

# FINANCING THE ARTS

Why is it difficult to move from one mode of financing to another?

An explorative application of the Value Based Approach in three non-profit arts organisations in Rotterdam.

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## Abstract

In the changing funding environment, where a decline in unearned income is seen, arts organisations must increasingly align and meet the demands of a more diverse range of stakeholders in order to strive for their mission. The ability to effectively do so is argued to derive from the adaptability and alignment of an organisations culture, both externally, with customers and funders, and internally, within the organisation. Applying the Value Based Approach (Klamer, 2015), this thesis thus seeks to explore the challenges faced when shifting from one mode of financing to another, considering the influence of an organisations culture, values, and dominant logic, on their wider organisational and financing strategy. This new theoretical model has, to the best of my knowledge, not yet been applied to this topic and thus contributes to the academic field. Following an explorative approach, this comparative multiple-case study research design employs three qualitative research methods: content analysis, a short questionnaire, and 10 semi-structured interviews, in three organisations. Set in the context of Rotterdam the three case organisations are: Rotterdam Philharmonic Orchestra, International Film Festival Rotterdam, and Museum Rotterdam. The findings highlight that the dominant logic, the predominant sphere (the governmental, market, or social) in which the organisation operates, often seen to derive from the sphere in which the organisation was designed to realise its artistic and financial values, guides the case organisations financing approach which in turn makes the shift to realise financial values in other spheres challenging. In addition, the observations suggest increasing similarities between financial values in the governmental and market sphere as the shift to realise more sources of funds through the market sphere appears a more comfortable transition than that of the social sphere.

## Keywords

Organisational values, organisational culture, financing, Value Based Approach, change

## Acknowledgements

My intrigue to learn more about the Netherlands started from a young age. Growing up with a Dutch mother and a large family based in the Netherlands, I, having only lived in the UK, always hoped at some point in my life I would also have a chance to live there. Having studied a Bachelors in Business Management and Communications after which I spent several years working in communications and for a brief period fundraising, I long missed my passion, the arts and culture. This led me on my journey to the Netherlands, where I chose to study Cultural Economics and Entrepreneurship at Erasmus not only to further my academic understanding and to support me in repositioning in the sector but to explore of the Dutch culture in the wider sense. Combining this with my previous experience and inspired by my time spent with members of the fundraising team at IFFR, my quest to find my thesis topic began and ended in the Rotterdam context.

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“...culture matters. In the end, it is all that matters. All the rest is subordinate, or instrumental for the realisation of culture...” (Klamer, 2015, p.22)

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# 1. Introduction

How can we sufficiently support and finance the arts and culture?

In the complex and ever changing environment this question, although not a new one, remains at the forefront for both government and arts organisations who are increasingly challenged in their approach, requiring a clearer articulation of their goals and reassessment of their business models (Bakhshi & Throsby, 2010). The dynamic and rapid pace of change in the arts is argued to be driven by four key aspects: technology, consumer demand, concepts of value, and the funding environment; the latter of which is explored in this thesis (Bakhshi & Throsby, 2010). The changing funding environment primarily concerns the reduction of unearned income, resulting from the financial crisis among other things, where governments have tightened their belts and a shift has been seen in Europe from a focus on public to private support, reflecting that of the US system (Bakhshi & Throsby, 2010; Katz, 2006). With economic growth remaining slow, competition for funding from public sources, such as arts councils and other government bodies, and private sources, including but not exclusively foundations, corporations, and individuals, comes not only from other arts organisations but from the health and educational sectors. Evidently, art organisations must be increasingly creative and strategic in their financing, to support not only their short term viability but their long term financial capacity to assist them in striving for their mission.

In order to sustain or grow, arts organisations are increasingly required to engage with a wider range of stakeholders to secure new funding sources. The success of which is argued to lie in the ability to align and adapt to stakeholders changing demands: both externally, through the creation of relevant value in their relationships, and internally, through the organisations internal structure, reflected in its culture and values (Cray, Inglis, & Freedman, 2007; Hsieh et al, 2008). The longevity of such relationships is argued to derive from the alignment of expectations and congruence between both parties on the logic, where relationships in the social sphere are increasingly argued to hold a vital supporting role (Klamer, 2012). The move from public to private support, essentially requires cultural organisations to shift their internal structure to align not only with financial stakeholders in what Klamer (2015) terms the governmental sphere, but in the market and social spheres, a change for which leadership is seen to be fundamental (Cray, Inglis, & Freedman, 2007; Hsieh et al, 2008). The flexibility within the organisation to understand and operate successfully among different logics, from relations with governmental bodies and funds operating on the logic of law, bureaucracy, and management; corporations, operating in the market logic of exchange; and with individuals, operating in the social logic of reciprocity, thus becomes focal (Klamer, 2012). The dominance of one logic, argued to derive from organisational values and its subsequent design of activities, is argued to inhibit an organisation in realising financial values among the spheres (Klamer, 2012).

In light of the rapidly changing environment we are brought to question the ability of cultural organisations to successfully adapt and diversify their sources of funds through a wider range of stakeholder relationships. While the government in the Netherlands has sought to encourage cultural organisations to

develop their unearned income through individual donations, in practice we see a focus on trusts and foundations and the market through sponsorship<sup>1</sup> (Raad Voor Cultuur, 2014; Bekker et al, 2015). But why? Why is it difficult to shift from realising one mode of financing to another? As posed, does the internal structure, leadership, and dominant logic play a role?

## 1.1 Research question and sub-questions

This research explores the strategies adopted in financing the arts. It is expected that through the study of the organisation on the micro-level, some recommendations for future research and possible practical advice will be found to support cultural organisations in managing possible funding shifts required in the changing environment.

To support the exploration of this topic the following research question was formulated:

**Financing the arts: Why is it difficult to move from one mode of financing to another?  
An explorative application of the Value Based Approach in three non-profit arts organisations in Rotterdam.**

In order to effectively explore the main research question, a series of sub-questions were established:

1. *What values and goods does the organisation strive for and believe they support 'others' in realising?*
2. *What sphere(s) of the Value Based Approach are they operating within to do so?*
3. *What combination of financial value propositions does the organisation provide and how has this changed? What practices have they employed to support them in doing so?*
4. *Does the organisations internal structure; its culture, values, and leadership play a role?*
5. *Why are Dutch arts organisations inclined to turn to financial contributions from sponsorship or foundation rather than individual donations?*

## 1.2 Research location

This research question was explored in the context of Rotterdam. Focusing on three case organisations: Rotterdam Philharmonic Orchestra, International Film Festival Rotterdam, and Museum Rotterdam. Introductions to these organisations can be found in the findings and discussion section.

## 1.3 Research impact and relevance

As a result of the increasingly complex and rapidly changing environment arts fundraising is in a state of flux (Walmsley, 2016). Within both practitioner (Walmsley, 2016; Antrobus, 2015) and academic circles (Boorsma & Chiaravalloti, 2009; Klamer, 2012, 2015) the value-based approach to fundraising is

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<sup>1</sup> This trend was highlighted in the recent Cultural Survey (Raad Voor Cultuur, 2014) whilst also being highlighted in the 'Giving in the Netherlands 2015' key findings (Bekker et al, 2015), see section 2.3.1 the changing environment for a further discussion of these aspects.

acknowledged to be particularly important to guide cultural organisation in striving for their mission. Here, the articulation of values is seen to be focal in supporting organisations identify the appropriate organisational design and strategies to make their desired shift (Klamer, 2012). The challenges of which will be explored in this thesis, which seeks to provide insight and subsequent recommendations to support the case organisations in this time of change, whilst further highlighting the importance of a value-based and mission-led approach to financing.

As a new theoretical model from the field of cultural economics, the Value Based Approach (Klamer, 2015) has not, to the best of my knowledge, been employed to explore a cultural organisations financing approach, particularly regarding the challenges faced in shifting from one mode of financing to another. Following Cray and Inglis's (2011) perspective, the Value Based Approach will support analysis of the wider organisation, its values, culture, and design; rather than focusing on the fundraising function alone which is the common approach in the arts literature and is argued to be too narrow. This thesis will thus seek to explore the relevance of this model, through its application to real-life cases which in turn may act in its valorisation.

#### **1.4 Thesis structure**

This thesis is organised into five sections. Section 2 outlines the changing view of organisations, introducing the unique nature of the non-profit cultural organisation, and the notion of values in relation to organisational culture. Leading to a brief overview of the changing funding environment in the context of Europe and the Netherlands, turning finally to present the key theoretical model, the Value Based Approach (Klamer, 2015) raising key questions on which to analyse the funding strategies adopted in the case organisations. Section 3 provides a summary of the comparative multiple case study research design, outlining the approach taken in selecting the case organisations and the qualitative research methods employed: semi-structured interviews, a short questionnaire, and content analysis; whilst also detailing the operationalisation of such methods. Section 4 introduces and presents the case organisations, in regards to their values, dominant sphere of operation, and financing structure, leading to a comparative discussion of the remaining sub-questions. Section 5 provides the final conclusions, followed by brief recommendations, research limitations, and possible avenues for future research.

## 2. Conceptual framework

### 2.1 The Organisation

#### 2.1.1 *The micro perspective*

Although this thesis predominantly focuses on a micro-level view of organisations, considering their internal structure and ‘culture’ as an embodiment of organisational values, alternative views exist. Organisations can be considered from the metaphorical perspective, for example as an organism (Morgan, 2006). Yet such a perspective is too broad due to its focus on the external sphere, the macro-level, which can include a wide range of aspects from the institutional context<sup>2</sup> and therefore does not provide a clear framework to analyse an organisation on the micro-level (Morgan, 2006). The longevity and success of funding relationships in the arts are arguably founded on financial value propositions that offer the desired realisation of individual and collective values, from personal and social to commercial values in sponsorship relations (Klamer, 2012). Consequently, the micro-level, concerning organisational values, rather than the macro-level is considered to be the most suitable factor in the analysis of funding strategies and is thus the focus of this thesis.

#### 2.1.2 *The changing view of organisations*

To further understand the relevance of analysing the organisation on a micro-level it is appropriate to provide a brief historical explanation of the changing view of organisations prior to an outline of the non-profit organisational form.

In a world of increasing uncertainty and complexity, organisations seemingly provide a shared system of meaning, a social construction of reality in which its members can find and negotiate meaning in their everyday lives (Morgan, 2006). Such uncertainty derives from the dynamic and rapid pace of technological advancement and other forms of change sparked in the waves of the Industrial Revolution, the impact of the third wave continues to unfold today. The ability of organisations to adapt and survive in such an unpredictable environment has held the attention of many scholars. Initial studies in the field of management focused on improvements in productivity, from Fordism to Just in Time, founded on the traditional model of economics in which profit maximisation was the focal goal (Morgan, 2006; Cameron & Quinn, 2011). The shift to the service economy led to the growth of the ‘managerial profession’ where the effective co-ordination of human capital lay at the core. Subsequently, studies moved to focus on the influence of an ‘organisations culture’ on its effectiveness, seeking to establish appropriate organisational forms, managerial practices, and styles of leaderships. Which saw the application of concepts like stakeholder theory to build successful organisations - maintaining profitability – that could adapt to their changing environment (Cameron & Quinn, 2011). As a key focus of the current literature, the ‘organisational culture’ is thus the lens through which the organisation is considered in this thesis.

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<sup>2</sup> Regarding the distribution of power (Authoritarian vs democratic and centralised vs decentralised) influencing cultural policy and regulation, and the economic conditions in the local environment (Campos & Castañer, 2002; Frey, 2002).

### *2.1.3 Defining the non-profit cultural organisation*

Before turning to consider the particularities of the non-profit cultural organisation a definition of the term 'cultural organisations' is necessary. The terms 'arts' and 'cultural' are often taken to denote different types of organisations, with 'arts' organisations referring to the more traditional forms including the performing and visual arts; 'cultural' organisations referring to a much broader pool of forms, from museums and heritage to tourism; and the 'creative' industries, including but not exclusively film, broadcasting, fashion, and design (Towse, 2010). For the sake of clarity these terms will be used interchangeably encompassing both 'arts' and 'cultural' organisations.

### *2.1.4 The non-profit cultural organisation form*

Arts organisations operate in a wide range of governance structures, including mixed public and private, for-profits, and social enterprises, yet the non-profit charity structure remains the standard form (Bakhshi & Throsby, 2010). As this form is adopted by the case organisations of this thesis, it is therefore useful to outline theories explaining its emergence and structure to better understand its possible impact on their financing approach.

The existence and role of the non-profit firm is founded on the neo-classical market failure argument, where due to the public good properties (non-rival and non-excludable) of the goods or services produced, the market - the profit-maximising firm - would fail to provide them at optimum societal level (Netzer, 2011). The non-profit organisational model is argued to make up this shortfall, seeking to maximise the quality and level of output under break-even budgetary constraints (Bakhshi & Throsby, 2010). The frequent adoption of the non-profit form in the cultural sector can be attributed to its formal structure and governance<sup>3</sup>, in that it is deemed to be well suited to circumstances where consumers face difficulties in evaluating goods and services, particularly prominent in the arts due to their 'experience' good nature<sup>4</sup> (Netzer, 2011). The organisational form acts in building trust as managers have a weak incentive to take advantage of consumers which can support the organisation in encouraging gifts where subsidies do not provide the desired level of the goods or service<sup>5</sup> (Netzer, 2011). However, the organisational form is not without its flaws, seen in the persistence of the principle-agent problem (Netzer, 2011).

As outlined above the non-profit form supports cultural organisations in striving for their mission, essentially the provision of cultural goods and services to their stakeholders. The focus of which depends upon their core objective function, argued to fall within one of five dimensions: artistic or curatorial quality

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<sup>3</sup> Although notably different among countries regarding their rules, function, and separation from the state, there are two common features: (1) The organisation is not owned by the management or does not hold an economic interest that can be exchanged or sold to others; and (2) Profits must be reinvested, not extracted by management, to support the organisation in striving for its 'mission' (Netzer, 2011).

<sup>4</sup> An alternative argument for its prominence in the arts derives from the cost structure found in traditional arts organisations, for example in museums<sup>4</sup>; the high fixed costs in relation to low variable costs means it is rare that full costs can be recouped through charges to the consumer (Hansmann, 1989 as in Netzer, 2011).

<sup>5</sup> Particularly in democratic societies where government subsidies do not provide the desired level of the goods or services preferable for voters or that they are willing to pay for, these voters are identifiable and can be encouraged to support the organisations through direct gifts (Netzer, 2011).

or standards, broadening accessibility, educational services, knowledge, and social goals (Bakhshi & Throsby, 2010). A brief outline of the concept of stakeholders in the context of non-profit arts organisations thus follows.

