanuit woningbouwcorporaties. Dat geld dient voor buurt cultuur projecten, dat het echt naar de mensen toe gaat. De woningcorporaties hebben 2,6 miljoen beschikbaar gesteld om cultuur in achterstandswijken van de grond te krijgen. We hebben ook geprobeerd om geld los te krijgen uit het bedrijfsleven voor kunst en cultuur. Daarvoor hebben we een aantal belangrijke spelers uit de regio rond de tafel geroepen en daaruit is naar voren gekomen dat je op relatiebasis de meeste kans hebt. Er is recentelijk een onderzoek gehouden door Geert Bogaerts hoe de relatie tussen het bedrijfsleven en cultuur verstevigd kan worden. Het is momenteel nog een intern rapport. De resultaten komen er in het kort op neer dat bedrijven alleen zijn geld te geven als ze zich betrokken voelen, als er sprake is van een relatie. Veel bedrijven hebben wel wat met cultuur, zo zou Vlisco textiel best een museum willen openen met hun producten. Daarnaast zouden bedrijven nut kunnen hebben voor kunstenaars, door bijvoorbeeld productinnovatie en ontwikkeling. Kunstenaars kunnen schwing geven aan een bedrijf, maar bedrijven moeten als het ware verleid worden om de investeringen in kunst en cultuur te doen. Uit het onderzoek is gebleken dat als je een fonds creëert van 4 miljoen euro, je in totaal 16 miljoen los zou kunnen krijgen.}* **(Code T1)**
- Merkt u zelf bij het Cultuurfonds in omslag na de subsidiekortingen van de overheid?
{Ja, we krijgen meer aanvragen binnen. Maar je merkt ook dat als wij een toezegging doen, de instellingen het soms niet aannemen. Wij dragen maximaal 25% van het budget bij en dan komt het steeds vaker voor dat instellingen het resterende bedrag niet bij elkaar kunnen krijgen. Dan is het heel fijn dat wij kunnen bijdragen, maar dan kan het plan alsnog niet doorgaan, omdat de rest van de financiering niet rond te krijgen is. Iets meer dan 10% van de aanvragen krijgt de financiering zelf niet rond. Het is nu nog niet dramatisch veel, maar er zit wel een tendens in.} **(Code T1)**
- Wanneer een aanvraag wordt gedaan, wat zijn dan belangrijke redenen om een aanvraag wel of niet honoreren?

{Wij honoreren zo'n 80% van de aanvragen die binnenkomen. Veelal wordt het afgewezen, omdat ze het te laat hebben aangevraagd. Geld kan niet achteraf worden toegekend. Ook wordt een aanvraag wel eens afgewezen als een aanvraag niet van een instelling komt die cultuur niet als doelstelling heeft. Een voorbeeld hiervan zijn zorginstellingen die iets aan cultuur willen doen en dan met een aanvraag komen.} **(Code T1)**

- Merkt u dat er door de huidige economische situatie en de subsidiekortingen een verscherping plaatsvindt van de doelstellingen van het Prins Bernhard Cultuurfonds, dus dat ze kritischer gaan kijken naar aanvragen?

{Bij het Prins Bernhard Cultuurfonds is daar nog geen sprake van. Wel is het duidelijk dat er flinke ondersteuning is voor projecten met zelfwerkzaamheid. Het landelijk bureau ondersteunt met name kunst met een grote K.} **(Code T1)**

Financiering van specifieke projecten

- Met het oog op culturele hoofdstad, wat houdt het in dat u momenteel vrienden bent met 2018Eindhoven|Brabant?

{Er is een fonds op naam opgericht: het Buurtcultuurfonds 2018Eindhoven|Brabant. De provincie heeft bij ons een fonds op naam geopend om cultuur in wijken te ondersteunen. Het programmabureau heeft daarin een adviesfunctie. Binnenkort wordt er een wervingscampagne opgezet waarin 2018Eindhoven|Brabant centraal zal staan.} **(Code T2)**

- Zijn er al eerder vergelijkbare investeringen gedaan, net zoals dat nu gebeurt met 2018Eindhoven|Brabant?

{Schatten van Brabant is daar wel een voorbeeld van. Dat is ook een fonds op naam om het kruisvlak tussen kunst en erfgoed te ondersteunen. Dat is wel een samenwerking die te vergelijken is met de samenwerking die we nu hebben met 2018Eindhoven|Brabant.} **(Code T2)**

- De ondersteuning die u biedt, kan dat ook in niet financiële vormen zijn?

{Ja. Er is een initiatief geweest waarbij kleine culturele instellingen waardebonnen bij ons konden krijgen, die ze konden gebruiken om een de hulp van een expert in te roepen. De experts kwamen van de SESAM Academie waarbij experts die met pensioen zijn, hun expertise vrijwillig delen. Deze initiatieven zijn momenteel even gestopt, maar wij denken er bij de afdeling Noord Brabant aan om kennis in te gaan zetten met betrekking tot de Buurtcultuurprojecten.} **(Code T2)**

- Wanneer 2018Eindhoven|Brabant eventueel gekozen wordt als Culturele Hoofdstad, wordt er dan een officiële overeenkomst gesloten met betrekking tot steun van het Prins Bernhard Cultuurfonds?

{Dan blijven we gewoon doorgaan waar we momenteel mee bezig zijn. De Buurtcultuurfondsen zijn wat dat betreft onze belangrijkste pijler en mocht het door gaan, dan komt er natuurlijk nog een hoop geld vrij bij de provincie en gemeenten om de plannen uit te voeren. Uit onderzoek blijkt dat er door de aanwezigheid van cultuur minder vandalisme is in de wijk, meer samenhang en dat de leefbaarheid wordt verhoogd. Je kan beter culturele interventie toepassen dan een blik politie of welzijnsmedewerkers opentrekken. Je spreekt de mensen niet aan op een probleem, maar benadert ze op een interesse of je maakt de wijk leuker met beeldende kunst.

Als je culturele hoofdstad van Europa wilt worden, moet je een breed programma hebben. Je kan je niet alleen focussen op hoge cultuur, je moet je ook focussen op de basis, niet alleen de top van de piramide. Het Prins Bernhard Cultuurfonds ondersteunt de basis.} (Code T2)

Toekomstbeeld

- Voorziet u voor de toekomst nog bepaalde trends binnen het Prins Bernhard Cultuurfonds? Bijvoorbeeld andere manieren van ondersteuning?

{We willen graag voort bouwen op de relatie tussen het bedrijfsleven en cultuur. We willen graag ook het Buurtcultuurwerk uitbouwen. Het lokale culturele veld willen we kansen bieden. We willen samenwerkingsovereenkomsten sluiten met cultuurcentra, bijvoorbeeld het CKE in Eindhoven. We willen bijvoorbeeld bonnen uitgeven voor muzieklessen voor jongeren. Hierdoor willen we nieuwe kansen bieden aan de culturele sector.} (Code T5)

- Merkt u uit eigen ervaring dat instellingen het lastiger hebben op dit moment?

{Ja veel instellingen moeten hun deuren sluiten. Provinciale service organisaties lopen terug in omvang.} (Code T5)

- Merkt u dat dit met name instellingen zijn die niet zo ondernemend waren op het gebied van financiering?

{De Krabbedans in Eindhoven heeft zich wellicht te elitair opgesteld, waardoor het draagvlak te klein was.} (Code T1)

- Wat zijn de trends in ondersteuning van cultuurfondsen in zijn algemeenheid?

{Je merkt dat cultuurfondsen die gelieerd zijn aan bedrijven veel problemen hebben. Neem bijvoorbeeld het VSB fonds. Daar vallen enorme klappen, door bijvoorbeeld verkeerde beleggingen en de lastige economische situatie. Bij het Prins Bernhard Cultuurfonds lijkt het allemaal mee te vallen. Het is een hybride fonds. De belangrijkste financier is de Bankgiro Loterij en toch ook in tijden van crisis blijven mensen een gokje wagen.

Ook de rijksfondsen lopen terug. Zij zijn de fondsen die geld krijgen van de overheid en daar wordt momenteel ook op gekort. De noodzaak om naar het bedrijfsleven te kijken wordt

steeds groter. Binnen de Buurtcultuurfondsen organiseren we kennisnetwerken waarin we snel kennis kunnen uitwisselen met elkaar. Daarin kijken we ook naar nieuwe verdienmodellen en maken we reizen naar het buitenland om te kijken naar voorbeelden binnen 'community art'.} **(Code T5)**

Werving van financiële middelen in de tweede en derde sfeer

- Zou u wat kunnen vertellen over uw ervaringen tot nu toe met het werven van financiële middelen die niet vanuit de verschillende overheidslagen komen?

{Wat wij gaan doen is dat we het bedrijfsleven niet gaan zien als een sponsor in het oude model, met bijvoorbeeld 3 grote sponsors die hun naam mogen plaatsen, we relaties uitnodigen en dat ze daar veel geld voor moeten betalen. Wat wij willen is dat bedrijven veel meer als partners gaan meedoen. Projecten met eigen middelen, creativiteit, mensen en ook misschien wel cash geld gaan opvullen. Maar veel meer vanuit de in natura bijdrage gerelateerd. Dat is een verschil met andere festivals of aanpakken. Dat doen we onder andere doordat we bedrijven ook als partner zien in een Proeftuin. Dat is een groep van mensen die vanuit verschillende organisaties bij elkaar zitten om samen plannen, projecten en toekomst te verzinnen. Ook gericht op projecten die we in Culturele Hoofdstad kunnen gaan programmeren en door bedrijven daar als partner in te betrekken, willen we van iedere instelling vragen om zijn eigen kracht en bijdrage te leveren. Hierdoor denken we dat we bedrijven al vanaf een heel ander stadium betrekken dan het geval is in andere culturele festivals.} **(Code E1)**

- Zijn deze partnerschappen al enigszins gesloten?