### *2.1.5 Stakeholder theory and strategy in cultural organisations*

Stakeholders can be defined as “individuals and groups who can be affected by the strategic outcomes achieved, and who have enforceable claims on a firm’s performance” (Do Carmo, slide 18, 2016). Though the market is acknowledged to play an important role, stakeholder theory essentially argues that in order to support the organisations survival the focus must be on creating value and balancing conflicting interests in the stakeholder relationships that define the business<sup>6</sup> (Parmar et al, 2010). According to Hsieh et al (2008) the concept of stakeholders and their influence on strategic decisions is more complex in the non-profit sector due to the diversity of stakeholder relations and claims, which may at times be conflicting, involve non-market considerations, and a lack of autonomy in decision making as resources are infrequently under their direct control or they face restraints from interested parties. Cray and Inglis’s (2011) study, although based on a small sample<sup>7</sup> emphasises an alternative view, in that strategic decisions in the arts are taken by a small interest group<sup>8</sup>, where board members are always present but politicians and governments are frequently absent.

In order to create value for and secure commitment from this diverse range of stakeholders, organisations must develop different strategies depending on the stakeholder. Stakeholders have been differentiated in a variety of ways, from primary and secondary to product, capital, and organisational; while useful, such approaches can be somewhat static. Applying the stakeholder matrix in a typical arts organisation, Polonsky and Scott (2005) pose a useful framework which acknowledges the dynamic nature of stakeholder relationships although slightly idealistic (Hsieh et al, 2008). Stakeholders are segmented into four groups<sup>9</sup> in relation to their cooperative or threatening potential which in turn relates to four generic strategies to creative value and secure commitment<sup>10</sup> (Hsieh et al, 2008). A well-managed, ‘ideal’ organisation will thus seek to sustain stakeholders position in the matrix, or develop and shift them to another segment by adopting the associated strategy<sup>11</sup>.

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<sup>6</sup> Stakeholder theory emerged as a tool of strategic management to address what was identified to be three core business problems in the rapidly changing environment: the creation of value and trade, the ethics of capitalism, and the managerial mind-set (Parmar et al. 2010).

<sup>7</sup> Cray and Inglis’s (2011) study included fourteen arts organisations in Canada and sought to explore the strategic decision-making process, both in terms of its topic and participants.

<sup>8</sup> Information was most commonly gathered from three or four stakeholders (Cray & Inglis, 2011).

<sup>9</sup> The segmentation is a process for analytical purposes and the dynamic nature of stakeholder relations is acknowledged (Hsieh et al, 2008).

<sup>10</sup> See appendix for a diagram of the stakeholder strategy matrix

<sup>11</sup> See appendix figure of the stakeholder strategy matrix to see the desired and unfavourable shifts.

<b>Stakeholder group</b>	<b>Stakeholders</b>	<b>Generic strategy</b>	<b>Position in matrix</b>
Supportive – of organisational mission (goals and activities)	Staff, board members, artists, volunteers, small donors	Involvement	High cooperative potential, Low threatening potential
Mixed blessing	Government funds, private funds, patrons, major donors	Collaboration	High cooperative potential, High threatening potential
Marginal - have a potential stake in the organisation and may move into other segments if their values are realised or needs meet	Unidentified	Monitor	Low cooperative potential, Low threatening potential
Non-supportive	Competing organisations	Defend	Low cooperative potential, High threatening potential

*Table 2.1: Stakeholder segmentation of a typical arts organisation in relation to the stakeholder matrix (Hsieh et al, 2008).*

In the current economic climate, the necessity to diversify funding sources, moving from public to private, has generally led arts organisations to engage with a wider variety of stakeholders, demanding more professionalism, transparency, and accountability in procedures, reflecting that of a for-profit firm (Cray, Inglis, & Freedman, 2007)<sup>12</sup>. The ability of an organisation to successfully make this shift, both on the visible level through external interactions with stakeholders and on the less-visible level in internal organisational structure, lies in the organisations ‘culture’ where those with the strongest alignment between their internal features, their value systems, and the demands of their environment will adapt best<sup>13</sup> (Hsieh et al, 2008). A view reflected in Cameron & Quinn’s (2011) Competing Values Framework discussed in due course. According to Hsieh et al (2008) successful organisations must thus seek to be flexible, building organisational ambidexterity<sup>14</sup>; to align and adapt to stakeholders changing concerns simultaneously, responding and resolving strategic or behavioural conflict to support the organisation in striving for its mission.

The main body of literature considering strategy in the arts is acknowledged to focus on particular functions such as marketing, leaving wider organisational aspects like structure unexplored (Cray & Inglis, 2011). This may be explained by its lower perceived importance in relation to other strategic decisions in the arts, such as the recruitment of personnel or the organisational image, a view revealed in Cray & Inglis’s (2011) study where structural changes or funding were seen to be to common, internally related, or resolved by the implementation of other strategies. As acknowledged by Cray, Inglis and Freedman (2007) successful organisations are guided by leaders who match both the internal organisational structure, its ‘culture’, and the demands of the external environment, a perspective reflected by Watt (2016) where positive leadership

<sup>12</sup> Arts organisations face sustained pressure to adopt more professional management practices, over aesthetic or artistic ideals, particularly in the functional areas of marketing and fundraising (Cray, Inglis, & Freedman, 2007).

<sup>13</sup> This view outlined by Hsieh et al (2008) is drawn from the contingency aspect of organisational theory.

<sup>14</sup> (Hsieh et al, 2008)

and organisational ownership is seen as fundamental to support change (Walmsley, 2016)<sup>15</sup>. A leader with flexibility among cultures is thus deemed to be most successful in guiding change (Cameron & Quinn, 2011). A view which can be seen to be recognised in arts, where personnel decisions are placed high in strategic concerns and where their appointment is anticipated to provide strong direction and influence on the organisations character (Cray & Inglis, 2011). Arts organisations employ various strategies in the appointment of leadership, from the dual or couple leadership approach<sup>16</sup>, separating the artistic and operational aspects, which De Voogt's (2006) study illustrates is primarily a temporary solution in a time of crisis; to seeking leaders with a particular style depending on their changing circumstances (Cray, Inglis & Freedman, 2007; Cray & Inglis, 2011). Such styles, identified to be most suited to the arts, include the charismatic, transactional, transformational, and participatory<sup>17</sup>, the latter of which is identified to be the best match provided the organisation is not in a time of crisis (Cray, Inglis, & Freedman, 2007).

In light of the strategies outlined we are brought to question: what strategies do the case organisations employ? Do they acknowledge the role of organisational culture, structure, and leadership? To effectively understand the role of an organisations 'culture', reflected in their organisational values, a discussion of the notion of values is required and is considered in the below section, leading to a review of the literature on organisational value typologies to establish the appropriate framework to analyse the chosen organisations on the micro-level.

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<sup>15</sup> This view is highlighted by Walmsley (2016), Director of the Arts Fundraising and Philanthropy Programme at the University of Leeds, in a recent article 'Ready for change: Arts fundraising is in an exciting state of flux' in their spring 2016 newsletter *Now, New, and Next*.

<sup>16</sup> De Voogt (2006) argues that the dual leadership approach is primarily a temporary not a long term solution employed by the board to support organisations in times of crisis by resolving management impasse.

<sup>17</sup> See appendix for an outline of the four leadership styles according to Cray and Inglis (2011).

## 2.2 Values

### 2.2.1 Defining values

Values in the broader sense are defined as “enduring beliefs that are personally or socially preferable to converse beliefs, which transcend specific situations, and which guide selection or evaluation of behaviour” (Bourne & Jenkins, 2013, p.497). Such values can differ significantly among and within countries, as Klamer (2015) acknowledges our virtues<sup>18</sup>, what is important to us, and what we strive for, is often shaped by the culture we reside in. It is therefore useful to briefly discuss the cultural values predominant in the Netherlands, that shape what individuals and subsequently the case organisations value.

### 2.2.2 National cultural values

Culture in the anthropological sense denotes stories, history, symbols, identities, and values, shared among a group and which differentiates them from others, it is where the concept of an organisation is born and ideas and values derive meaning<sup>19</sup> (Klamer, 2015). This level of culture has long been explored by scholars in relation to both regional and national cultures. Inglehart–Welzel’s (1981) somewhat simplified cultural values map identifies two-major dimensions of cross cultural variation: traditional versus secular-rational values and survival versus self-expression values<sup>20</sup> (World Values Survey, 2016). Changes recorded in the survey across the years reflect various value shifts within nations. According to Inglehart–Welzel (1981) such shifts can be attributed to the level ‘modernisation’ of societies<sup>21</sup>, the pathway of which are also influenced by historical traditions (World Values Survey, 2016). The Netherlands is positioned in the group ‘Protestant Europe’ characterised by high secular-rational values: indicating low levels of religiosity, national pride, and traditional family values; and high self-expression values: placing a high priority on environmental protection, tolerance of foreigners, liberty, participation in economic and political matters, and happiness (World Values Survey, 2016). Hofstede (1984) provides an alternative model of national culture, consisting originally of four dimensions: Power Distance, Uncertainty Avoidance, Individualism, and Masculinity; expanded to include two additional dimensions: Long-Term Orientation and Indulgence<sup>22</sup> (Hofstede, 2016). As the core body of literature on the financing of non-profits and the arts, and thus best practices, derives

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<sup>18</sup> Regarding the seven cardinal virtues of prudence, temperance, courage, justice, faith, hope, and love (Klamer, 2015).

<sup>19</sup> According to Klamer (2015) culture has three different meanings, culture in the anthropological sense (C1); as defined in the body of text and explored above; culture as civilization (C2): the collection of achievements of people from a region over time; and art (C3).

<sup>20</sup> See appendix for Inglehart–Welzel’s (1981) cultural map on which countries are positioned in relation to the two major dimensions of cross cultural variation: Traditional values (emphasising religion, family, authority, and national pride) versus Secular-rational values (opposite to traditional) and Survival values (emphasising economic and physical security, an ethnocentric outlook, low trust and tolerance) versus Self-expression values (emphasising environmental protection, tolerance of foreigners, equality and democracy) (World Values Survey, 2016).

<sup>21</sup> Inglehart–Welzel (1981) argue there are two main changes related to the waves of the industrial revolution: the first wave resulting in a shift from traditional to higher secular-rational values reflecting a separation of religion and authority and an increase in existential security, and the second wave resulting in a shift from survival to higher self-expression values as there is greater freedom from authority and the sense of individual agency increases (World Values Survey, 2016).

<sup>22</sup> See appendix for an outline of Hofstede’s (1984) model of national culture: an explanation of the original and additional dimensions– the Netherlands in comparison to UK and US.

from the US and UK context, it is useful to highlight the key differences<sup>23</sup> between their national cultures in comparison to the Netherlands<sup>24</sup>. The Netherlands scores slightly lower on Individualism (approx.-10), with higher importance placed on personal fulfilment in the UK and US; and scores higher on both Uncertainty Avoidance (approx. +12.5) and Long-Term Orientation (approx.+14), the latter of which highlights the pragmatic nature of Dutch society, showing an ability to adapt traditions to changing conditions and to save and invest (Hofstede, 2016). The stark difference between the societies exists in the Masculine dimension, where the UK and US score highly, indicating highly competitive and success driven societies (defined by being best in the field); whereas the Netherlands scores very low, denoting a highly feminine society in which caring is a dominant value and signs of success are considered in terms of quality of life (standing out from the crowd is not commendable) (Hofstede, 2016). The identification of such differences provides an additional perspective from which to analyse the individual and organisational behaviour explored in this thesis.

### *2.2.3 Organisational values in cultural organisations*

As an embodiment of organisational ‘culture’, organisational values are primarily a small selection of consensual values among members derived intrinsically, that are deemed most important in striving for their mission and collective well-being (Bourne & Jenkins, 2013; Voss, Cable & Voss, 2000). What is unique in cultural organisations is the artistic values that lie at the heart of their mission (Daigle & Rouleau, 2010). According to Voss, Cable and Voss (2000) artistic values derive from self-orientated expressions of artistic creativity, innovation, and independence which are intrinsically motivated and based on subjective notions of beauty, emotion, or aesthetic principles (Hirschman, 1983). Such a view reflects a modernist perspective which is no longer the dominant view in arts management literature, where, since the post-modernism paradigm shift, the audience is no longer taken to be a passive receiver but is seen as a co-creator of artistic value in the ‘artistic experience’<sup>25</sup> (Boorsma & Chiaravalloti, 2009). Although derived from a marketing perspective, Boorsma’s (1993) relational view of the arts provides a useful approach through which to analyse an arts organisations core function, consisting of the creation of three kinds of artistic values for three main stakeholders: customers, community, and professional, which are acknowledged to differ among organisations<sup>26</sup>:

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<sup>23</sup> Similarities exists on the Power Distance with the low scores indicating independence, that hierarchy is for convenience, power is decentralised, and there is a dislike for control; and for Indulgence Vs Restraint where all nations have a relatively high score, denoting a higher importance placed on leisure time, realising impulses and desires, and acting and spending as they please (Hosftede, 2016).

<sup>24</sup> See appendix for an outline of Hofstede’s (1984) model of national culture: an explanation of the original and additional dimensions– the Netherlands in comparison to UK and US.

<sup>25</sup> As a co-creator/co-producer of artistic value through the ‘artistic experience’ consumers are acknowledged to play a key role in the production and perception processes (Boorsma & Chiaravalloti, 2009).

<sup>26</sup> The authors acknowledged that the three key stakeholder groups may vary among art organisations, highlighting the example of heavily subsidised opera companies in continental Europe where audience, government, and artistic staff are the more plausible (Boorsma & Chiaravalloti, 2009).

1. “Customer value by providing customers with artistic experiences;
2. Societal value by adding to the ongoing (re)construction of culture;
3. Professional value by adding to the development of the professional field of the artistic discipline concerned”

(As cited in Boorsma & Chiaravalloti, 2009, p.7)

Aside to their core artistic function, Boorsma and Chiaravalloti (2009) acknowledge that arts organisations provide non-artistic value: from entertainment and educational to social harmony and economic impact<sup>27</sup>, which can strengthen their relationship with key stakeholders but argue that it must remain secondary to their primary artistic function. But is this feasible in the challenging funding environment, where arts organisations face pressure to legitimise their value and secure financial support to strive for their mission?

#### **2.2.4 The value of the arts**

Various scholars have sought to establish the value of cultural goods and services considering both the artistic and non-artistic value generated for their stakeholders. The core body of literature differentiates between intrinsic and extrinsic value but focuses predominantly on the cultural, economic, and social values of cultural goods<sup>28</sup>. Throsby (2001) for example, distinguishes between ‘cultural value’, acknowledged to be a shared value that is constantly re-negotiated and evolving, and the subsequent ‘economic value’ generated. Cultural goods are argued to be characterised by six ‘cultural values’: aesthetic, spiritual, historical, symbolic, social, and authenticity, and later educational value is added (Carnwath & Brown, 2014). ‘Economic values’ are taken to denote both use value: benefits derived from the direct use of the good or service in question, and non-use value: indirect benefits including externalities and existence, option, and bequest values, which also encompasses elements of cultural value (Throsby, 2012). While Klamer (2004) identifies the same categories of values, with the additions of some others like environmental value, he argues that even though they may at times influence one another such values remain predominantly distinct (Carnwath & Brown, 2014). This difference is further reflected in their notions of cultural capital, where for Throsby (2001) cultural value encompasses both cultural and economic values, in that cultural goods are an asset that can generate cultural and economic value; while for Klamer (2004) it solely regards the people’s ability/capacity to experience cultural value (Carnwath & Brown, 2014). A further distinction between the scholar’s views exists in relation to the cultural value of such goods which, unlike Throsby (2001), is not taken as given but for Klamer derives from the valuation process which is dynamic occurring not only at the moment of exchange (Carnwath & Brown, 2014). The question then becomes not only the ‘how much’ but ‘why’, what values do such goods support others in realising? What values are important to the multiple stakeholders for whom arts organisations seek to provide value?