{Nee, we moeten eerst de titel binnen winnen. Daarna kunnen we echt aan de slag met projecten opstarten, want dat kan nu nog helemaal niet. Wat we wel doen is met het bedrijfsleven praten over deze methode. Past dit bij jullie bedrijfsfilosofie? We krijgen er een heleboel positieve reacties op. En zo mogelijk zullen we, maar dat weten we nog niet zeker, bedrijven vragen zich daar publiek over uit te spreken.} **(Code E3)**

- Merkt u zelf met de crisis dat bedrijven terughoudender zijn dit soort dingen te doen?

{Nee, het is eigenlijk andersom. Door de crisis zullen bedrijven minder geneigd zijn om op de ouderwetse manier te sponsoren en meer geneigd zijn om het te zoeken in het primaire proces. Door het zien als een manier van R&D of als een manier van marketing of een manier van opleiden van het personeel. Het is dus juist toegesneden op deze tijd.} **(Code E1)**

- Daarbij speelt inhoudelijke verwantschap tussen jullie en de partner een grote rol?

{Juist. Die inhoudelijke verwantschap is juist heel belangrijk, maar je kan het best in onverwachte hoek zoeken. Ik sprak iemand van de Rabobank en die zei het is voor onze mensen juist wel eens goed om zich even in een hele andere wereld te begeven en geïnspireerd te raken. De Rabobank kan niet alleen meedoen door financieel experts te

leveren, maar misschien dat wij juist iets voor de Rabobank kunnen doen met het inspireren van hun mensen en dan heb je ineens voor hun Human Resource Management en niet het ontwikkelen van een financieel product. Dat vervolgens die lijnen zo sneller gelegd zijn, dat is zeker zo.} (Code E2)

- In het bid book staat een schatting van 20 miljoen euro dat binnen zou moeten komen via alternatieve financiering, waarop is dit gebaseerd?

{Er zijn nog geen toezeggingen gedaan. Het is een soort gemiddelde schatting gebaseerd op ervaringen van andere culturele hoofdsteden en op onze eigen inschatting die we wel kennen vanuit de praktijk waarin bedrijven al wel hebben meegedaan op deze manier in projecten. Dan zie je eigenlijk dat de inschatting die van andere culturele hoofdsteden gebaseerd is op echt sponsorgeld, dus de ouderwetse manier, die zou vrij hoog zijn als we dan 20 miljoen vragen, maar als we het hebben over bijdrage in natura, dan is onze inschatting juist weer relatief laag. Dus we zijn er een beetje in het midden van gaan zitten. Ik denk eigenlijk dat we nog meer waarde kunnen gaan ophalen, dus niet geld, en tegelijk denken we dat we niet dit bedrag in geld zullen gaan ophalen.} (Code E3)

- In het bid book staat een bedrag van 20 miljoen euro dat vanuit de nationale overheid zou moeten komen. De jury vond dit echter een schatting aan de hoge kant. Hoe ligt dit precies?

{We hebben dat ingeschat omdat we vanuit Brabant heel veel eigen overheidsgeld erin stoppen en je van een rijksoverheid mag verwachten dat als je zo'n belangrijk evenement voor Nederland organiseert, dat je daar ook financieel aan bijdraagt. Dan is 17% van de 140 miljoen eigenlijk heel laag. Als je kijkt naar andere culturele hoofdsteden, dan deed het rijk daar ook wel eens voor 30% mee. Dan denk ik helemaal niet dat we zo hoog zitten, dan zijn we bijna op de helft gaan zitten. Tegelijkertijd heeft dan de jury zelf gezegd: 'we vinden het hoog'. Dat is eigenlijk gek, want zij zitten er niet namens het rijk, maar dat is blijkbaar hun inschatting. Nu is 20 miljoen als absoluut bedrag wel hoog, dus wij snappen ook dat het rijk er misschien zuiniger naar kijkt. Vinden we niet terecht, maar dit is niet onrealistisch. Dan moeten ze wel aangeven wat ze wel willen doen. Die vraag hadden we al gesteld, maar hebben ze geen antwoord op gegeven. Het is nu weer bevestigd dat we dat antwoord wel zullen krijgen, maar tot nu toe nog niks gehoord. Dus we zijn heel benieuwd. Als het lager wordt, zullen we op andere vlakken bijstellen.} (Code E3)

- Merkt u misschien doordat u nog geen antwoord heeft gekregen, dat de rijksoverheid terughoudender is door alle kortingen op subsidies met betrekking tot kunst en cultuur?

{Ik heb geen idee. Je zou het als subsidie kunnen beschouwen, maar iedereen heeft te maken met bezuinigingen. Ze zullen ook hier proberen waarschijnlijk zelf zo min mogelijk aan geld in te stoppen. Terughoudendheid, het kan ook betekenen dat ze gewoon geen idee hebben. Dat

is moeilijk te zeggen. We hopen het op tijd te horen en anders zullen we in plaats van het bedrag een vraagteken invullen.} (Code E3)

- Werkt u momenteel ook met financiering vanuit fondsen?

{We werken nu nog niet met fondsen, omdat we nu nog geen projecten uitvoeren. Maar als we de titel zouden winnen, dan hebben we veel Europese fondsen waar we direct mee aan de slag kunnen gaan. Daar hebben we ook een inventarisatie van gemaakt, dus dat hebben we aardig in beeld wat dat kan zijn.} (Code E3, E4)

- Zijn er nog andere manieren van financiering waar u naar kijkt, bijvoorbeeld particuliere donaties?

{Nou als we dat doen is dat bijna meer symbolisch, omdat het vaak om veel lagere bedragen gaat. Onze hoofdfocus is echt op de overheidsfinanciering, bedrijfsfinanciering maar door middel van in natura vooral en als derde inderdaad fondsen, en dan veel uit Europese sector.} (Code E3, E4)

- Wat mij opvalt is dat er veel publiek geld beschikbaar is gemaakt vanuit de gemeenten en provincie voor 2018Eindhoven|Brabant. Dat is toch wel uitzonderlijk in deze tijd. Kunt u daar iets meer over vertellen?

{Dat geeft ook wel iets aan over de ambitie en het belang wat eraan gehecht wordt. Het wordt echt gezien als een project dat heel erg belangrijk is voor de stad en de omliggende regio's. Het is inderdaad heel bijzonder dat zes overheden zo eensgezind en met zoveel ambitie zich daarachter hebben gesteld. Het geld is niet alleen een intentie of gereserveerd, het is er ook echt en dat is ook bijzonder. Ik durf dat niet te beweren hoe het bij Leeuwarden of Maastricht is, maar ik weet wel heel zeker dat dat vergeleken met culturele hoofdsteden uit andere jaren nog nooit vertoond is. Dat er zo'n groot budget op voorhand echt vaststaat. Het staat echt vast, daar doet geen verkiezing meer iets aan af en dat was bijna voor de jury niet te begrijpen.} (Code E3)

- Dat maakt in jullie geval al heel wat goed wat financiering betreft. Bij andere steden is de nood misschien hoger om naar alternatieve financiering te kijken?

{Die nood is bij ons ook hoog, in die zin dat we het ook echt nodig hebben. Ik denk dat we daar wel gelijk in staan, maar ik denk dat we wel iets meer zekerheid hebben aan de publiekscant. Dat is ook heel belangrijk als je het bedrijfsleven of Europees geld wil binnen halen, dan moet je gewoon je eigen financiële beloftes op orde hebben. De noodzaak is misschien ook groot bij andere steden, maar het zal wel moeilijker voor ze zijn. Je kan ook wel zeggen: 'met geld maak je geld'. Dat gaat hier erg op. Als je als overheid niet zelf in staat bent te zeggen: 'kijk wij leggen op voorhand dit neer', waarom zou een bedrijf dan zeggen dan doe wij het wel als ze het zelf nog niet gedaan hebben. Die zekerheid dat je goed bezig

bent, moet je ook naar het bedrijfsleven kunnen bieden. Als ze ergens instappen dat het ook stevig staat.} **(Code E3)**

- Jullie werken met het vrienden van 2018Eindhoven|Brabant principe, wat houdt dat precies in?

{Vrienden is letterlijk niet meer dan vrienden, maar vrienden is ook heel veel. Je bent wederzijds bij elkaar betrokken, je helpt elkaar, je deelt zaken. Wat het woord vriend al zegt, er zitten geen formele afspraken aan vast. Het is puur belangstelling voor elkaar hebben en elkaar steunen, maar er zit geen geld achter.} **(Code E3)**

- Zou er eventueel in een later stadium een mogelijkheid zijn om de vrienden te vragen om een financiële bijdrage net zoals dat bij andere culturele instellingen vaak gebeurt bij het vrienden van principe?

{Ja dat zou best kunnen. Dan ook weer dan denken we niet alleen maar in geld; zo van u betaalt 100 euro per jaar en dan bent u vriend van, maar dan zouden we het ook veel meer zoeken in het samenwerken en eigenlijk doen we dat al wel en kan je al zeggen dat er waarden aan beide kanten worden uitgewisseld. Dus als een festival vriend van ons is, dan zorgen wij dat in onze marketing, in onze nieuwsbrief, een festival wordt aangekondigd. Dat is gratis publiciteit voor ze en omgekeerd staat onze informatiestand of iets dergelijks op dat festival. Daar krijgen we ook geen rekening voor. In zoverre werkt het eigenlijk al zo.} **(Code E3, E4)**

- Het delen van kennis en tijd is dus iets waar jullie erg veel gebruik van willen maken?

{Ja zeker. Dat is een centrale lijn die door ons hele programma loopt.} **(Code E4)**

- En hetzelfde geld eigenlijk ook voor co-creation

{Ja zeker. Dat is ook het platform dat we creëren voor de Proeftuinen. Dat past allemaal heel goed in die lijn.} **(Code E4)**

Werving van financiële middelen in de tweede en derde sfeer

- Zou u wat kunnen vertellen over uw ervaringen tot nu toe met het werven van financiële middelen die niet vanuit de verschillende overheidslagen komen?
{Werken momenteel met name met het verwerven van additionele middelen via bijdragen in natura. De beschikbaarheid van een goed netwerk werkt hierbij positief. Werving via fondsen en dergelijke is moeizaam en in die zin merk je dat er bezuinigingen zijn, omdat de aanspraak op deze fondsen toeneemt.} (Code E1)
- Ondervindt u op dit moment al gevolgen van het wegvallen van een gedeelte van de overheidssteun aan kunst en cultuur? Waar merkt u dat met name aan?
{Zie boven.} (Code E1)
- Merkt u een verschil in de bereidwilligheid van sponsors/fondsen/donateurs ten tijde van de crisis?
{Ja, minder budgetten voor sponsoring.} (Code E1)
- Werkt u ook met niet financiële ondersteuning? (bijvoorbeeld gebruik maken van kennis/tijd van individuen of bedrijven)
{Ja, we krijgen gelukkig veel kennis en ervaring aangereikt van mensen die zich willen inzetten voor/zich verbonden voelen met de ambitie.} (Code E1)

Bronnen

- Welke partijen benadert u of bent u van plan om in de toekomst te gaan benaderen voor financiële steun?
{Bedrijfsleven, Fondsen.} (Code E3)
- Waarom kiest u er juist voor om deze bronnen/partijen te benaderen?
{Met het bedrijfsleven zoeken we naar het opbouwen van win-win cases. Fondsen; bijvoorbeeld Europese welke aanspreekbaar zijn in relatie tot onze programmering.} (Code E3)
- Wat ervaart u als de beste manier om uw potentiële gevers te benaderen?
{Koersen op wederzijds belang.} (Code E3)
- Wat speelt voor de verschillende partijen een belangrijke rol om wel of niet te geven?
{Wederzijds belang.} (Code E3)

- Zowel bij afwijzing als bij toestemming, wat is de redenatie daarachter?
{Nvt.} (Code E3)
- Ervaart u dat imago en identiteit hierbij een grote rol spelen? Zo ja, hoe speelt u hierop in met Maastricht & Euregio 2018?
{Nvt.} (Code E2)
- Denkt u dat er nog veel ruimte is voor verbetering met betrekking tot het aanwenden van alternatieve financiering? Houdt u zich daar momenteel al mee bezig?
{Nee.} (Code E2)

Voorbeelden uit de theorie

- Voorbeelden die uit mijn literatuurstudie naar voren komen en theoretisch gezien meest passend zijn met betrekking tot financiering van Culturele Hoofdstad in 2018 zijn:
{Tweede sfeer (markt)}
 - Sponsoring *ja*
 - Corporate Social Responsibility *ja*
 - Public Private Partnerships *ja*
- Derde sfeer (informele sfeer)**
 - Fondsen *ja*
 - Patronage (van kleine donaties tot mecenaat) *ja*
 - Vrienden van ... principe –
 - Business club –
 - Time banking –
 - Co-creation *ja*
 - Crowd funding –} **(Code E4)**
- Wat zijn in uw ogen de meest realistische opties?
{Zie bovenstaande antwoorden.} (Code E4)
- Waar worden uit uw ervaring of verwachting de meeste financiële middelen uit gegenereerd? -
- Zijn er nog andere opties waar u zelf aan denkt?
-

Appendix F – Survey 2018 Eindhoven | Brabant

Voor mijn afstudeerscriptie aan de masteropleiding Cultural Economics & Entrepreneurship doe ik onderzoek naar alternatieve manieren van financieren met betrekking tot Culturele Hoofdstad van Europa in 2018. De enquête is geheel anoniem waardoor de antwoorden op de vragen niet naar u persoonlijk herleid kunnen worden.

Het invullen van de enquête zal ongeveer 5 minuten in beslag nemen.

Let op: deze enquête dient alleen ingevuld te worden door mensen die geboren en/of woonachtig zijn in Brabant.

1. Geslacht
 - Man
 - Vrouw

2. Leeftijd
 - < 18
 - 18-25
 - 26-35
 - 36-45
 - 46-55
 - 56-65
 - 66-75
 - > 75

3. Wat is uw geboorteplaats?

4. Wat is uw huidige woonplaats?

5. Geef uit onderstaande keuzemogelijkheden uw hoogst genoten opleiding aan
 - Geen
 - Basisonderwijs
 - LTS
 - Mavo
 - Vmbo
 - Havo
 - Vwo
 - MBO
 - HBO
 - WO

6. Wat is uw bruto jaarinkomen?
 - < € 10.000
 - Tussen € 10.000 - € 20.000
 - Tussen € 20.000 - € 30.000
 - Tussen € 30.000 - € 40.000
 - Tussen € 40.000 - € 50.000
 - Tussen € 50.000 - € 60.000
 - Tussen € 60.000 - € 70.000
 - > € 70.000

7. Wat is de samenstelling van uw huishouden?
 - 1 persoons huishouden
 - Samenwonend met partner

- Samenwonend met partner en kind(eren)
- Samenwonend met kind(eren)
- Anders, namelijk

8. Wat is normaliter uw dagbesteding?

- Student
- Full-time in loondienst
- Part-time in loondienst
- Freelancer
- Zelfstandig ondernemer
- Werkloos
- Gepensioneerd
- Huisvrouw/man
- Anders, namelijk

9. In welke sector bent u werkzaam?

- Landbouw, bosbouw en visserij
- Energie- en waterleidingbedrijven
- Onderwijs
- Gezondheids- en welzijnszorg
- Openbaar bestuur of overheid
- Cultuur, sport en recreatie
- Bouwnijverheid
- Anders, namelijk
- N.v.t.

De volgende twee vragen gaan over uw identiteit als Brabander.

10. In welke mate voelt u zich Brabander?

Helemaal niet					Totaal
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. In welke mate voelt u zich betrokken bij Brabant?

Helemaal niet					Totaal
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ga verder naar de volgende pagina

De komende vragen gaan over uw betrokkenheid ten aanzien van de cultuursector.

12. Hoe vaak bezoekt u gemiddeld een culturele instelling of neemt u deel aan een culturele activiteit?
- Meer dan 1 keer per week
 - Wekelijks
 - Maandelijks
 - 1 keer per kwartaal
 - 1 keer per half jaar
 - 1 keer per jaar
 - Nooit
13. Bent u ooit vrijwilliger geweest bij een culturele instelling of cultureel gerelateerd project?
- Ja
 - Nee
14. Heeft u ooit een financiële bijdrage geleverd aan een culturele instelling of cultureel gerelateerd project?
- Ja
 - Nee
15. Wat zou voor u een mogelijke reden zijn om een financiële bijdrage te leveren aan een culturele instelling of cultureel gerelateerd project? (meerdere antwoorden mogelijk)
- U wordt er persoonlijk om gevraagd
 - U voelt zich betrokken bij de instelling of het project
 - Private giften zijn effectiever dan overheidssubsidies
 - U bent vrijwilliger (geweest) bij de instelling of het project
 - U voelt plichtsbesef om een bijdrage te leveren
 - U heeft vanuit religieuze overwegingen
 - De instelling heeft u in het verleden geholpen
 - U heeft belastingvoordeel door uw bijdrage
 - Iemand uit uw omgeving is ook donateur
 - U zou nooit een bijdrage leveren aan een culturele instelling of cultureel gerelateerd project
 - Anders, namelijk
16. Bent u bekend met het gegeven dat Eindhoven zich met de steun van Helmond, 's-Hertogenbosch, Tilburg en Breda kandidaat wil stellen voor de titel Culturele Hoofdstad van Europa in 2018?
- Ja
 - Nee

Ga verder naar de volgende pagina

2018Eindhoven|Brabant

Europa heeft elk jaar twee culturele hoofdsteden, in 2018 zijn Nederland en Malta aan de beurt. Vijf Nederlandse kandidaten dingen mee naar de titel "Culturele Hoofdstad van Europa", 2018Eindhoven|Brabant is er één van. De overige kandidaten zijn: Maastricht, Utrecht, Den Haag en Leeuwarden. Eind 2012 maakt een Europese vakjury bekend welke Nederlandse kandidaat de titel mag dragen.