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<sup>27</sup> The different value of the arts is discussed further below.

<sup>28</sup> See Table 1: Summary of the values of the arts according to the literature.

Author (s)	Boorsma & Chiaravalloti (2009)	Throsby (2001) Bakhshi & Throsby (2010)	Klamer (2004, 2015)	Holden (2004, 2006)	McCarthy et al. (2004)	Brown et al. (2006)
Cultural value	Primary artistic value	<ul style="list-style-type: none"> <li>• Aesthetic</li> <li>• Spiritual</li> <li>• Historical</li> <li>• Social</li> <li>• Symbolic</li> <li>• Authenticity</li> <li>• Educational (2010)</li> </ul>	<ul style="list-style-type: none"> <li>• Culture in the anthropological sense (C1); stories, symbols, identities, and values, shared among a group and which differentiates them from others (<i>incl. Thorsby's six values</i>)</li> <li>• Culture as civilization (C2); the collection of achievements of people from a region over time</li> <li>• The arts (C3) (Klamer, 2015)</li> </ul>	<ul style="list-style-type: none"> <li>• Aesthetic</li> <li>• Spiritual</li> <li>• Historical</li> <li>• Social</li> <li>• Symbolic</li> <li>• 'Intrinsic'</li> <li>• Intellectual</li> <li>• Emotional</li> <li>• Spiritual</li> <li>• Health</li> <li>• Learning</li> </ul>	<i>Private benefits:</i> 'intrinsic' <ul style="list-style-type: none"> <li>• Captivation</li> <li>• Pleasure</li> </ul> 'Intrinsic w/ public spill over' <ul style="list-style-type: none"> <li>• Expanded capacity for empathy</li> <li>• Cognitive growth</li> </ul>	'Individual benefits' <ul style="list-style-type: none"> <li>• Aesthetic</li> <li>• Intellectual</li> <li>• Spiritual</li> <li>• Emotional</li> <li>• Captivation</li> <li>• Self-actualisation</li> <li>• Personal development (social skills, creative competency, critical thinking, &amp; character)</li> <li>• Health &amp; wellness</li> <li>• Social bonding</li> </ul>
Economic value	Secondary value (financial assets & reputation)	<i>Use-value:</i> <ul style="list-style-type: none"> <li>• Direct value derived from price or exchange value</li> </ul> <i>Non-use value:</i> <ul style="list-style-type: none"> <li>• Existence</li> <li>• Option</li> <li>• Bequest</li> <li>• National identity</li> <li>• Externalities (flow of economic value)</li> </ul>	<ul style="list-style-type: none"> <li>• Price or exchange value (means to an end)</li> <li>• Flow of economic value               <ul style="list-style-type: none"> <li>- GDP</li> <li>- Job creation</li> <li>- Spending (tourists etc.)</li> </ul> </li> </ul>	'Instrumental' <i>Use-value:</i> <ul style="list-style-type: none"> <li>• Commercial or non-monetised</li> </ul> <i>Non-use value:</i> <ul style="list-style-type: none"> <li>• Existence</li> <li>• Option</li> <li>• Bequest</li> <li>• Externalities (flow of economic value)</li> </ul>	<i>Public benefits:</i> 'instrumental' <ul style="list-style-type: none"> <li>• Development of social capital</li> <li>• Economic growth</li> </ul> 'Private/instrumental benefits w/ public spill over' <ul style="list-style-type: none"> <li>• Learning skills</li> <li>• Health</li> </ul>	'Economic benefits' <ul style="list-style-type: none"> <li>• Social capital</li> <li>• Creative workforce</li> <li>• Economic impact</li> </ul>
Social value		N/A	<ul style="list-style-type: none"> <li>• Sense of belonging</li> <li>• Being member of a group</li> <li>• Identity &amp; social distinction</li> <li>• Freedom</li> <li>• Solidarity &amp; trust</li> <li>• Tolerance</li> <li>• Responsibility</li> <li>• Love &amp; friendship</li> </ul>	<ul style="list-style-type: none"> <li>• Social cohesion &amp; diversity</li> <li>• Community engagement</li> </ul>	Public benefits: 'Intrinsic' <ul style="list-style-type: none"> <li>• Creation of social bonds</li> <li>• Expression of communal meaning</li> </ul>	'Community benefits' <ul style="list-style-type: none"> <li>• Tolerance &amp; harm avoidance</li> <li>• Civic pride</li> <li>• Community engagement</li> <li>• Stewardship</li> <li>• Sustained cultural heritage</li> <li>• Political dialogue</li> <li>• Communal meaning &amp; creation shared memory</li> <li>• Transfers values and ideals</li> <li>• Sense of belonging</li> </ul>
Public value	N/A	N/A	N/A	'institutional' <ul style="list-style-type: none"> <li>• Trustworthiness</li> <li>• Transparency</li> <li>• Sociability</li> </ul>	N/A	N/A

Table 2.2: Summary of the values of the arts according to the literature

Source: (Carnwath & Brown, 2014); (Holden, 2004, 2006)

### 2.2.5 Organisational value typologies

To find an appropriate framework to analyse the selected cases on the micro-level a review of the literature on organisational value typologies now follows.

As previously highlighted, the match of the organisation culture to the demands of its environment is seen to influence their ability to align and adapt to the changing concerns of their stakeholders which in turn support them in striving for their mission. Various scholars have sought established organisational value typologies and orientations<sup>29</sup>, identifying strategies and practices to explain and support organisations in their behaviour and effectiveness. From the field of management studies, Cameron and Quinn (2011) identify four distinct cultural types of successful organisations: “Clan”, “Hierarchy”, “Adhocracy”, and “Market”, which have associated value drivers, theories of effectiveness, and leadership roles<sup>30</sup>. The authors argue that shifts among the quadrants, for example, the shift from a “Clan” to a “Market” culture, required in many cultural organisations to meet the changing demands of their stakeholders; are best supported by an effective leader who is flexible among the cultural quadrants (Cameron & Quinn, 2011). Focusing on non-profit theatres Voss, Cable and Voss (2000) establish five value orientations: prosocial, artistic, financial, market, and achievement; which are associated with certain relational attitudes and behaviours<sup>31</sup>. In the face of multiple demands from stakeholders, the authors suggest that an organisation may take one of two approaches, compromising their own values or focusing on satisfying external stakeholders with value congruence. The latter of which is argued to be the approach taken in non-profit theatres with external stakeholders who best mobilise them in pursuing their artistic goals (Voss, Cable, & Voss, 2000). The strategy of value compromise, left unexplored by Voss, Cable, and Voss (2000), is examined by Daigle and Rouleau (2010) who acknowledge the unique presence of dual rationalities<sup>32</sup> and value systems in cultural organisations: that of artistic values at the heart of their mission and management values regarding operational aspects<sup>33</sup>. Based on analysis of three non-profit performing arts organisations, Daigle and Rouleau (2010) argue arts organisations acknowledge the instrumental role of conveying management values to persuade stakeholders that their strategic orientation supports their survival and sustainability. This is illustrated in the production of strategic documents with multiple interpretations to invoke common

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<sup>29</sup> See Table: 2.3 for an outline of the typologies and their associated values.

<sup>30</sup> See appendix for an outline of the Competing Values of Leadership, Effectiveness, and Organisational Theory (Cameron & Quinn, 2011).

<sup>31</sup> Including human resource allocation and programming decisions, and financial outcomes

<sup>32</sup> Arts and management traditionally come from contradictory ideologies which has undoubtedly contributed to the issues faced in balancing these value systems within cultural organisations.

<sup>33</sup> Artistic values include but are not exclusively; creativity, uniqueness, and spontaneity, while management values emphasize routine, measurement, and control, focusing on profitability and economic rationality to support organisations legitimacy (Daigle & Rouleau, 2010).

values between the seven value systems identified: the inspired, domestic, opinion, civic, market, industrial, and project-orientation<sup>34</sup> (Daigle & Rouleau, 2010).

<i>Author (s)</i>	<i>Cameron and Quinn (2011)</i>	<i>Voss, Cable, and Voss (2000)</i>	<i>Daigle and Rouleau (2010)</i>	<i>Klamer (2015)</i>	
<i>Associated values</i>	<b>Competitive (Market)</b> Market share (leader), goal achievement & profitability	<b>Market</b> Customers, entertainment & sales	<b>Market world</b> Competition, price & profit	<b>Market sphere</b> Efficient, stimulate innovativeness & entrepreneurship	<i>Cultural sphere</i> Curiosity, dedication, authenticity, inner freedom, & humility
		<b>Financial</b> Financial security & stability	<b>Industrial world</b> Productivity, competencies, efficiency (science and tech) & breakeven		
	<b>Creative (Adhocracy)</b> Innovative outputs (product leader/innovator), transformation (new resources & challenges), agility, & freedom	<b>Achievement</b> Creativity, innovation & independence	<b>Project-orientated world</b> Relationships, flexibility, development & commitment	<b>Social sphere</b> Community, friendship, solidarity, social cohesion, social inclusion, status, a sense of belonging, & membership	
			<b>Opinion world</b> Recognition from others		
		<b>Artistic</b> External recognition & innovation	<b>Inspired world</b> Autonomy, imagination, sensitivity & creativity		
<b>Controlling (Hierarchy)</b> Efficiency (low-cost), timeliness, consistency, uniformity, & stability	<b>Prosocial</b> Community, accessibility & education	<b>Civic world</b> Equity, freedom, solidarity & democracy	<b>Government sphere</b> Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability		
<b>Collaborative (Clan)</b> Commitment, communication, & development (HR, people)		<b>Domestic world</b> Conformity (traditions) & commitment	<b>Sphere of the Oikos</b> Loyalty, trust, love & care		

Table 2.3: Relationship between the organisational value typologies: associated values

As Table 2.3 illustrates similarities can be drawn between the organisational value typologies discussed. Yet few, aside from Klamer (2015) in the Value Based Approach, provide clear guidance for cultural organisations in successfully interacting with their multiple stakeholders<sup>35</sup>. Cameron and Quinn (2011) for example, do not know the unique artistic value that lie at their core and the associated values of the “Market” culture, market share and profitability, do not appropriately reflect the notion of market-orientation in the non-profit context, essentially a stakeholder rather than customer focus (Hsieh et al, 2008). Furthermore, rather than categorising the organisational type by orientation in a particular context

<sup>34</sup> Applying Boltanski and Thevenot’s (2006) framework for analysing “common worlds” the authors identify seven value systems from which organisations and stakeholders operate and interpret the world (Daigle & Rouleau, 2010).

<sup>35</sup> See appendix for an outline of Organisational typologies and their associated values, relationships, and logic of relationships and the relationship between organisational typologies: Associated values, relationships, and logic of relationships.

(Voss, Cable, & Voss, 2000) or considering only one form of communication with stakeholders (Daigle & Rouleau, 2010), Klamer (2015) takes a broader perspective identifying five spheres within which they operate: cultural (C), oikos<sup>36</sup> (O), social (S), market (M), and governmental (G), identifying the associated values, relationships, logic, and rhetoric required to successfully interact between and operate within each sphere<sup>37</sup>. Similar to other typologies (Voss, Cable, & Voss, 2000) organisational values are focal to Klamer's (2015) approach, where the creation and exchange of goods and services within the spheres are considered to be instrumental in realising organisational values which in turn enable 'others' to realise their own<sup>38</sup>. Klamer's (2015) strategy to successfully interact and respond to the changing demands of stakeholders thus begins by firstly, clearly articulating their values, acknowledged to be a key challenge faced in cultural organisations as they commonly derive from intangible artistic ideals<sup>39</sup>; and secondly, identifying the appropriate spheres in which to realise these values and subsequently the suitable design of organisational activities to foster the required willingness to contribute (Klamer, 2015). In order to foster others willingness to contribute, through payment in the market sphere or through a contribution to the conversation in the social sphere, organisations are thus posed with several questions: what is it good for? What values does the instrumental exchange of their good or services support others in valorising? Do they adopt the appropriate values, logic and relationships of the sphere they are operating within? How do they balance the conflicting value system both within the organisation and in their external relations? What remains unclear in this approach is the role of the leader which many authors identify as fundamental in leading organisations in times of uncertainty.

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<sup>36</sup> The Oikos denote 'the home' in Greek.

<sup>37</sup> See table 2.3 for an outline of the relationships, logic, and values according to the spheres of the Value Based Approach (Klamer, 2015). The realisation of values within the different spheres are not considered in isolation, Klamer (2015) argues individuals and organisations act within all spheres which are in turn embedded in the cultural sphere, where we realise culture (Klamer, 2015). According to Klamer (2015) culture has three different meanings, culture in the anthropological sense (C1) explored in an above section; culture as civilization (C2): the collection of achievements of people from a region over time; and art (C3): essentially the cultural sector, including cultural policy and goods. It is within the cultural sphere that the concept of the organisations is born, where ideas, meaning and values derive, and where we practice phronesis (Klamer, 2015).

<sup>38</sup> While this view could also be interpreted in Voss, Cable and Voss's (2000) typology, the success of the orientations in the realisation of their values is not considered.

<sup>39</sup> Klamer (2015) essentially argues that the creation of cultural goods or praxes, the expression of artistic values, essentially supports individuals and organisations in the realisation of their ideals, acknowledged to fall within four categories: transcendental, societal/common, personal or social.