Europese Culturele Hoofdsteden hebben als doel het versnellen van de maatschappelijke ontwikkeling van steden. Kortom: cultuur als aandrijfriem om op voorsprong te komen of te blijven.

Eindhoven stelt zich kandidaat voor de titel en voert het programma samen uit met de steden Helmond, 's-Hertogenbosch, Tilburg and Breda.

17. Hoe staat u tegenover het initiatief 2018Eindhoven|Brabant?

- Positief
- Neutraal
- Negatief

18. Op welke manier zou u een bijdrage willen leveren aan 2018Eindhoven|Brabant? (meerdere antwoorden mogelijk)

- Als bezoeker
- Als vrijwilliger
- Artistiek inhoudelijk
- Als donateur
- Niet
- Anders, namelijk

19. Wat zou voor u een mogelijke reden zijn om een financiële bijdrage te leveren aan 2018Eindhoven|Brabant? (meerdere antwoorden mogelijk)

- U wordt er persoonlijk om gevraagd
- U voelt zich betrokken bij de kandidaat
- Private giften zijn effectiever dan overheids subsidies
- U bent vrijwilliger bij de kandidaat
- U voelt plichtsbesef om een bijdrage te leveren
- U heeft belastingvoordeel door uw bijdrage
- Iemand uit uw omgeving is ook donateur
- U zou nooit een financiële bijdrage leveren aan 2018Eindhoven|Brabant
- Anders, namelijk

Bedankt voor het deelnemen aan de enquête!

Appendix G – Survey Maastricht & Euregio 2018

Voor mijn afstudeerscriptie aan de masteropleiding Cultural Economics & Entrepreneurship doe ik onderzoek naar alternatieve manieren van financieren met betrekking tot Culturele Hoofdstad van Europa in 2018. De enquête is geheel anoniem waardoor de antwoorden op de vragen niet naar u persoonlijk herleid kunnen worden.

Het invullen van de enquête zal ongeveer 5 minuten in beslag nemen.

Let op: deze enquête dient alleen ingevuld te worden door mensen die geboren en/of woonachtig zijn in Maastricht.

1. Geslacht
 - Man
 - Vrouw

2. Leeftijd
 - < 18
 - 18-25
 - 26-35
 - 36-45
 - 46-55
 - 56-65
 - 66-75
 - > 75

3. Wat is uw geboorteplaats?

4. Wat is uw huidige woonplaats?

5. Geef uit onderstaande keuzemogelijkheden uw hoogst genoten opleiding aan
 - Geen
 - Basisonderwijs
 - LTS
 - Mavo
 - Vmbo
 - Havo
 - Vwo
 - MBO
 - HBO
 - WO

6. Wat is uw bruto jaarinkomen?
 - < € 10.000
 - Tussen € 10.000 - € 20.000
 - Tussen € 20.000 - € 30.000
 - Tussen € 30.000 - € 40.000
 - Tussen € 40.000 - € 50.000
 - Tussen € 50.000 - € 60.000
 - Tussen € 60.000 - € 70.000
 - > € 70.000

7. Wat is de samenstelling van uw huishouden?
- 1 persoons huishouden
 - Samenwonend met partner
 - Samenwonend met partner en kind(eren)
 - Samenwonend met kind(eren)
 - Anders, namelijk
8. Wat is normaliter uw dagbesteding?
- Student
 - Full-time in loondienst
 - Part-time in loondienst
 - Freelancer
 - Zelfstandig ondernemer
 - Werkloos
 - Gepensioneerd
 - Huisvrouw/man
 - Anders, namelijk
9. In welke sector bent u werkzaam?
- Landbouw, bosbouw en visserij
 - Energie- en waterleidingbedrijven
 - Onderwijs
 - Gezondheids- en welzijnszorg
 - Openbaar bestuur of overheid
 - Cultuur, sport en recreatie
 - Bouwnijverheid
 - Anders, namelijk
 - N.v.t.

De volgende twee vragen gaan over uw identiteit als Maastrichtenaar.

10. In welke mate voelt u zich Maastrichtenaar?
- | | | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Helemaal niet | | | | | Totaal |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

11. In welke mate voelt u zich betrokken bij Maastricht?
- | | | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Helemaal niet | | | | | Totaal |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Ga verder naar de volgende pagina

De komende vragen gaan over uw betrokkenheid ten aanzien van de cultuursector.

12. Hoe vaak bezoekt u gemiddeld een culturele instelling of neemt u deel aan een culturele activiteit?
- Meer dan 1 keer per week
 - Wekelijks
 - Maandelijks
 - 1 keer per kwartaal
 - 1 keer per half jaar
 - 1 keer per jaar
 - Nooit
13. Bent u ooit vrijwilliger geweest bij een culturele instelling of cultureel gerelateerd project?
- Ja
 - Nee
14. Heeft u ooit een financiële bijdrage geleverd aan een culturele instelling of cultureel gerelateerd project?
- Ja
 - Nee
15. Wat zou voor u een mogelijke reden zijn om een financiële bijdrage te leveren aan een culturele instelling of cultureel gerelateerd project? (meerdere antwoorden mogelijk)
- U wordt er persoonlijk om gevraagd
 - U voelt zich betrokken bij de instelling of het project
 - Private giften zijn effectiever dan overheidssubsidies
 - U bent vrijwilliger (geweest) bij de instelling of het project
 - U voelt plichtsbesef om een bijdrage te leveren
 - U heeft vanuit religieuze overwegingen
 - De instelling heeft u in het verleden geholpen
 - U heeft belastingvoordeel door uw bijdrage
 - Iemand uit uw omgeving is ook donateur
 - U zou nooit een bijdrage leveren aan een culturele instelling of cultureel gerelateerd project
 - Anders, namelijk
16. Bent u bekend met het gegeven dat Maastricht zich met de steun van Euregio Meuse-Rhine kandidaat wil stellen voor de titel Culturele Hoofdstad van Europa in 2018?
- Ja
 - Nee

Ga verder naar de volgende pagina

Maastricht & Euregio 2018

Europa heeft elk jaar twee culturele hoofdsteden, in 2018 zijn Nederland en Malta aan de beurt. Vijf Nederlandse kandidaten dingen mee naar de titel "Culturele Hoofdstad van Europa", Maastricht & Euregio 2018 is er één van. De overige kandidaten zijn: Eindhoven/Brabant, Utrecht, Den Haag en Leeuwarden. Eind 2012 maakt een Europese vakjury bekend welke Nederlandse kandidaat de titel mag dragen.

Europese Culturele Hoofdsteden hebben als doel het versnellen van de maatschappelijke ontwikkeling van steden. Kortom: cultuur als aandrijfriem om op voorsprong te komen of te blijven.

Maastricht stelt zich kandidaat voor de titel en wordt hierin gesteund door Euregio Meuse-Rhine (bestaand uit Aken, Luik, Hasselt, Tongeren, Heerlen, Sittard-Geleen, Genk, Sint-Truiden, Provincie Limburg (NL), Provincie Limburg (B), Provincie Luik, Regio Aken en de Duitstalige Gemeenschap in België).

17. Hoe staat u tegenover het initiatief Maastricht & Euregio 2018?

- Positief
- Neutraal
- Negatief

18. Op welke manier zou u een bijdrage willen leveren aan Maastricht & Euregio 2018? (meerdere antwoorden mogelijk)

- Als bezoeker
- Als vrijwilliger
- Artistiek inhoudelijk
- Als donateur
- Niet
- Anders, namelijk

19. Wat zou voor u een mogelijke reden zijn om een financiële bijdrage te leveren aan Maastricht & Euregio 2018? (meerdere antwoorden mogelijk)

- U wordt er persoonlijk om gevraagd
- U voelt zich betrokken bij de kandidaat
- Private giften zijn effectiever dan overheidssubsidies
- U bent vrijwilliger bij de kandidaat
- U voelt plichtsbesef om een bijdrage te leveren
- U heeft belastingvoordeel door uw bijdrage
- Iemand uit uw omgeving is ook donateur
- U zou nooit een financiële bijdrage leveren aan Maastricht & Euregio 2018
- Anders, namelijk

Bedankt voor het deelnemen aan de enquête!

Appendix H – Results surveys Brabant and Maastricht

Results of the survey are processed into a SPSS file, which is in my possession. Interested parties can be provided with the data.

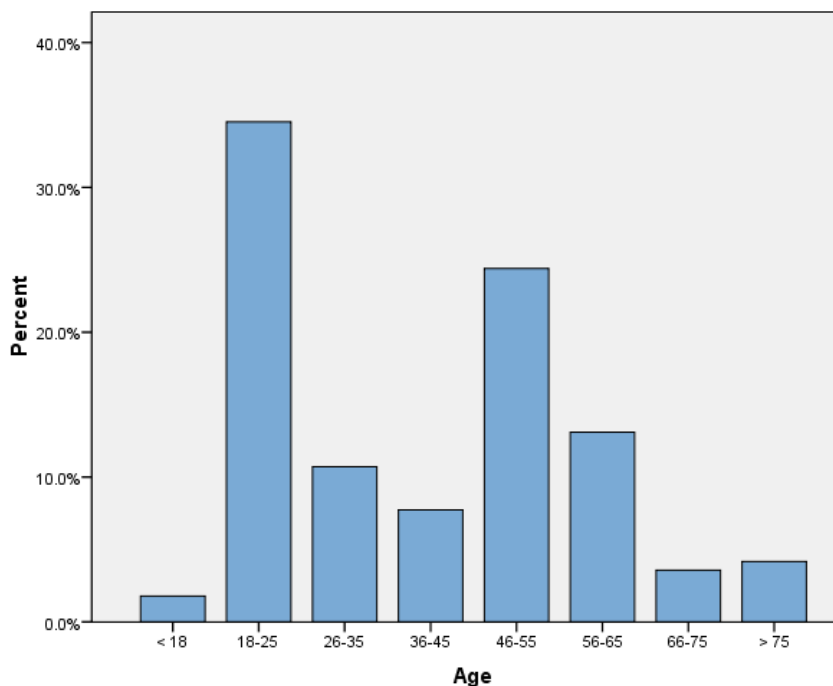
Appendix I – Analyzed results self-completion questionnaire North Brabant and Maastricht

Within this chapter I will review the outcome of both surveys on 2018Eindhoven|Brabant and Maastricht & Euregio 2018. There are a few missing values, since not every respondent has followed the survey instructions correctly, but the percentage of missing values on total response is low (2,3% for North Brabant and 3,2% for Maastricht). First I will elaborate on the outcome of the survey taken in Brabant, followed by the results of the survey taken in Maastricht. The results of the survey can be found in the appendices (Appendix C).

2018Eindhoven|Brabant

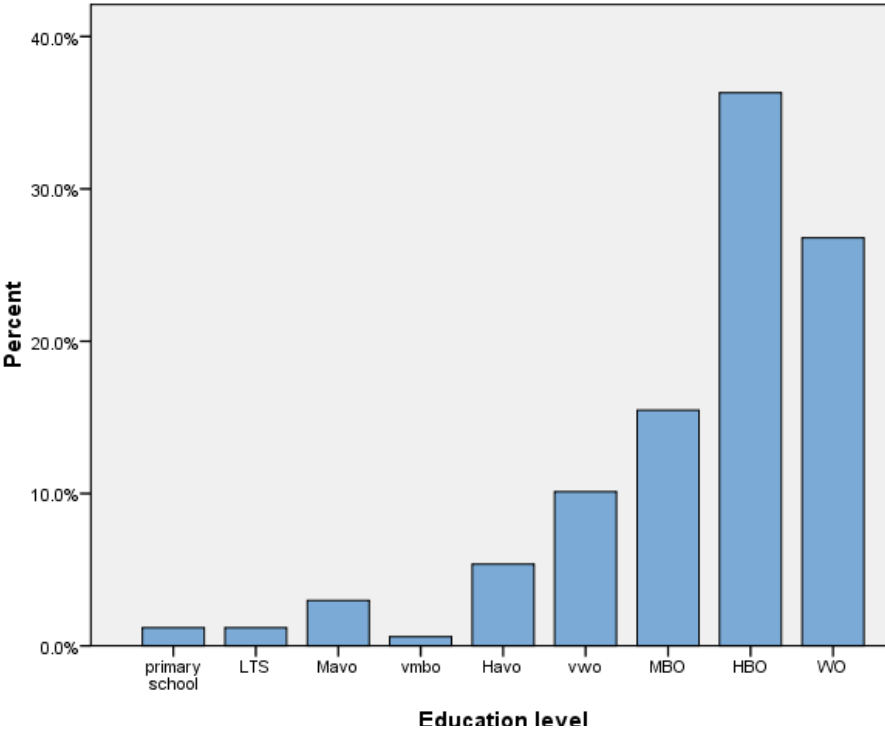
Basic demographic characteristics respondents Brabant

To be able to give a basic overview of the demographic characteristics of the respondents of Brabant, I plotted bar charts in which the age of the respondents, education level, gross yearly income and daytime activity are displayed. The results out of Graph 4 on daytime activity explain the results out of Graph 3 on Gross yearly income. The equally or skew divided values will show whether the results are generalizable to the entire population of the province of North Brabant.

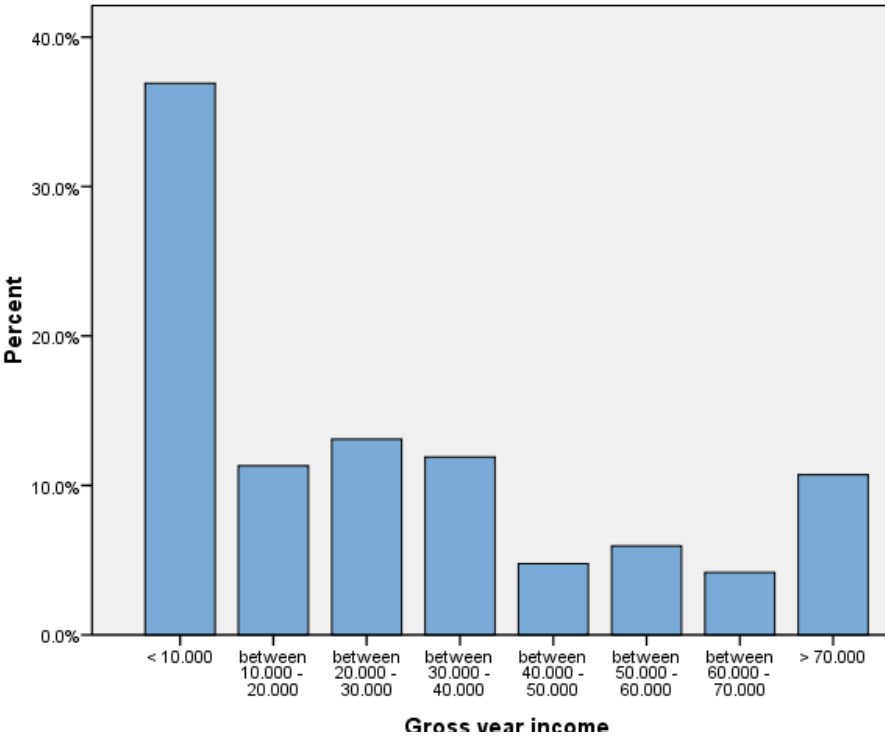


Graph 1: Age of respondents Brabant (n = 168)

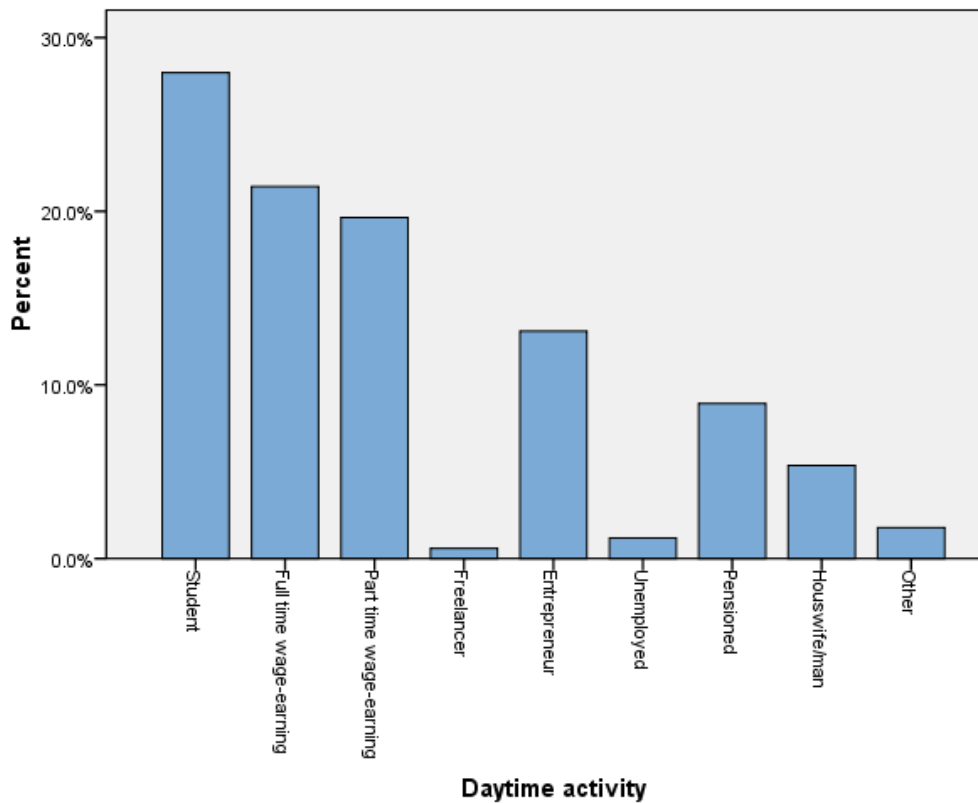
As displayed in Graph 1, the age group of 18-25 is slightly over represented in comparison to the other age group. This is probably due to the fact that younger people are more likely to respond to the social networks I provided the survey on such as Facebook and Twitter. Moreover, it is my own age category due to which my personal network in Brabant is biggest in age category 18-25.