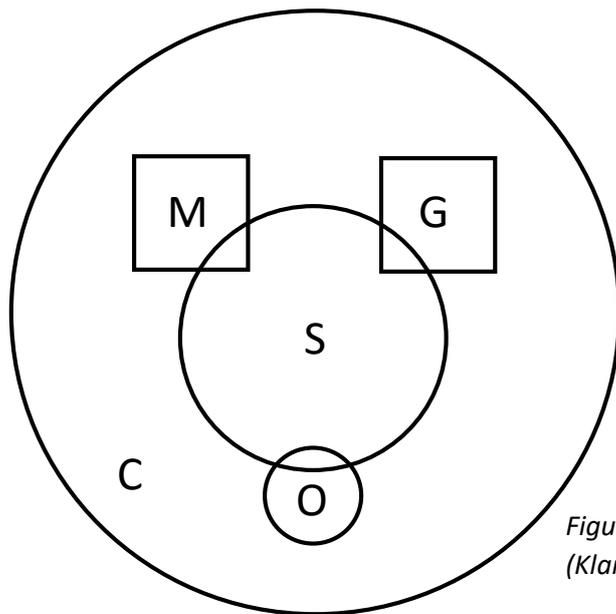


Figure 2.1: The Value Based Approach (Klamer, 2015)

<b>Sphere</b>	<b>Associated values</b>	<b>Associated relationships</b>	<b>Associated logic of relationships</b>
Cultural sphere	Curiosity, dedication, authenticity, inner freedom, & humility.	Relates to ideas/realisation of cultural values (C1), civilization and transcendental practices such as art, science and religion, and transcendental goods such as faith, truth, beauty, moral rightness.	Follows rituals and heeds norms.
Market sphere	Efficient, stimulate innovativeness & entrepreneurship.	In principle interactions are required not relationships.	Exchange on the market (characteristics – product, property right, price, transaction).
Government sphere	Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability.	Formal and abstract (social relationships) with people /realisation public or societal values (justice, security, education, health care, public infrastructure & public transport)	Formal. It is the logic of bureaucracy, management, and law. Procedures, protocols, meetings, hierarchies, budgets, (business) plans, strategies, accounting, results, departments.
Social sphere	Community, friendship, solidarity, social cohesion, social inclusion, status, a sense of belonging, & membership.	A partner, a member, friend, donor, contributor, associate, colleague, a helpful stranger, comrade, neighbour (not a customer or client)/realisation shared goods like friendships, conversations, communities, clubs, teams, colleagues, movements, parties, an atmosphere & culture (C1 & C2)	Contribution and reciprocity (circulation of gifts)
Sphere of the Oikos	Loyalty, trust, love & care.	Oikos focus/valorisation and support	Interdependence, sharing, contributing – respect the hierarchy.

Table 2.4: Relationships, logic, and values according to the spheres of the Value Based Approach

Source: (Klamer, 2015)

Prior to the application of the Value Based Approach to modes of financing in the arts, a brief introduction to the changing funding environment is relevant to understand the shift in behaviour of the case organisations.

## 2.3 Financing the Arts

### 2.3.1 The changing environment

The last decade has seen significant changes in the economic and cultural environment in which arts organisations operate, placing significant pressure on the sector<sup>40</sup>, stimulating organisations to express their goals more clearly and to reassess the appropriateness of their business models (Bakhshi & Throsby, 2010). Bakhshi and Throsby (2010) identify four key drivers of change: technology, consumer demand, concepts of value, and the funding environment<sup>41</sup>; where changing unearned income sources requires diversification of funding, leading cultural organisations to turn increasingly to private investment<sup>42</sup>. While the nature of the non-profit organisation means fundraising has been a continuous and necessary practice to ensure their financial viability, financial values and other assets like reputation, are merely instrumental and must

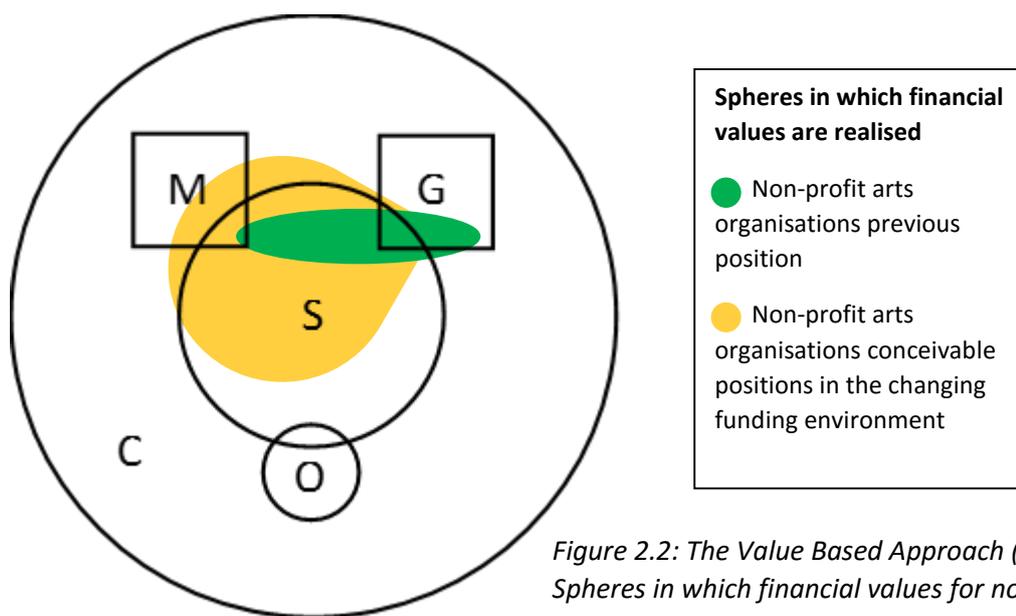


Figure 2.2: The Value Based Approach (Klamer, 2015): Spheres in which financial values for non-profit arts organisations are realised

<sup>40</sup> In the Netherlands for example, the Arts Index Netherlands (AIN) measured on the four key pillars of: capacity, participation, financial flows, and competitiveness, indicated the field was in a period of growth between 2005-2009 leading to stability or stagnation up to 2011 (Boelhouwer et al. 2013). See appendix Arts Index Netherlands 2005-2011: Trends in the four pillars of the Arts Index Netherlands for a graph illustrating this point.

<sup>41</sup> In more details Bakhshi and Throsby's (2010) four key drivers of change concern: technology: providing new ways to pursue objectives; consumer demand: changing leisure time preferences and fluctuations in spending habits which requires more flexibility; the funding environment: changing unearned income sources which requires diversification of funding; and concepts of value: both economic and cultural.

<sup>42</sup> See Figure 2.2 to see the shift occurring between the spheres of the Value Based Approach in regards to the realisation of financial values in cultural organisations.

arguably remain secondary to the artistic values at the heart of their mission (Drucker, 1990; Boorsma & Chiaravalloti, 2009).

The Value Based Approach provides a framework through which to assess a cultural organisations secondary, financial value propositions. Of the five spheres of the model, financial values are argued to be realised in four: the market, government, social, and oikos, which are in turn embedded in the cultural sphere (Klamer 2012). As the realisation of financial values are embedded in the cultural sphere, and it is in this sphere that we realise our cultural values (C1), it is useful to understand how shifts in this sphere (C1, C2, & C3) in the particular context of the Netherlands have influenced the logic of funding relationships, both historically and in the present day (Klamer, 2015).

### 2.3.1.1 Cultural sphere

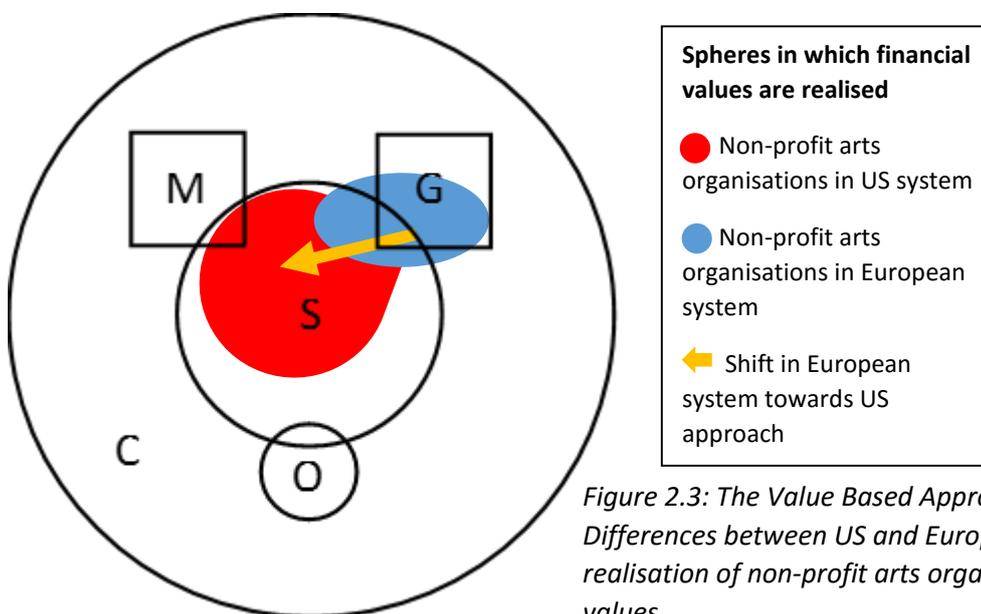


Figure 2.3: *The Value Based Approach (Klamer, 2015): Differences between US and European systems in the realisation of non-profit arts organisations financial values*

A significant difference exists between the arts funding ideologies in the USA and Europe. The European system was founded on patronage support with gifts and protection from the church and wealthy individuals, who sought to glorify the Catholic Church and themselves (Katz, 2006). Moving into the sixteenth century a shift was seen to a patron-state, mirroring the emergence of democratising nations which held primary responsibility for the arts and culture and education. (Katz, 2006). In the early twentieth century support became increasingly institutionalised and in some nations cultural policies were introduced that collected tax for culture, the control of which remained predominantly with the state (Katz, 2006). This is reflected in the European systems prominent position in the governmental sphere along with some contributions in the social sphere.

This system contrasts starkly with that of the US, which is rooted in the social sphere due to its strong culture of individual giving driven by the emergence of the private philanthropic foundation (Katz,

2006). The first wave of which was led by the entrepreneurs of the era<sup>43</sup> concerned with social welfare while the second wave<sup>44</sup> provided significant support for arts and culture (Katz, 2006). Although public funding for the arts increased in the US, it remained dwarfed in the twenty-first century by private giving due to the emergence of what many call the “new philanthropy”<sup>45</sup> (Cobb, 2002, p.125).

In Europe, the ‘Americanisation’ of the political economy came hand in hand with a retraction of public funding to the arts and cultural sector. A focus on the private sector and the third sphere was seen as key to alleviate the funding gap, where we see a shift from the realisations of financial values in the governmental sphere to a concentration on the social and market spheres (Katz, 2006). Yet the absence of what Katz (2006) calls the “American philanthropic instinct” (p.1316) : the commitment to making the world a better place<sup>46</sup>, has arguably influenced, and contributed to, the short fall of the private and third sphere in the funding of the arts and cultural sector in Europe (Katz, 2006).

### *2.3.1.2 The Netherlands funding context*

In the Netherlands, public funding for the arts is organised across three levels: the central government (the state), the provinces, and municipalities (Compendium, 2014, p.35), with the greatest support from the municipal level<sup>47</sup>. Reflecting the trends in Europe, cultural policy in the 1990s encouraged arts organisations to look to the market to become more independently financed and thus less regulated<sup>48</sup> (Hamersveld, 2015). In light of the reduction of private sponsorships<sup>49</sup>, due to the 2008 economic crisis; and the state budget cuts for culture in 2011 (of more than 25%), the focus on cultural entrepreneurship remained and was accompanied by a call for private support, to reinvigorate sponsorship and stimulate individual donations (Hamersveld, 2015; Raad Voor Cultuur, 2011). This was mirrored in cultural policy that sought to further reduce dependency on public funding; seen in the criteria to qualify for the new infrastructural funding where organisations were required to meet a certain own income level as a

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<sup>43</sup> The private philanthropic foundation was primarily concerned with social welfare and the solution rather than alleviation of social ills, where entrepreneurs of the era employed their knowledge and techniques, emerging from the second Industrial Revolution, to find innovative ways to solve social, economic, and medical problems (Katz, 2006).

<sup>44</sup> Through income tax charges the federal government established similar philanthropic foundations, fuelling growth in science and medical research, whilst also seeking to stimulate private giving from both corporations and individuals through tax deductions (Katz, 2006).

<sup>45</sup> Although there is no clear definition, this encompasses the creation of new philanthropic and community foundations, the rise of “venture” philanthropy, alternative funding mechanisms (the charitable gift fund and e-philanthropy), and the increasing democratisation of individual giving (Katz, 2006; Cobb, 2002).

<sup>46</sup> Resulting in a high level of individual contributions due to the weak nation state (Katz, 2006).

<sup>47</sup> See Table 2.5 for an overview of the breakdown of the public expenditure by the level of government for the arts between 2005-2011.

<sup>48</sup> Although not comprehensive, the Arts Index for the Netherlands (2005-2011) provides a reflection of this in their breakdown of the third ‘pillar’, financial flow, highlighting a decline in government contributions prior to the cuts in 2011 (Boelhouver et al. 2013; van Woersem, 2014).

<sup>49</sup> See Table 2.6 for an overview of the private financial contributions to arts and culture in the period 2005-2013 which highlights the overall decline of private contributions, particularly sponsorship although a small increase is seen in individual donations – these figures do not go to the present day so the current level of private contributions is unclear.

	<b>Exp. 2005</b>	<b>%</b>	<b>Exp. 2007</b>	<b>%</b>	<b>Exp. 2009</b>	<b>%</b>	<b>Exp. 2011</b>	<b>%</b>
<b>Total arts &amp; cultural heritage*</b>	<b>2 769</b>	<b>100</b>	<b>3 008</b>	<b>100</b>	<b>3 349</b>	<b>100</b>	<b>3 378</b>	<b>100</b>
State	842	30.4	913	30.4	990	29.6	987	29.2
Provinces	220	7.9	261	8.7	301	9	340	10.1
Municipalities	1 669	60.3	1 748	58.1	1 986	59.3	1 988	58.9
Joint regulations**	40	1.4	88	2.9	72	2.1	60	1.8
<b>Total media*</b>	<b>972</b>	<b>100</b>	<b>926</b>	<b>100</b>	<b>1 058</b>	<b>100</b>	<b>1 075</b>	<b>100</b>
State	845	86.9	783	84.6	902	85.3	912	84.8
Provinces	116	11.9	129	13.9	141	13.3	144	13.4
Municipalities	11	1.1	13	1.4	14	1.3	19	1.8

Source: Statistics Netherlands (CBS) 2013.

\* The expenditure figures are rounded up, so in some cases the total sum differs from the sum of expenditures.

\*\* Joint regulations are regional expenditures financed by collaborating municipalities.

*Table 2.5: Public cultural expenditure: by level of government, in millions EUR, in %, 2005-2011 (gross)*

*Source: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe" (2015, p.36)*

percentage of their total income (17.5% in 2013 to increase by 1% until 2016), the 2012 Care about Culture campaign, and favourable tax incentives<sup>50</sup> for both corporations and individuals (Raad Voor Cultuur, 2011).