Graph 2: Education level of respondents Brabant (n = 168)



Graph 3: Gross yearly income of respondents Brabant (n = 166)



Graph 4: Daytime activity of respondents Brabant (n = 168)

The variables of education level, gross yearly income and daytime activity are all interrelated. The highest percentage of respondents completed either MBO, HBO or WO education. This does however not immediately imply that those respondents earn a proportionate income suited to their education level. Most respondents find themselves in the category 18-25 which implies that a high percentage is still student and does not earn full income. Students have on average low or no income due to which the chart in Graph 3 on < 10.000 is so high. In that particular chart, students are complemented by people who are unemployed and spend their daytime as housewife/man. Even though the highest percentage of respondents are students (28%), there are still a lot of respondents who either work full time (21.4%), part time (19.6%) or are entrepreneurs (13.1%).

Awareness and attitude towards 2018Eindhoven|Brabant

Since the main research question is directed toward alternative financing concerning ECOC in 2018, it is interesting to see how residents of the candidates think of the organization of European Capital of Culture. The first question on that topic was regarding the awareness of the candidacy under the respondents. Concerning 2018Eindhoven|Brabant, 58.3% of the respondents were aware of the fact that Eindhoven, Helmond, 's-Hertogenbosch, Tilburg and Breda are posing themselves as candidate

for the title European Capital of Culture in 2018. 51.8% of respondents is positive about the candidacy, 39.9% has no particular opinion and answers to be neutral towards the candidacy, while 4.8% has a negative attitude towards 2018Eindhoven|Brabant (3.6% of respondents did not answer this question). Question 18 asked how a respondent would like to contribute to 2018Eindhoven|Brabant. Concerning this question multiple answers were possible, which causes the fact that response percentages do not add up to 100%. The response option of contributing as visitor was mentioned most often. 78.9% of 161 respondents who filled in this question are planning on visiting 2018Eindhoven|Brabant. Whereas 18% would not contribute at all. 13.7% of respondents would like to volunteer, 8% would make a donation and 6.8% would like to contribute artistically.

The results of question 19 are of great significance for a possible marketing strategy for 2018Eindhoven|Brabant since this question asks what could be a possible reason to make a financial contribution toward 2018Eindhoven|Brabant. The highest percentage of respondents answered that they would not consider to make a financial contribution toward 2018Eindhoven|Brabant at all. However, 35.6% of respondents answered to give because a sense of community and more importantly, 26.2% of respondents answered that they would make a financial contribution if asked personally. The least mentioned reason was to contribute because private donations are more effective than government subsidies. Another possible reason according to one of the respondents was the good reputation it would carry out to others. 161 respondents crossed this answer.

Attitude and behavior towards the cultural sector in general

To be able to say something about the possible correlation between the demographic characteristic of being a volunteer and giving towards nonprofit cultural organizations, it is necessary to perform the correlation test of Pearson’s R. I will perform the first correlation test between the variables of having been a volunteer to having made a financial contribution to a cultural organization or cultural related project.

Volunteer – Financial contribution

		Volunteer	Financial contribution
Volunteer	Pearson Correlation	1	.199*
	Sig. (2-tailed)		.011
	N	162	162

Financial contribution	Pearson Correlation	.199*	1
	Sig. (2-tailed)	.011	
	N	162	162

*. Correlation is significant at the 0.05 level (2-tailed).

The case of correlation for the variables ‘Volunteer’ and ‘Financial contribution’ consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is 0,199. As a rule of thumb, r values of 0 to 0,2 are generally considered weak (Brace et al., 2006), so we can say that there is a weak positive correlation between being a volunteer and contributing financially towards the cultural sector. The level of probability is $p = 0,011$, which means that the result is significant. The text under the correlation table states that correlation is significant at the 0,05 level. The probability value is $0,011 < 0,05$ which makes the correlation significant. Concluding, there is a significant weak positive correlation between being a volunteer and contributing financially to the cultural sector ($r = 0,199$; $N = 162$; $p = 0,011$; two-tailed).

Van Slyke and Brooks (2005) emphasized on the fact that volunteers are most likely to give for a variety of reasons and are therefore more probable to make a financial contribution than a non volunteer. To test the probability that a volunteer would contribute because of Van Slyke’s and Brooks’ (2005) specific reasons, I have run a Pearson’s R correlation test for the four most mentioned reasons by the respondents of Brabant to contribute financially towards the cultural sector in general (question 15 – Appendix A). Most mentioned answers in Brabant were a sense of community (78.4%), being asked personally (32.7%), being volunteer (23.5%) and a sense of duty (18.5%).

Volunteer – Sense of community

Correlations

		Volunteer	Feeling of community
Volunteer	Pearson Correlation	1	-.135
	Sig. (2-tailed)		.087
	N	162	162
Sense of community	Pearson Correlation	-.135	1
	Sig. (2-tailed)	.087	
	N	162	162

The case of correlation for the variables 'Volunteer' and 'Sense of community' consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation's direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson's R is $-0,135$. As a rule of thumb, r values that are negative indicate the fact that there is no correlation between the variables (Brace et al., 2006), so we can say that there is no correlation between being a volunteer and giving because of a sense of community. The level of probability is $p = 0,087$, which means that the result is not significant. The probability value is $0,087 > 0,05$ which makes the correlation not significant. Concluding, there is no correlation between being a volunteer and giving because of sense of community and the results is not significant ($r = -0,135$; $N = 162$; $p = 0,087$; two-tailed).

Volunteer – Being asked personally

		Correlations	
		Volunteer	Asked personally
Volunteer	Pearson Correlation	1	.052
	Sig. (2-tailed)		.515
	N	162	162
Asked personally	Pearson Correlation	.052	1
	Sig. (2-tailed)	.515	
	N	162	162

The case of correlation for the variables 'Volunteer' and 'Asked personally' consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation's direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson's R is $0,052$. As a rule of thumb, r values of 0 to $0,2$ are generally considered weak (Brace et al., 2006), so we can conclude that there is a very weak positive correlation between being a volunteer and giving because of being asked personally. The level of probability is $p = 0,515$, which means that the result is not significant. The probability value is $0,515 > 0,05$ which makes the correlation not significant. Concluding, there is a non significant very weak positive correlation between being a volunteer and giving because of being asked personally ($r = 0,052$; $N = 162$; $p = 0,515$; two-tailed). This means that the weak relationship between the two variables is probable to happened by chance.

Volunteer – Being volunteer

Correlations

		Volunteer	Volunteer(ed)
Volunteer	Pearson Correlation	1	-.300**
	Sig. (2-tailed)		.000
	N	162	162
Volunteer(ed)	Pearson Correlation	-.300**	1
	Sig. (2-tailed)	.000	
	N	162	162

** . Correlation is significant at the 0.01 level (2-tailed).

The case of correlation for the variables ‘Volunteer’ and ‘Giving because of having been a volunteer’ consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is $-0,300$. As a rule of thumb, r values that are negative indicate the fact there is no correlation between the variables (Brace et al., 2006). We can conclude that in this case there is no correlation between being a volunteer and giving because of having been a volunteer. The level of probability is $p = 0,000$, which means that the result is significant. The text under the table states that correlation is significant at the 0.01 level. The probability value is $0,000 < 0,01$ which makes the correlation significant. Concluding, there is no correlation between being a volunteer and giving because of having been a volunteer and the test is significant ($r = -0,300$; $N = 162$; $p = 0,000$; two-tailed).

Volunteer – Sense of duty

Correlations

		Volunteer	Sense of duty
Volunteer	Pearson Correlation	1	-.071
	Sig. (2-tailed)		.368
	N	162	162
Sense of duty	Pearson Correlation	-.071	1
	Sig. (2-tailed)	.368	
	N	162	162

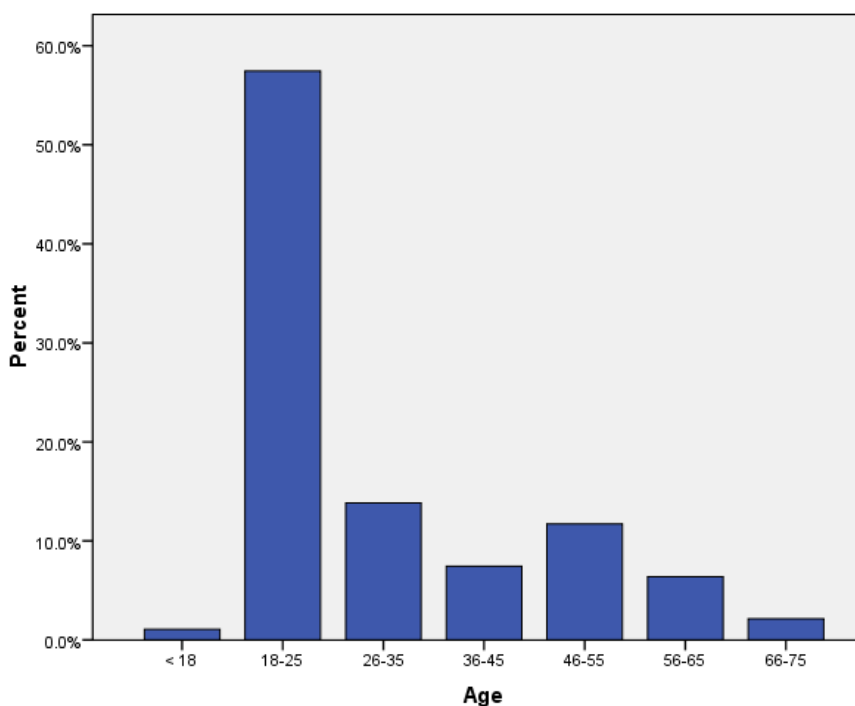
The case of correlation for the variables 'Volunteer' and 'Sense of duty' consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation's direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson's R is $-0,071$. As a rule of thumb, r values that are negative indicate the fact that there is no correlation between the variables (Brace et al., 2006). We can conclude that there is no correlation between being a volunteer and giving because of sense of duty. The level of probability is $p = 0,368$, which means that the result is not significant. The probability value is $0,368 > 0,05$ which makes the correlation not significant. Concluding, there is no correlation between being a volunteer and giving because of a sense of duty and the result is not significant ($r = -0,071$; $N = 162$; $p = 0,368$; two-tailed).