The regulatory environment has become increasingly systematic and formalised in the past decade, reflected in the subsidy system where selection criterion is more specific and demanding; including indicators that are quantifiable and driven by economic rationality (Raad Voor Cultuur, 2014). As acknowledged by Raad Voor Cultuur (2014) this in itself goes against the very changes occurring in the arts sector, which is becoming more interdisciplinary and dynamic in its value chain of production and consumption, requiring a regulatory system that supports this flexibility. As the recent Cultural Survey (Raad Voor Cultuur, 2014) indicates, the call for private funding and regulatory measures have not yet been successful in elevating the gap left by public cut-backs; sponsorship relations have become more complex and private donations have decreased<sup>51</sup>. Although patronage and crowdfunding appear to be increasing, the general image of private funding remains negative and cultural institutions and the government are increasingly seen to be turning to their capital reserves acknowledged to be an unsustainable approach for the future funding ecology (Raad Voor Cultuur, 2014; Raad Voor Cultuur, 2015).

<sup>50</sup> The Gift and Inheritance Tax Act with favourable incentives to give to non-profit arts organisations, gifts are 125% tax deductible rather than 100% tax deductible as in other non-profit sectors was introduced in January 2012 (Bekkers et al, 2015).

<sup>51</sup> As Bekker et al (2015) suggest it is too early to accurately assess the impact of the tax reform on contributions to the cultural sector. The key findings of the 'Giving in the Netherlands 2015' highlight that individuals are not fully aware of the multiplier effect of donations. Giving remains skewed to wealthy Dutch households (where those who are aware of the multiplier effect are stimulated by this to give more) highlighting the importance of increasing awareness. Household gifts to culture remained the same between 2011 & 2013 at 11%, foundations are becoming an important source of funds (Bekker et al, 2015).

	Million EUR					%* of the total sum of donations to culture**			
	2005	2007	2009	2011	2013	2005	2007	2009	2011
Households	31	24	33	26	57	10	6	7	9
Legacies	2	7	2	6	3	1	2	0	2
Funds	125	82	76	69	79	38	21	17	24
Companies	135	235	296	124	80	41	61	65	43
Lotteries	33	38	47	62	63	10	10	10	22
<b>Total</b>	<b>326</b>	<b>386</b>	<b>454</b>	<b>287</b>	<b>282</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

Source: Bekkers et al. 2015; Bekkers and Franssen, 2015.

Table 2.6: Private financial contributions to arts and culture in the period 2005-2013

Source: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe"(2015, p.37)

### 2.3.2 Realising Financial Values: modes of financing cultural organisations

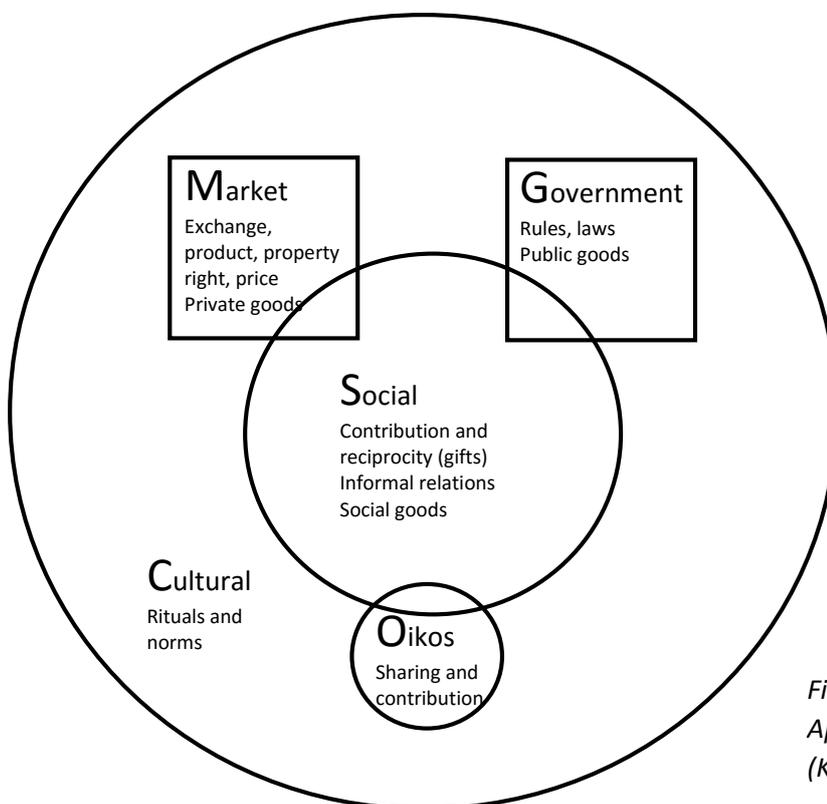


Figure 2.4: The Value Based Approach: The Logics (Klamer, 2012, p.6)

Applying the Value Based Approach, different modes of financing the arts can be identified to fall within different spheres, regarding their associated values, rhetoric, relationships, and logics (Klamer, 2012). The need to diversify funding sources in order to grow or survive means cultural organisations must interact and meet the demands of a wider range of stakeholders through different financial value propositions,

operating within various spheres<sup>52</sup>. While scholars and practitioners, both from the non-profit and cultural sector, have identified numerous best practices to support organisations in successfully providing value in these stakeholder relationships<sup>53</sup>, organisations continue to face significant challenges in developing a diverse range of funding sources. The diverse range of stakeholders may not only have different values which they seek to realise but as Cray & Inglis (2011) acknowledge, frequently adopt a different approach in decision making. In the private sector for example, decisions are acknowledged to be made through analysis of relevant information, while in the public sector a bargaining approach between interested parties is more apt (Nutt, 2006). Essentially operation in different logics is required, making the role of the leader not only one of mediation but also structuring the decision making process (Cray & Inglis, 2011). As Klamer (2012) suggests the dominant logic held by leadership in the European context resides in the realisation of values in the market and governmental sphere, unlike the US where the Directors appear more idealistic, reflecting their adoption of the logic and the realisation of financial values in the social sphere. Which raises the questions: do the values and the dominant organisational logic impact which funding sources are turned to? What role does the dominant logic of the leadership play in this, and act in supporting change? An outline of the spheres, their differing logics and relationships and the associated financial values realised, now follows.

#### *2.3.2.1 Sphere of the Oikos*

Interdependency, sharing, and contribution are central to the logic of relationships in the Oikos, where financial values realised are often fundamental in the formation of small cultural organisations and from which a shift to the social sphere is common to further valorise their artistic ideals supporting the organisations sustainability or growth<sup>54</sup> (Klamer, 2012).

#### *2.3.2.2 Governmental sphere*

The logic of the governmental sphere is that of bureaucracy, management, and law, in which relationships are fundamentally formal in nature and seek to support the realisation of public and societal values (Klamer 2015). Financial values are primarily realised through subsidies or grants from public bodies, where clear plans, budgets, and entrepreneurial programmes are required to secure support (Klamer, 2012). As highlighted previously, the new philanthropic environment has also led trust and foundations to adopt this logic, emphasising measurable goals and accountability (Brynes, 2009). Can this similar logic then, act in explaining the recent trend of cultural organisations in the Netherlands increasingly turning to contributions from trusts and foundations (Bekker et al, 2015)?

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<sup>52</sup> Acknowledging this, it is important to recognise the dynamic and multi-dimensional nature of both the organisations values and the values they support the 'other' in realising.

<sup>53</sup> See Table 2.7 for a summary of the literature in relation to the dominant sphere the modes of finance operate within along with best practices derived primarily from the US and UK cultural context.

<sup>54</sup> The desire to do so often depends upon the artistic values that the individual seeks to realise, for some, although not many, the Oikos may provide enough support and valorisation.

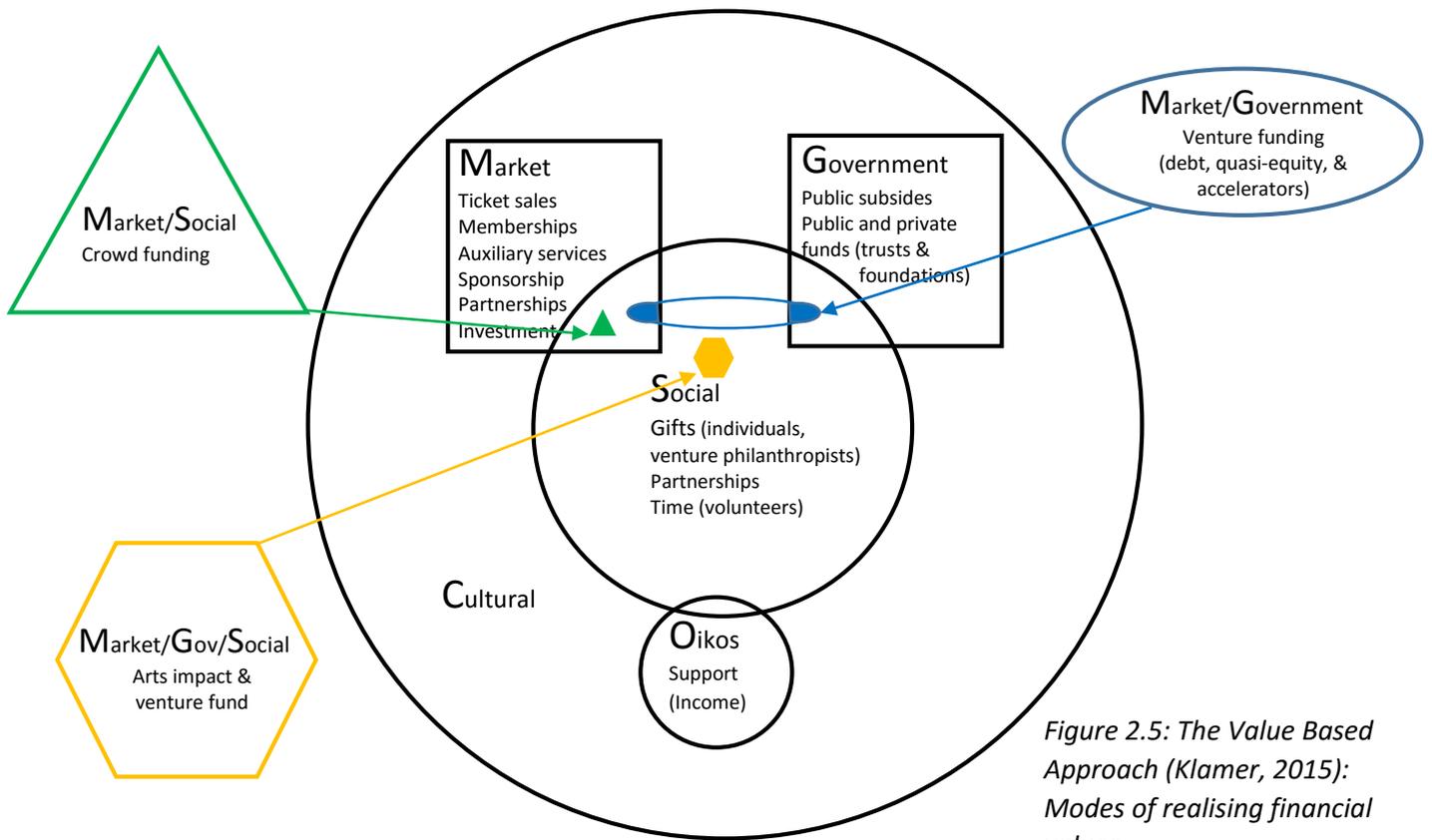


Figure 2.5: The Value Based Approach (Klamer, 2015): Modes of realising financial values

### 2.3.2.3 Market sphere

In principle, interactions rather than relationships are required in the market sphere and are founded on the logic of exchange, characterised by clearly identified products with property rights that are suitably priced to generate ‘others’ willingness to pay through a transaction, the final outcome (Klamer, 2015). While this logic suggests long-term relationships are not required to support future exchanges, the financial values realised in this sphere are frequently supported by other spheres, from conversations and individual and corporate contributions in the social sphere to public grants or subsidies that signal quality in the governmental sphere (Klamer, 2012).

Over time cultural organisations in the Netherlands have been increasingly encouraged to shift from realising financial values in the governmental sphere to those in the market sphere, where contributions from sponsorship have become a core source of funds,<sup>55</sup> and which has arguably become the dominant logic in which many organisations operate to realise funds. Based on quid pro quo cultural organisations do not get ‘something for nothing’; realising values in this sphere may have both positive and negative implications on other values, including but not exclusively financial and artistic values (Klamer, 2012). In their ambitions to raise funds in this sphere we are brought to question the positive and negative implications this has; do

<sup>55</sup> This trend is reflected in Table 2.6: Private financial contributions to arts and culture in the period 2005-2013

they remain true to the artistic values at their core? Or by searching for financial resources do they shift their artistic function?

#### 2.3.2.4 *Social sphere*

In social sphere, financial value can be realised in several ways: directly through gifts<sup>56</sup> from individuals and venture philanthropists<sup>57</sup>, or indirectly through the gift of time or through contributions to the conversation; which in turn acts in valorising goods and creating shared goods, like friendship and community, supporting the realisation of financial value in other spheres like the market (Klamer, 2012). The 'other' is focal in this sphere and is seen to be motivated by the values, social and other, they are able to realise by contributing, and which they are unable to realise through the market place. Operating in the logic of reciprocity, such relationships rely on the social context to reduce uncertainty and ambiguity which organisations must seek to understand to ensure they act appropriately to sustain contributions ('gifts') in the future (Klamer, 2003).

Understanding the 'other', in terms of their motivations to contribute, has long held the attention of researchers in the non-profit sector (Chong, 2002; Brynes, 2009) and more recently in the field of economics (Vesterlund, 2006; Andreoni, 2006), leading to the establishment of various best practices detailed in Table 2.7, some of which consider the unique context of the arts. In recent years a paradigm shift has occurred moving from fundraising as a money raising practice to fund development where building relationships with people is seen as fundamental to increase the longevity and success of relations with a donor base familiar with the organisations mission (Chong, 2002). This is reflected in the further integration of marketing, public relations, and fundraising departments, the rising importance of CRM systems, and the call for involvement of the whole organisation in fundraising, particularly board members (Chong, 2002; Jung, 2015; Watt, 2016). Following this view and reflecting that of Klamer (2012), Jung (2015) argues that due to the common goods nature of the arts, diversity in the donor base in an organisations community is vital and is enabled through the adoption of the relationship-based approach; where two-way communication is key to creating a dialogue between the organisation and publics. This is seen to support the identification and implementation of more diverse and inclusive fundraising practices<sup>58</sup> rather than relying on the traditional patronage approach, argued to create the tragedy of the anticommons and is seen to be unsustainable, although this view derives from a paper focused on museums in the US context (Jung, 2015). Furthermore,

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<sup>56</sup> While one might argue that corporate gifts should also be included in the social sphere this has not been the case as although labelled a 'gift', the market logic of exchange is likely to be more dominant (Dallaenbach, 2012).

<sup>57</sup> Venture philanthropy is a key aspect of the notion of "new philanthropy" and stems from the argument that traditional grant making practices lead to dependency which leaves non-profits unable to solve social ills (Cobb, 2002). This shift sees a move away from a focus on innovation, primarily through research and development for initiatives that remain unrealised, to build the capacity to actually implement such programmes, resulting in larger grants given over a longer time period (Cobb, 2002).

<sup>58</sup> Where a better understanding of their styles and motives for giving, can support practices which may adopt new communication channels, for example social media

Jung (2015) argues for diversity not only in practices but in personnel, to better understand and respond sensitively to cultural differences.

In recent years, cultural policy in the Netherlands has sought to encourage and support the realisation of values in the social sphere, yet the focus has remained on corporation and foundation contributions (Bekker et al, 2015). But why? Are there similarities between these modes of financing that lead them to focus on these sources rather than individual donations? As Klamer (2012) argues, the dominant logic of the market and governmental spheres in Europe has influenced the design of the organisation, where unlike in the US, the original organisational design and subsequent practices are not appropriate to operate in logic of the social sphere. Do we then see a reflection of this in the case organisations – where the original logic and thus organisational design makes the shift to realising financial values in the social sphere difficult?

### *2.3.2.5 Multiple spheres*

In response to the reduction in government support we see the emergence of various ‘new’, ‘creative’ modes of financing the arts, including crowd funding, debt and quasi-equity support, accelerators, and art venture and impact funds (NESTA, 2014). Common among all, is the realisation of financial values among multiple spheres. Crowdfunding<sup>59</sup>, for example, realises financial values both in the market sphere, through the exchange of tangible rewards, and in the social sphere, as individuals act in valorising the organisation by joining the conversation. This highlights the key challenge faced with such modes of financing and in established funding methods, how can arts organisations provide the appropriate and measureable ROI in the social, artistic, and financial sense to encourage the necessary investment or support.

## 2.4 Conceptual framework conclusion

As the above discussion illustrated the arts funding ecology, and arts organisations themselves, must in essence build a tripod between the three spheres of government, social, and market, not only in the realisation of their financial values as a whole but potentially also within modes of financing themselves (Do Carmo, discussion, 17 February 2016). As highlighted in the funding context of the Netherlands this approach is not often not seen in practice. Art organisations turn to, and are successful in, raising funds from certain modes of financing rather than others, which leads us back to the main question this thesis seeks to explore:

**Financing the arts: Why is it difficult to move from one mode of financing to another?**

**An explorative application of the Value Based Approach in three non-profit arts organisations in Rotterdam.**

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<sup>59</sup> “Crowdfunding refers to the efforts by entrepreneurial individuals and groups – cultural, social, and for-profit – to fund their ventures by drawing on relatively small contributions from a relatively large number of individuals using the internet, without standard financial intermediaries.” (Mollick, 2014, p.2).

### *2.4 1 Sub-questions*

In order to affectively address the main research question, a series of sub-questions have been developed, to be explored through qualitative research in the selected case organisations:

- 1. What values and goods does the organisation strive for and believe they support 'others' in realising?*
- 2. What sphere(s) of the Value Based Approach are they operating within to do so?*
- 3. What combination of financial value propositions does the organisation provide and how has this changed? What practices have they employed to support them in doing so?*
- 4. Does the organisations internal structure; its culture, values, and leadership play a role?*
- 5. Why are Dutch arts organisations inclined to turn to financial contributions from sponsorship or foundation rather than individual donations?*

<b>Mode of financing</b>	<b>Sphere</b>	<b>Associated relationships</b>	<b>Associated logic</b>	<b>Motivations &amp; values realised by the 'other' (along with the associated sphere)</b>	<b>Associated best practice</b>
Support (time & income)	O	Family & friends	Interdependency, sharing & contribution	Loyalty, trust, love & care (O)	N/A
Individual gifts	S	Individual donors	Contribution & reciprocity	Realisation of <i>shared goods</i> * (conversations, friendships, community, social cohesion & culture (C1, C2 & C3) and its associated <i>public value</i> * (provision, quality, & accessibility) <i>Private value</i> * (status, a sense of belonging, "warm" glow") (S, C) (Klamer, 2003, 2012, 2015; Vesterlund, 2006)	Donor research, segmentation 'pyramid' & management systems Clear case for support/ask & impact/tailored communications Giving choices – range campaigns & programmes 'Giving ladder' – emotional connections (long-term relationships) Utilisation board member networks & support (signal of quality) Recognition, rewards, & special events (Byrnes, 2009; Chong, 2002)
Venture philanthropy	S	Individual donors, trusts & foundations	Contribution & reciprocity	Realisation of <i>shared goods</i> , <i>public value</i> & <i>societal value</i> * (political, educational, & cultural (C1, C2 & C3)) (G, S, C)	(in addition to the above cell) LT capacity building & exit strategies (Cobb, 2002)
Subsides or grants	G	Public bodies	Bureaucracy, management, & law	Realisation of <i>shared goods</i> , <i>public value</i> & <i>societal value</i> (G, S, C)	Clear plans, budgets, & entrepreneurial initiatives Clearly defined results & measureable outcomes Risk mitigation, regular evaluation, & accountability (Byrnes, 2009; Klamer, 2012)
Trust or foundation grants	G	Trusts or foundations	Bureaucracy, management, & law	Realisation of <i>shared goods</i> , <i>public value</i> & <i>societal value</i> <i>Private value</i> to employees involved (G, S, C) (Kirchberg, 2003)	Clearly defined results & measureable outcomes Risk mitigation, regular evaluation, & accountability (Byrnes, 2009; Katz, 2006)
Tickets & auxiliary services	M	The public**	Exchange	<i>Private value</i> (M, S, C)	Appropriate market price & clear property rights (returns) (Klamer, 2012, 2015)
Memberships/ Friends & loyalty schemes	M /S	The public**	Exchange/ Contribution & reciprocity	Motives depend on the type of scheme: (1) Loyalty scheme (focus on financial benefits) - <i>private value</i> (M, S, C) (2) Friends scheme (membership & donor): Realisation of <i>shared goods</i> , <i>public value</i> , <i>societal value</i> & <i>private value</i> (M, G, S, C) (Bussell & Forbes, 2006)	Membership - appropriate market price & clear property rights (returns) Recognition, rewards, & special events/tailored communication 'membership ladder'/'loyalty ladder'/'Mix of financial & social benefits Collaboration & strong links between members, local community, & organisation (not isolated social club) Common goal – own clear objectives (adaptable/outward looking) Clear distinction between friends & loyalty schemes (Bussell & Forbes, 2006; Klamer, 2012, 2015)
Corporate gifts /Sponsorship	M	Corporations	Exchange	Commercial & ethical value - public relations (CSR), marketing (brand image & awareness), & employee benefits Engagement & strengthening of relations with regional community and stakeholders (incl. business & gov) <i>Private value</i> to employees involved (M, G, S, C) (Kirchberg, 2003)	Strategic 'fit' & clear property rights (returns - placement on of logo web) Recognition, rewards, & special events Long-term relationships (communication & trust) Element of incongruence as too close a link is unfavourable (Dallaenbach, 2012; Klamer, 2012; Lewandowska, 2015)
Partnership	M /S	Corporations, public bodies, & cultural organisations	Exchange/ Contribution & reciprocity	Realisation of <i>shared goods</i> , <i>public value</i> & <i>societal value</i> Commercial & ethical value - primarily employee benefits (morale, personal & professional development, & strengthening of internal relations), stimulus for organisational change (increased creativity)	Targeted ask (new sponsors & funders via stakeholder analysis) Tailored communications (consistent, strong vision & mission) Utilising the board (strong commitment is key) Long-term relationships (developed via quality of service, confidence, peer contact, & trust in product)

				<p>&amp; learning – individual &amp; org level), subtle impact public relations (CSR) &amp; marketing (brand image &amp; awareness)  Engagement &amp; strengthening of relations with regional community and stakeholders (incl. business &amp; gov)  <i>Private value</i> to employees involved <b>(M, G, S, C)</b>  Motives depend on partnership type:  (1) goal-orientated  (2) resources-based  (3) network-based  (Ellison, 2015; Kirchberg, 2003; Lewandowska, 2015)</p>	<p>Propose role in assisting organisational change  Co-creative element in conception &amp; implementation of project  Strategic 'fit' &amp; clear property rights (returns – beyond commercial)  Recognition, rewards, &amp; special events  Meetings attended by representatives from range levels &amp; departments from each party  Three core factors of successful partnerships (1) equity – clear added value, (2) transparency – engenders trust, (3) mutual benefit – deeper engagement  (Ellison, 2015; Kelly, 2001; Lewandowska, 2015)</p>
Investment (fund)	M	Corporations (banks and stock market)	Exchange	Realisation of <i>shared goods, private value, public value &amp; societal value</i> <b>(M, S, C)</b>	Grow reserve so it can sustain the organisation
Crowd funding	M /S	The public	Exchange/ contribution & reciprocity	<p>Realisation of <i>shared goods, private value, public value &amp; societal value</i>  Motives depend on crowdfunding approach:  (1) patronage model <b>(S, C)</b>  (2) lending model <b>(M, S, C)</b>  (3) equity model <b>(M, S, C)</b>  (4) reward-based model <b>(M, S, C)</b>  (Klamer, 2012; Mollick, 2014; NESTA, 2014)</p>	<p>Signal high quality (video, project updates, spelling, &amp; social network)  Clear case for support/ask &amp; impact  Choices of contribution level  Appropriate market price &amp; clear property rights (recognition &amp; rewards – pre-purchase)  Realistic plans &amp; goals (size &amp; growth)  (Mollick 2014; NESTA, 2014)</p>
Debt & quasi-equity	M /G	Corporations, trusts & foundations, public bodies	Exchange/ bureaucracy, management, & law	Realisation of <i>shared goods, private value, public value, societal value &amp; financial</i> (profitability for re-investment)	Innovative & at times risky ideas (Cobb, 2002; NESTA, 2014)
Accelerator	M /G	Corporations, trusts & foundations, public bodies	Exchange/ bureaucracy, management, & law	Realisation of <i>shared goods, private value, public value, societal value &amp; financial</i> (profitability for re-investment)	Collaborative relationships (bringing together technologists, mentors and potential investors) Best practice not yet established in the arts (NESTA, 2014)
Art venture & impact funds	M /G /S	Corporations, individuals, trusts & foundations, public bodies	Exchange/ contribution & reciprocity/ bureaucracy, management & law	Realisation of <i>shared goods, private value, public value, societal value &amp; financial</i> (profitability for re-investment)	Investment framework (evidence based): clearly define impact (financial, social & artistic goals) for investee, collect data to support & demonstrate causal link between investment & impact, independent evaluation (costs & impact), justify scalability (NESTA, 2014)

*Table 2.7: Mode of financing according to their: dominant sphere (associated relationships and logic), the motives and values realised by the 'other' (along with the associated sphere in which it is realised), and the associated best practices*

*General sources include: (Klamer, 2012, 2015; Vesterlund, 2006) \*Shared goods, public value, private values, and societal values encompass the same aspects indicated in the parenthesis following the star throughout the remainder of the table. \*\*The public denotes all possible stakeholders from the public and private sectors.*

### 3. Methodology

This section will fundamentally address the comparative multiple-case study research design, indicating the philosophical stance along with outlining triangulation approach adopted. This includes a discussion of the qualitative data collection methods employed, considering their strengths and weaknesses in the context compared to alternatives.

#### 3.1 Literature research

While a systematic literature review would have been desirable, a narrative literature review approach was adopted due to the thesis time constraint, conducting a refined search of the literature (Bryman, 2012). The literature review has identified that, to the best of my knowledge, there has not yet been a study applying the Value Based Approach (Klamer, 2015) to analyse arts organisations fundraising approach.

#### 3.2 Data collection and sample

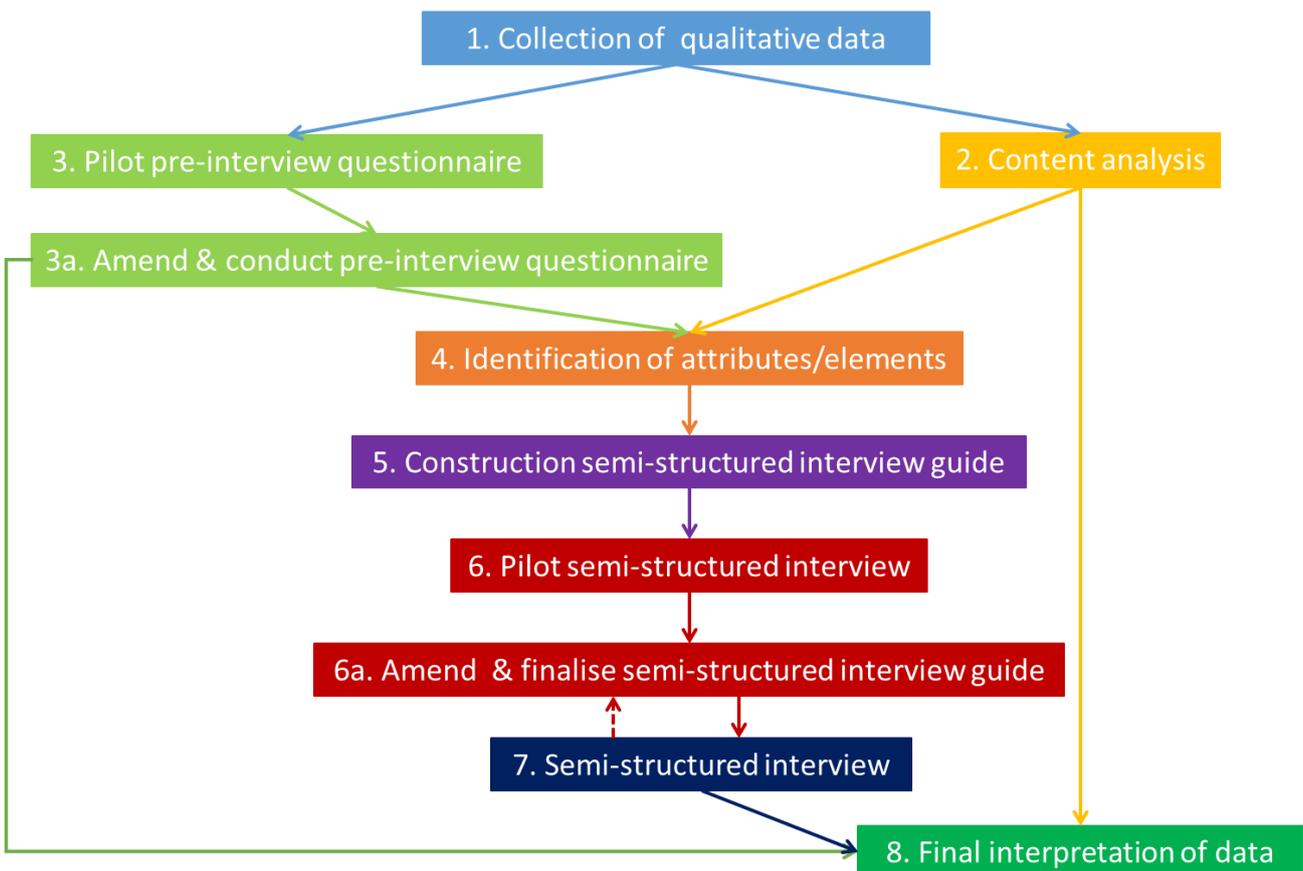


Figure 3.1: Outline of approach to data collection

In selecting organisations for this exploratory multiple-case study approach, a convenience sampling approach was adopted resulting in the participation of three case organisations accessible for a variety of reasons: International Film Festival Rotterdam (IFFR), due to a voluntary working position; Rotterdam

Philharmonic Orchestra (RPhO), due to a contact made at a guest lecture; and Museum Rotterdam, due to the directors teaching position at Erasmus University. As the core aspect of exploration concerned the micro-level, the culture of the organisation, the size or stage of their life cycle was not a focal aspect in the selection criteria. The validity of this sample thus derives from selecting a sample of exemplifying cases<sup>60</sup>, where each organisation represents a different art form: classical music at RPhO, film at IFFR, and cultural heritage at Museum Rotterdam; to provide insight into the challenges faced in shifting between modes of financing in the Rotterdam funding context (Bryman, 2012). The setting of Rotterdam was selected due to a personal motivation to explore the local cultural context, whilst also seeking to alleviate differences on the macro-level. Two other organisations identified as exemplifying cases, Kunsthal and Museum Boijmans Van Beuningen, were also approached but were unable to participate due to staff changes or other commitments<sup>61</sup>. While it would have been interesting to compare a greater number of arts organisations, as in Voss, Cable, and Voss's (2000) study where quantitative surveys with 95 Directors of non-profit theatres followed qualitative interviews, the number of organisations in this thesis was limited to three as it was the most feasible approach given the time constraints while being the most appropriate to explore the topic.