The results surprise me regarding the fact that there is almost no correlation between the variable of being volunteer and the most mentioned reasons for financially contributing to the cultural sector. I had expected to see at least some significant moderate relationships between the variables. Although the tests did not demonstrate clear correlations in the case of respondents of Brabant, I do want to conduct the same tests for the results of the survey of Maastricht. In that manner I will be able to generalize my findings more accurately.

Maastricht & Euregio 2018

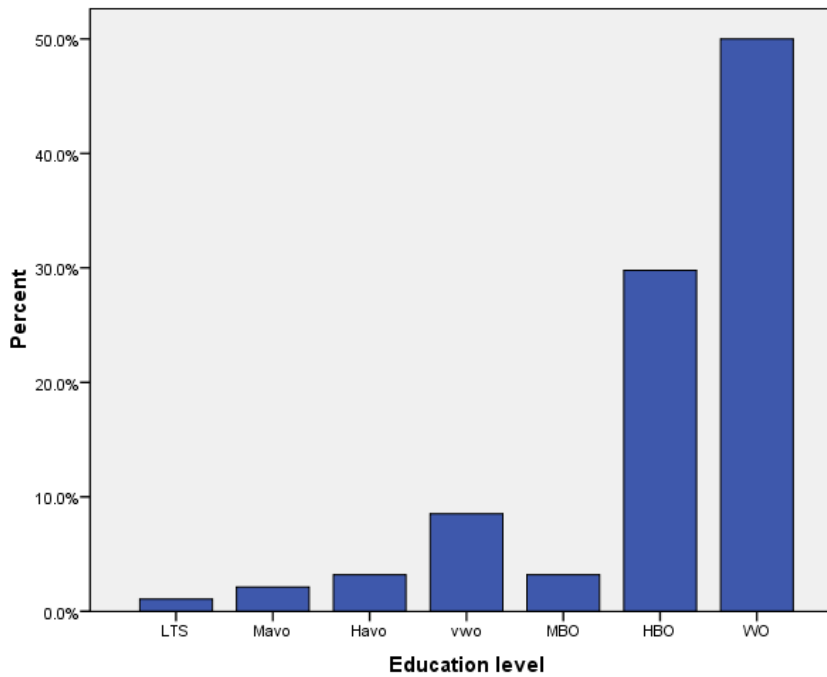
Basic demographic characteristics respondents Maastricht

Similar to the results of 2018Eindhoven|Brabant, I have plotted bar charts in which age, education level, gross yearly income and daytime activity of the respondents are displayed. The results out of Graph 8 on daytime activity explain the results out of Graph 7 on Gross yearly income. The equally or skew divided values will show whether the results are generalizable to the entire population of the city of Maastricht.

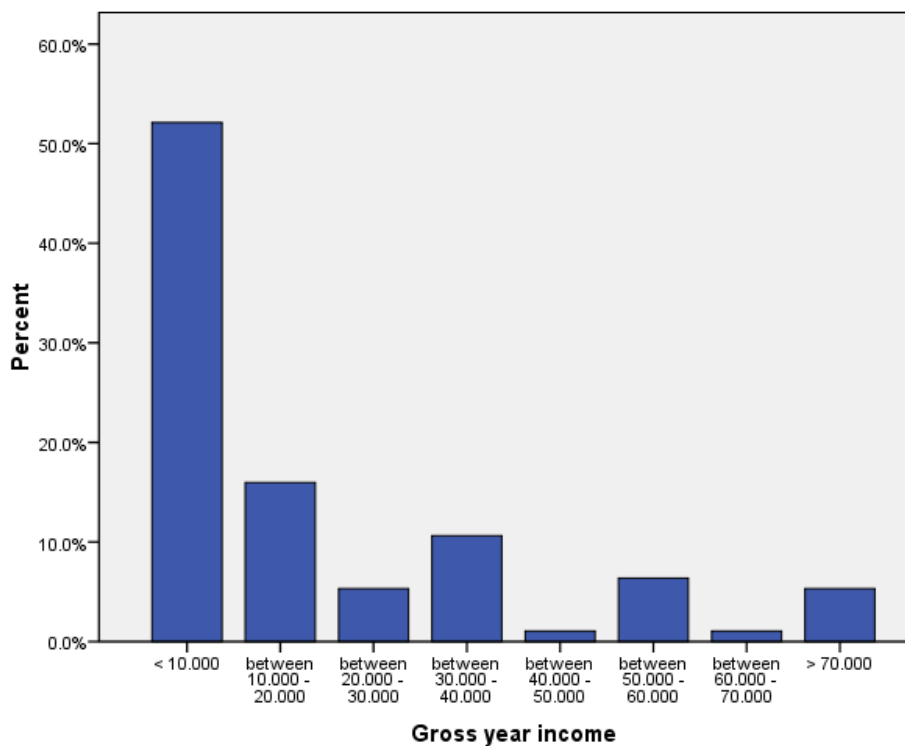


Graph 5: Age of respondents Maastricht (n = 94)

The age group of 18-25 is in this case even more over represented in comparison to the other age groups. This is probably due to the fact that younger people are more likely to respond to the social networks I provided the survey on (Facebook, Twitter) and that most respondents, while taking the survey in the city center of Maastricht, were students or younger people. They were more willing to cooperate than the older age groups and formed a large part of Maastricht's general population in the city center. 57.4% of respondents is between the age of 18 and 25, while 13.8% fits in the category of 26-35 and 11.7% fits in the category 46-55. Even though the other age groups are not represented as well, I tried to reach respondents in every single group.



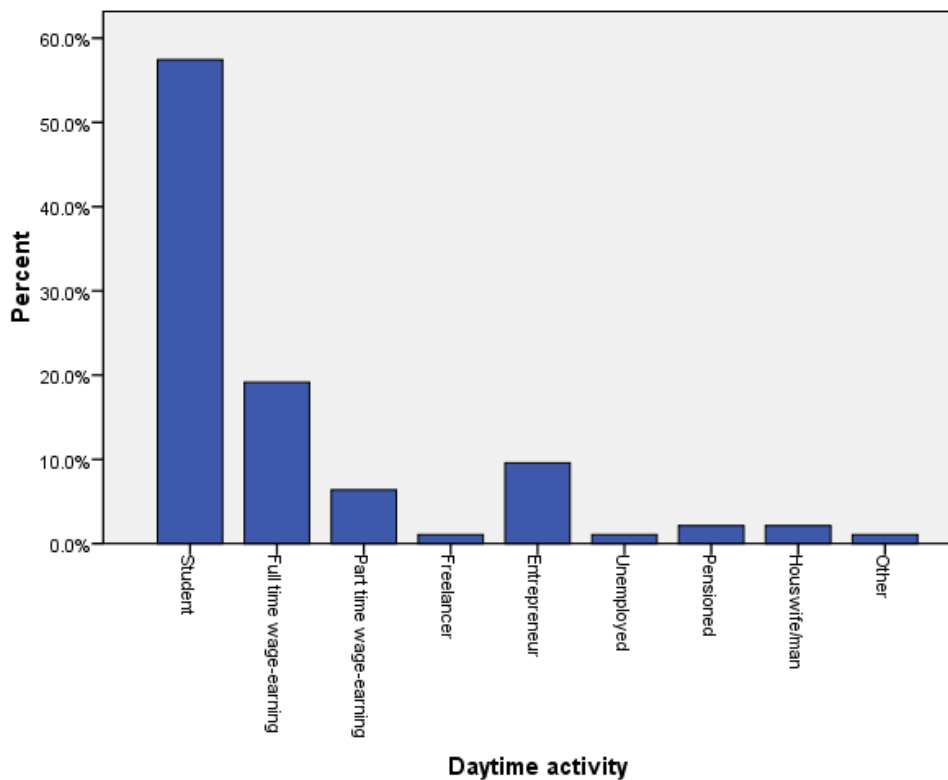
Graph 6: Education level of respondents Maastricht (n = 92)



Graph 7: Gross yearly income of respondents Maastricht (n = 92)

The variables of education level, gross yearly income and daytime activity are all interrelated. Most respondents completed either vwo, HBO or WO education. This does however not immediately imply that those respondents earn a proportionate income suited to their education level. Most respondents find themselves in the category 18-25 which implies that a high percentage is still

student and does not earn full income. Students have on average low or no income due to which the chart in Graph 7 on < 10.000 is so high and accounts for 52.1% of respondents in that category. Students are in this chart complemented by people who are unemployed and spend their daytime as housewife/man. As shown in Graph 8 57.4% of respondents is student as main daytime activity. 19.1% of respondents are full time wage earning and 9.6% of respondents are entrepreneur.