To effectively investigate the main research question, including the sub-questions, a triangulation approach to qualitative data collection was employed, through content analysis, a short questionnaire, and semi-structured interviews<sup>62</sup>, see figure 3.2 for an outline of the approach (Bryman, 2012). The laddering technique supported the identification of attributes and other elements, collected through the pre-interview short self-completion questionnaire and content analysis, which then provided aspects on which to probe interviewees during the semi-structured interviews (Rekom & Wierenga, 2002). Such an approach applies an interpretivist epistemological stance, seeking to understand rather than explain human behaviour, and a constructionist ontology, in which organisations and their values are perceived as a dynamic and shared construction of reality by its members (Bryman, 2012).

### 3.3 Operationalisation

#### 3.3.1 Content analysis

An outline of the research design now follows. Firstly, content analysis was conducted on several documents, primarily on the organisations financial statements, to support analysis of their sources of funding, and where feasible on the organisation's website and annual reports. A non-probability approach was adopted in the selection of documents, retrieving content from the public domain and where appropriate retrieving private documents directly from participants. Financial reports, interpretable

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<sup>60</sup> According to Yin (2009), cases fall into one of five types, the organisations selected for this study fall into the *representative* or *typical* case type what Bryman (2012) refers to as *exemplifying* case (Bryman, 2012, p.70).

<sup>61</sup> See Table 3.4 for an outline of organisations and their members participating in the study.

<sup>62</sup> See appendix table: *Qualitative data collection methods* which surmises the reasons for method selection, data, sampling approaches, limitations, and ethical issues.

regardless of their language, were available for all organisations<sup>63</sup>. While it would have been desirable to conduct a detailed analysis of the case organisations websites and annual reports, “viewed as a window onto social and organizational realities” (p.554) to uncover the organisations culture and ethos, only a basic content analysis was feasible due to language constraints<sup>64</sup> supporting the identification of their ‘vision’, ‘mission’, and ‘core values’ (Bryman, 2012). As an element of organisations marketing, websites and annual reports aim to portray a particular impression which must be acknowledged (Bryman, 2012). Evidently, the adoption of this method alone would not have effectively addressed the research question.

### *3.3.2 Pre-interview questionnaire and structural design of semi-structured interviews*

Following content analysis, a short self-completion questionnaire was sent to interviewees for completion before the semi-structured interviews, providing an initial point of departure for discussion<sup>65</sup>. The semi-structured interviews were then conducted with the case organisations director or managing director where feasible and/or other members of the organisation involved in fundraising, resulting in a total of nine interviewees<sup>66</sup>. While it would have been desirable to interview other members of the case organisations from outside of the fundraising function, to better understand the ‘culture’ of the said organisation, this was not feasible in the thesis time constraints.

Employing the laddering approach, the short self-completion questionnaire supported the identification of attributes and other elements<sup>67</sup>. The questionnaire consisted of ten questions, primarily closed-ended questions (7), including both list and Likert-style rating questions, opposed to open-ended questions (3) as they are most appropriate to facilitate questionnaire completion<sup>68</sup> (Saunders et al, 2009). A pilot questionnaire was conducted which led to alterations in terms of question phrasing and terminology to ensure optimal understanding<sup>69</sup>. Email correspondence with interviewees, including the invitation to participate and further details of the research, occurred at various stages.<sup>70</sup> Although a pilot pre-interview questionnaire was administered it became apparent that on top of the interview this was too demanding for some participants, and thus not all interviewees were able to complete this component<sup>71</sup>.

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<sup>63</sup> See appendix for an outline of the data collected for content analysis.

<sup>64</sup> Annual reports were only available in English for the Hubert Bals Fund, a part of IFFR.

<sup>65</sup> See appendix for an outline of the finalised pre-interview questionnaire.

<sup>66</sup> Resulting in four participants from IFFR and RPhO respectively, and only one member of Museum Rotterdam as no one staff member is responsible for the fundraising function. See Table 3.4 for a summary of interviewees.

<sup>67</sup> See Table 3.1 for a summary

<sup>68</sup> See appendix for a finalised copy of the pre-interview questionnaire, the question types and reason for adoption.

<sup>69</sup> See appendix for an outline of the pilot pre-interview questionnaire.

<sup>70</sup> Once a positive response to the email invitation to participate in the research was received and the interview date was confirmed, interviewees were sent a further email containing more information about the research, a request to complete the pre-interview questionnaire (both a PDF format and digital version via Survey Monkey were provided to support the interviewees desired approach for completion), along with interview themes for discussion. See Table 3.4 for a summary of the correspondence with interviewee and the appendix for an outline of the email providing further details regarding the interview and the request to complete the pre-interview questionnaire.

<sup>71</sup> Seven out of the nine participants completed, including three from IFFR, three from RPhO, and one from Museum Rotterdam, see Table 3.4 for a summary.

<b>Question type</b>	<b>Question</b>	<b>Attribute/element identified</b>
Likert-style rating question	1. To what degree do the following statements characterise <u>your organisation</u> ? 1 ("strongly disagree") to 5 ("strongly agree")	Organisational values
Open-question	2. In your opinion, what are the <u>organisations core values</u> ?	Organisational values
Likert-style rating question	3. To what degree do the following statements embody what <u>the organisation provides for others</u> ? 1 ("strongly disagree") to 5 ("strongly agree")	Value provided for others
List question	4. Of your organisations funding sources which initiatives are you most involved with?	Funding initiatives involved in
Open-question	5. In light of the changing funding environment, what initiatives have you sought to develop or introduce in the <u>past five years</u> and why? What has been the greatest challenge?	Funding initiatives and the challenges faced
Likert-style rating question	6. To what extent do the following statements <u>explain why the organisation has turned to these funding sources rather than others</u> ? 1 ("strongly disagree") to 5 ("strongly agree")	Possible explanation for this approach

Table. 3.1: Summary of pre-interview questionnaire: question types, examples, and the attribute/element identified

Within the semi-structured interview guides, questions were broken into various themes<sup>72</sup> to provide some structure to the interview and to effectively explore the sub-questions of the research<sup>73</sup>. Several question types were adopted and varied throughout the interview, including factual questions and a number of probing questions regarding the attributes and elements considered in the pre-interview questionnaire<sup>74</sup>, for those unable to complete the pre-interview questionnaire similar probing style questions were employed. To ensure the questions identified for the semi-structured interview guide were appropriate and had a sense of flow, a pilot semi-structured interview was conducted<sup>75</sup>, leading to amendments to the question phrasing and order along with the addition of questions, this process was repeated after each interview<sup>76</sup>. A flexible approach was adopted in the interviews, altering the order of questions where interviewees took a different course or indicated a lack of response. A quiet location was requested for the interview and an iPad was used to collect the audio recording. The interview time varied between 35 mins and 1 hr 30 mins in length, amounting to a total of 10 hours of interviews.

<sup>72</sup> See table 3.2 for a summary of the semi-structured interview guide themes

<sup>73</sup> See appendix for one example of the semi-structured interview guides for each case organisation.

<sup>74</sup> See table 3.3 for examples of question types.

<sup>75</sup> See appendix for an outline of the pilot interview guide.

<sup>76</sup> Further supported by post-interview notes made regarding: how the interview went, the setting, and any interesting avenues to explore in future interviews. These notes can be found along with the interview transcripts in a confidential separate document.

**Semi-structured interview guide themes**

1. *Introduction to research and ice breaker question* (interviewees work and educational background)
2. *Organisation* (values, mission and vision, and challenges)
3. *Fundraising strategy* (combination of sources, changes, and possible explanations of approach)
4. *Specific funding initiative(s)* interviewee is involved with (why important, benefits to organisation and other party, development of relationships, conditions, expectations etc.)
5. *Organisational structure* (perceived impact on fundraising ability)
6. *Wrap-up questions* (new initiatives, most important factor in future, and opportunities and threats raising funds in future)
7. *Closing remarks* (thank you)

Table 3.2: Semi-structured interview guide outline of themes

Question type	Question example
Introducing	To start things off I would be really interested to hear what path you have taken to Rotterdam Philharmonic Orchestra?
Probing	You highlighted in the short questionnaire that ‘X’ statement strongly <i>characterises your organisation</i> – can you elaborate on why is this?
Probing	As an organisation what is important to you - what qualities are important?
Structuring	I would now like to move onto talk more specifically about fundraising.
Specifying	What is your <i>fundraising strategy</i> - what combination of funding sources do you have?
Probing	Are there elements of the organisation that <i>challenge your ability to raise funds</i> ? If so, how/why?
Direct	Do you think it is the role of <i>individual donations to step in a further support cultural organisations</i> in securing more funding sources?
Silence	Pauses were taken throughout the interview to provide interviewees with time to elaborate further on their answers.

Table 3.3: Semi-structured interview guide example question types

Source: Questions are categorised based on the nine qualitative interview question types identified by Kvale (1996) (Bryman, 2012)

### 3.4 Justification of research methods

#### 3.4.1 Reliability

The triangulation approach deployed supports the credibility of findings whereby data collected through content analysis was cross checked in the short questionnaire and in turn via the semi-structured interviews (Bryman, 2012). According to Lincoln and Guba’s (1994) suggested criteria for authenticity, this study provides ‘ontological authenticity’, in that it supports members of the case organisation, and the wider cultural sector, to better understand their social setting (Bryman, 2012).

#### 3.4.2 Generalisability

The conclusions of this study are not generalizable but give insight in to the particular cultural organisations in the context of the funding landscape in Rotterdam. A greater understanding of the impact of organisational values on cultural organisations funding approach is explored and examined through the lens of the Value Based Approach (Klamer, 2015). The research design may be replicated in other cases to support further comparisons among different cultural organisations.

<b>Organisation &amp; size</b>	<b>Interviewee job title</b>	<b>Date email invitation to participate</b>	<b>Date of follow-up</b>	<b>Date requested to respond</b>	<b>Confirmed</b>	<b>Date sent further details &amp; pre-interview</b>	<b>Date requested to complete</b>	<b>Pre-interview questionnaire completed</b>	<b>Length of interview</b>
International Film Festival Rotterdam (approx. 25 FT staff, reaching 100 FT & PT over festival period)	Coordinator Fundraising & Partnerships	15-Mar	N/A	N/A	4pm 29-mar	29-Mar	29-Mar	Y (on day)	1 hr 10 mins
	Interviewee A	15-Mar	N/A	N/A	2pm 11-Apr	30-Mar	06-Apr	Y	49 mins
	Hubert Bals Fund Manager	17-Mar	28-Mar	25-Mar	3.30pm 14-Apr	31-Mar	06-Apr	N	37 mins
	Former Director	18-Mar	N/A	N/A	9.30am 14-Apr	30-Mar	11-Apr	Y	1 hr 2 mins
Rotterdam Philharmonic Orkest (approx. 100 orchestra members & 30-35 other FT staff)	Managing Director	24-Feb	N/A	7-Mar	2pm 4-Apr	29-Mar	01-Apr	N	42 mins
		N/A	N/A	N/A	2.30pm 15-Apr	N/A	N/A	N	35 mins
	Relationship Management & Fundraising (individual giving)	24-Feb	9-Mar	15-Mar	1.30pm 7-Apr	29-Mar	05-Apr	Y	1 hr 5 mins
	Relations Management & Fundraising (Sponsorship)	24-Feb	N/A	7-Mar	10am 5-Apr	29-Mar	01-Apr	Y	1 hr 33 mins
	Chairman Association of Friends	24-Feb	N/A	7-Mar	11am 7-Apr	29-Mar	05-Apr	Y	1 hr 1 min
Museum Rotterdam (approx. 10-20 FT & PT staff)	General Director	9-Mar	N/A	16-Mar	2pm 13-Apr	29-Mar	08-Apr	Y (on day)	1 hr 36 mins
Kunsthal	Fundraising and External Relations	15-Mar	N/A	21-Mar	Declined - due to lack of resources at this time.				
	Director	15-Mar	N/A	21-Mar					
Museum Boijmans Van Beuningen	Head of Relations and philanthropy	15-Mar	N/A	21-Mar	Declined - leaving organisation.				
	Business Manager and Deputy Director	15-Mar	N/A	21-Mar	Declined - organisation fundraising team undergoing changes.				
	Director	15-Mar	N/A	23-Mar					

Table 3.4: Summary of interviewees and email correspondence

### 3.5 Ethical issues

The main ethical considerations lie in the collection of data, regarding private documents<sup>77</sup>, pre-interview questionnaires, and semi-structured interviews. Where due to the sensitivity of the topic, organisational values and funding sources, the interviewees' permission and consent was required and requested, regarding the audio recording, transcription, and use of the data collected. A consent form and information sheet was given to the participants to view prior to the interview<sup>78</sup>, helping to reduce declines to participate and providing interviewees the option to be referred to as anonymous (Bryman, 2012). Various participants subsequently requested that before publication any related content required their approval.

### 3.6 Data analysis

As highlighted in Figure 3.1 an iterative approach to data analysis has been adopted, in that there has been an interplay between data collection: content analysis, the pre-interview questionnaires, and the semi-structured interviews; and data analysis (Bryman, 2012). An explanation of the approach taken in data analysis now follows.