Graph 8: Daytime activity of respondents Maastricht (n = 94)

Awareness and attitude towards Maastricht & Euregio 2018

A remarkable outcome was found out of the question whether the respondent was aware of the candidacy of Maastricht & Euregio 2018. 79.8% of the respondents answered to be indeed aware of the fact that Maastricht is posing itself as candidate for the title European Capital of Culture 2018 with the support of hinterland Euregio Meuse-Rhine. It is interesting that there is a pretty big difference in awareness under residents of the candidates, since only 58.3% of *Brabanders* answered that they were aware of the candidacy against 79.8% of *Maastrichtenaren*. 76.6% of the respondents are positive about the candidacy, 13.8% has no particular opinion and answers to be neutral towards the candidacy, while 4.2% is has a negative attitude towards Maastricht & Euregio 2018 (5.3% of respondents did not answer this question). Question 18 asked how a respondent would like to contribute to Maastricht & Euregio 2018. Concerning this question multiple answers were possible,

which causes the fact that response percentages do not add up to 100%. The response option of contributing as a visitor was mentioned most often. 70.8% out of 89 respondents who filled in this question are planning on visiting Maastricht & Euregio 2018. Whereas 21.3% would not contribute at all. 15.7% of respondents would like to volunteer, only 2.6% would make a donation and 13.5% would like to contribute artistically. These percentages are roughly the same as for the results of 2018Eindhoven|Brabant. However, *Brabanders* were more likely to donate. This could be due to the fact that the average income and age of the respondents in Brabant is higher.

The results of question 19 are of great significance for a possible marketing strategy for Maastricht & Euregio 2018 since this question asks what could be a possible reason to make a financial contribution towards Maastricht & Euregio 2018. The highest percentage of respondents answered that they would contribute because of sense of community (43.2%). However, 30.7% of respondents answered not to have any reason to contribute at all. 23.9% of respondents answered that they would make a financial contribution if asked personally. The least mentioned reason was to contribute because of tax benefits. Several respondents pointed out that their reason for giving would be if the money would go to a specific project they are interested in, instead of contributing to the candidacy in general terms. They mentioned the social importance of the specific project as well. 88 respondents answered this question.

Attitude and behavior towards the cultural sector in general

To be able to say something about the possible correlation between the demographic characteristic of being a volunteer and giving towards nonprofit cultural organizations, it is necessary to perform the correlation test of Pearson’s R. I am curious to see whether the correlation and significance values are comparable with the results I derived from the test on 2018Eindhoven|Brabant. I will perform the first correlation test between the variables of having been a volunteer to having made a financial contribution to a cultural organization or cultural related project.

Volunteer – Financial contribution

		Volunteer	Financial contribution
Volunteer	Pearson Correlation	1	.274**
	Sig. (2-tailed)		.009
	N	89	89

Financial contribution	Pearson Correlation	.274**	1
	Sig. (2-tailed)	.009	
	N	89	89

** . Correlation is significant at the 0.01 level (2-tailed).

The case of correlation for the variables ‘Volunteer’ and ‘Financial contribution’ consists of $N = 89$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is 0,274. As a rule of thumb, r values of 0 to 0,2 are generally considered weak and values between 0,3 and 0,6 are considered weak (Brace et al., 2006). We can conclude in this case that there is a weak to moderate positive correlation between being a volunteer and contributing financially towards the cultural sector. The level of probability is $p = 0,009$, which means that the result is significant. The text under the correlation table states that correlation is significant at the 0,01 level. The probability value is $0,009 < 0,010$ which makes the correlation significant. Concluding, there is a significant weak to moderate positive correlation between being a volunteer and contributing financially to the cultural sector ($r = 0,274$; $N = 89$; $p = 0,009$; two-tailed).

Van Slyke and Brooks (2005) emphasized on the fact that volunteers are most likely to give for a variety of reasons and are therefore more probable to make a financial contribution than a non-volunteer. To test the probability that a volunteer would contribute because of Van Slyke’s and Brooks’s (2005) specific reasons, I have run a Pearson’s R correlation test for the four most mentioned reasons by the respondents of Maastricht to contribute financially towards the cultural sector in general (question 15 – Appendix B). Most mentioned answers concerning Maastricht were a sense of community (70.5%), being asked personally (33%), the cultural organization has helped you out in times of need (20.5%) and having been a volunteer (13.6%). The respondents of Brabant answered differently on one reason, namely they mentioned sense of duty more often than helped out in times of need.

Volunteer – Sense of community

Correlations

		Volunteer	Feeling of community
Volunteer	Pearson Correlation	1	-.264*
	Sig. (2-tailed)		.013
	N	89	89
Sense of community	Pearson Correlation	-.264*	1
	Sig. (2-tailed)	.013	
	N	89	89

*. Correlation is significant at the 0.05 level (2-tailed).

The case of correlation for the variables ‘Volunteer’ and ‘Sense of community’ consists of $N = 89$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is $-0,264$. As a rule of thumb, r values that are negative indicate the fact that there is no correlation between the variables (Brace et al., 2006). We can conclude that there is no correlation between being a volunteer and giving because of a sense of community. The level of probability is $p = 0,013$, which means that the result is indeed significant. The text under the correlation table states that correlation is significant at the 0.05 level. The probability value is $0,013 < 0,05$ which makes the correlation significant. Concluding, there is no correlation between being a volunteer and giving because of sense of community and the test is significant ($r = -0,264$; $N = 89$; $p = 0,013$; two-tailed).

Volunteer – Being asked personally

Correlations

		Volunteer	Asked personally
Volunteer	Pearson Correlation	1	-.011
	Sig. (2-tailed)		.916
	N	89	89
Asked personally	Pearson Correlation	-.011	1
	Sig. (2-tailed)	.916	
	N	89	89

The case of correlation for the variables ‘Volunteer’ and ‘Asked personally’ consists of $N = 89$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is $-0,011$. As a rule of thumb, r values that are negative indicate the fact that there is no correlation between the variables. (Brace et al., 2006). Thereby we can conclude that there is no correlation between being a volunteer and giving because of being asked personally. The level of probability is $p = 0,916$, which means that the result is not significant. The probability value is $0,916 > 0,05$ which makes the correlation not significant. Concluding, there is no correlation between being a volunteer and giving because of being asked personally and the results are not significant ($r = -0,011$; $N = 89$; $p = 0,916$; two-tailed).

Volunteer – Helped in times of need

		Volunteer	Helped in times of need
Volunteer	Pearson Correlation	1	.063
	Sig. (2-tailed)		.556
	N	89	89
Helped in times of need	Pearson Correlation	.063	1
	Sig. (2-tailed)	.556	
	N	89	89

The case of correlation for the variables ‘Volunteer’ and ‘Helped in times of need’ consists of $N = 162$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is $0,063$. As a rule of thumb, r values between 0 and $0,2$ are generally considered weak (Brace et al., 2006), so we can conclude that there is a weak correlation between being a volunteer and giving because of being helped out in times of need by the cultural organization. The level of probability is $p = 0,556$, which means that the result is not significant. The probability value is $0,556 > 0,05$ which makes the correlation non-significant. Concluding, there is a non-significant weak correlation between being a volunteer and giving because being helped out in times of need ($r = 0,063$; $N = 89$; $p = 0,556$; two-tailed). The non-significance of the results means that the weak relationship between the two variables did likely happen by chance.

Volunteer – Being volunteer

Correlations

		Volunteer	Volunteer(ed)
Volunteer	Pearson Correlation	1	-.206
	Sig. (2-tailed)		.053
	N	89	89
Volunteer(ed)	Pearson Correlation	-.206	1
	Sig. (2-tailed)	.053	
	N	89	89

The case of correlation for the variables ‘Volunteer’ and ‘Giving because of having been a volunteer’ consists of $N = 89$ comparable numbers. The calculation is based on a two-tailed hypothesis, because the relationship between the two variables is only presumed, since I am not sure of the correlation’s direction, either positive (correlation) or negative (no correlation). In this case the value of Pearson’s R is $-0,206$. As a rule of thumb, r values that are negative indicate the fact there is no correlation between the variables (Brace et al., 2006). We can conclude that in this case there is no correlation between being a volunteer and giving because of having been a volunteer. The level of probability $p = 0,053$, which means that the result is not significant. The probability value is $0,053 > 0,05$ which makes the correlation non-significant. Concluding, there is no correlation between being a volunteer and giving because of having been a volunteer and the test is not significant ($r = -0,206$; $N = 89$; $p = 0,053$; two-tailed).

As I suspected based upon the findings Pearson’s correlation in the case of Brabant, there is almost no correlation between the variable of volunteer and the most important reasons for financial contribution to the cultural sector in the case of Maastricht there is neither. There is a significant weak to moderate correlation between being volunteer and contributing financially to the cultural sector in Maastricht, but the outcome is negligible when compared to all the other outcomes of Pearson’s correlation tests. Furthermore, there are no large significant differences between the outcome of the survey on 2018Eindhoven|Brabant and the survey on Maastricht & Euregio 2018. The most striking difference is to be found between awareness and attitude amongst *Brabanders* and *Maastrichtenaren* towards candidacy in order to become European Capital of Culture 2018.