#### 3.6.1 Content analysis

The financial statements of the three case organisations were analysed using Microsoft Excel, identifying: the proportion of earned and unearned income, the combination of funding sources, and the proportion of financial values in relation to the spheres of the Value Based Approach<sup>79</sup>, comparing changes where feasible over the past 5 years, including the first wave of cultural funding cuts in the Netherlands in 2011 (Klamer, 2015). The impact of the financial crisis in 2008 was also acknowledged in the analysis as a highly influential factor in changes in funding strategies. As previously highlighted, this content analysis, along with additional documents retrieved<sup>80</sup>, assisted in the construction of the semi-structured interview guides and/or acted in supporting the interview findings.

#### 3.6.2 Pre-interview questionnaires

As a qualitative questionnaire administered prior to the semi-structured interview, the data collected was not coded on a quantitative basis but to assist in the construction of the semi-structured interview and to support the analysis of data collected, and was thus analysed in relation to the concepts identified in the literature<sup>81</sup>.

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<sup>77</sup> When requesting the documents from the selected organisations that did not exist in the public domain, some financial statements and cultural plan, a clear outline indication was provided regarding how the documents were to be used and whether the parties' details included in these would consent for their use.

<sup>78</sup> See appendix to view a copy of the participant information sheet and consent form. Completed consent forms are available on request.

<sup>79</sup> See appendix for an outline of the data collected for content analysis

<sup>80</sup> For example, the 'Meerjarenbeleidsplan Museum Rotterdam 2017-2020', annual reports, and/or website content.

<sup>81</sup> See appendix for a full outline of the coding scheme along with an explanation of each approach.

### 3.6.3 *Semi-structured interviews*

The data collected in the semi-structured interviews was transcribed<sup>82</sup> using an online tool (otranscribe.com) followed by analysis via the software programme Atlas.ti. A thematic approach was adopted, coding data into themes surrounding the research sub-questions along with identifying additional emergent themes through the application of Ryan and Bernard's (2003) searching recommendations<sup>83</sup> (Bryman, 2012). This resulted in various network view outputs to support further analysis and the writing of the discussion<sup>84</sup>.

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<sup>82</sup> The interview transcripts are confidential and detailed in a separate document.

<sup>83</sup> Ryan and Bernard's (2003) recommendations for searching themes were applied, primarily using the concepts identified in the conceptual framework as the foundation for themes, whilst also looking for repetition, indigenous typologies or categories, metaphors and analogies, transitions, similarities and differences, linguistic connectors, and missing data, to establish emerging themes (Bryman, 2012). See appendix for details of the coding scheme.

<sup>84</sup> See appendix 4.1.3, 4.2.3, and 4.3.3 for the network views generated. Additional network views can also be found in the separate document containing the transcripts.

## 4.0 Findings and discussion

The following section will present the research findings, with an introduction to each case organisation, addressing sub questions one to three, followed by discussion of the remaining sub-questions. Firstly, a brief introduction to the Rotterdam context follows.

### 4.1 The Rotterdam context

The City of Rotterdam is diverse, not only in terms of its population which is relatively young compared to the national average and consists of over 170 nationalities, but in the economic structure of the city which focuses on three clusters for development: port- industrial complex, medical and care, and the creative sector, reflected in the range of low, semi, and high skilled workers<sup>85</sup> (City of Rotterdam, 2012; Municipality of Rotterdam, 2015; City of Rotterdam Regional Steering Committee, 2009). The cultural infrastructure in Rotterdam reflects this diversity with a wide range of arts and cultural provisions<sup>86</sup>, yet as acknowledged in the 2009-2012 Cultural Plan the ability of cultural institutions to stimulate participation remains a challenge and thus continues to be at the core of their cultural policy which is centred on the three policy themes of participation, culture and schools, and internationalisation (Rotterdam Mayor and Councillors Board, 2007). It is within this diverse landscape that the case organisations are set, an introduction to which now follows.



Figure 4.1: Rotterdam's cultural landscape from the perspective of Museum Rotterdam

Source: (Museum Rotterdam, 2016, Meerjarenbeleidsplan Museum Rotterdam 2017-2020, p.28)

<sup>85</sup> As outlined by the City of Rotterdam (2012) the level of education amongst the populations is relatively equally distributed with 25% low skilled, 37% semi-skilled and 38% highly skilled.

<sup>86</sup> See Figure 4.1 for Rotterdam's Cultural Landscape from the perspective of Museum Rotterdam.

## 4.2 Stichting Rotterdams Philharmonisch Orkest

### 4.2.1 Mission and core values

The Rotterdam Philharmonic Orchestra (RPhO) was established in 1918, its mission was founded on the provision of traditional classical music through the symphony orchestra itself, broadened in later years to seek the widest possible audience through adapted products, concepts, and performances, along with supporting educational development. Applying Boorsma's (1993) approach RPhO's three core stakeholders can be identified as the audience, government, and the artistic professional. Their core artistic function thus lies in the creation of artistic value for these three stakeholder groups<sup>87</sup>.

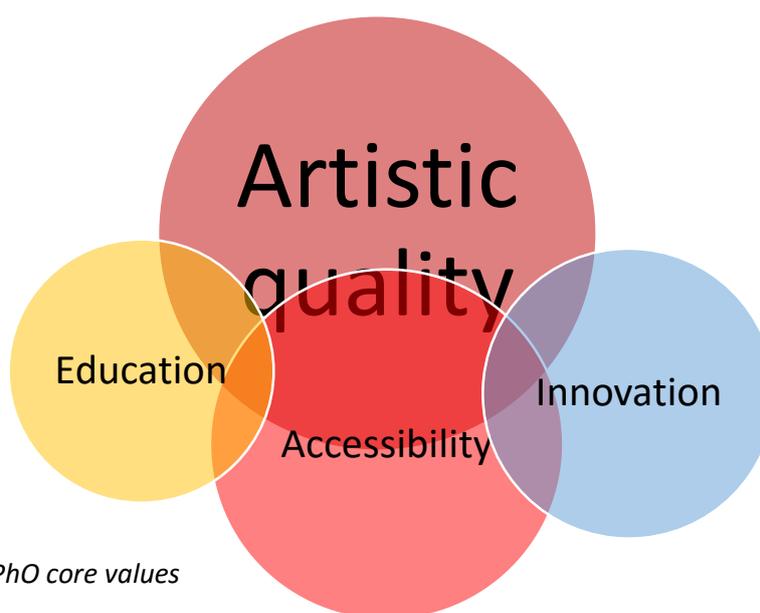


Figure 4.2: RPhO core values

The core value of RPhO is recognised to lie in the orchestra itself, the artistic quality of which they strive to achieve on a top international level and from which the value for their key stakeholder groups is acknowledged to arise. The artistic, cultural value the orchestra provides for the audience is identified to be the highly intrinsic emotional value derived from the live experience, essentially what Boorsma (1993) deems the 'artistic experience' (Boorsma & Chiaravalloti, 2009).

*"...the best possible machine to touch people...the emotion inside the people...it's just very difficult to sell, in a way to find the right language to speak about it..."* George Wiegel, Managing Director, RPhO.

Acknowledging the importance of co-creation of value in the 'artistic experience' and the highly intangible, intrinsic artistic value at their core, the RPhO seek to support the wider audience beyond the elite, and thus the governmental value, by taking more risks with innovative products and concepts; including those on the 'outside' in the production process whilst moving outside of the 'castle', the high

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<sup>87</sup> Boorsma and Chiaravalloti (2009) defined this as follows: audience value by providing the audience with the artistic experience, governmental value by providing a wider audience with the artistic experience and the maintenance and (re)construction of cultural heritage, and professional value by adding to the development of the professional field of the artistic discipline.

barrier of De Doelen concert hall to connect with the City of Rotterdam. Their core value of innovation primarily acts in supporting audience and governmental value through accessibility, though can also be seen to stimulate societal artistic value as the new products and concepts facilitate educational programmes which in themselves act in the reconstruction of the cultural heritage of classical music. The final artistic function of the RPhO regarding the professional value, is seen not only in striving to reach the top level but also in their support for talent development, through cooperative relationships with the local educational institutions<sup>88</sup>, reflecting their final core value of education.

#### 4.2.2 Organisations positioning in the Value Based Approach

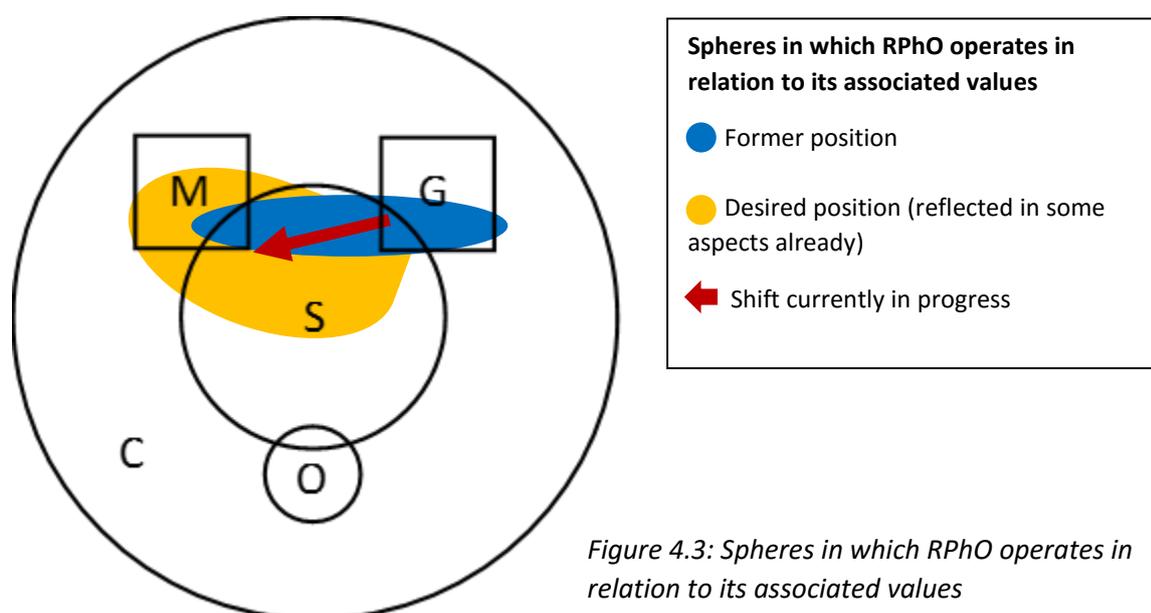


Figure 4.3: Spheres in which RPhO operates in relation to its associated values

The original mission of the RPhO focused primarily on the artistic value for the audience, the provision of traditional classical music. As the governmental value, providing artistic value to a wider audience increased in importance so too did the audience’s co-creative role<sup>89</sup>, a change reflected in the RPhO’s organisational design, acknowledged by its members to be in a process of transition supported by the recent appointment of the new Managing Director. The RPhO is essentially shifting from an “old fashioned model”<sup>90</sup> grounded in the governmental sphere: a hierarchical, ridged organisation with distinct departments which lack connect resulting in slow processes, to operate more in the market and social sphere<sup>91</sup>. Aspects and values reflecting the market sphere include the: innovation agenda, market-driven product development<sup>92</sup> employing a more fact-based approach and the desire to create a faster operating,

<sup>88</sup> Codarts and the conservatorium.

<sup>89</sup> Regarding their co-creation of artistic value in the ‘artistic experience’, both in terms of reception and interpretation (Boorsma & Chiaravalloti, 2009).

<sup>90</sup> (George Wiegel, Managing Director, RPhO, 2016)

<sup>91</sup> See Figure 4.3: Spheres in which RPhO operates in relation to its associated values, relationships, and logic of relationships.

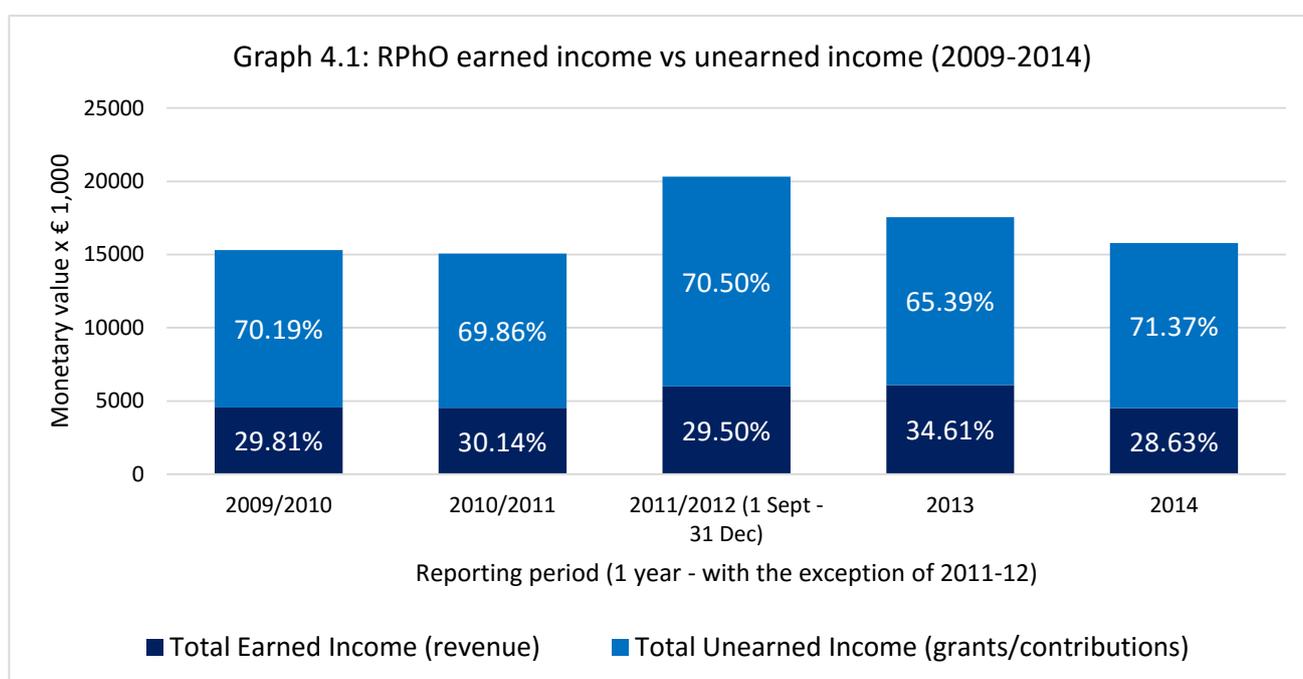
<sup>92</sup> Where the outside world is increasingly participating in the production process.

flexible, and target driven organisation, where “marketing or sponsorship or fundraising is just always inside everything”<sup>93</sup>. A reflection of Watt’s (2016) argument, that organisational ownership of fundraising is key yet this is not reflected in practice, an aspect explored in due course.

The organisational move to the social sphere is mirrored in the restructuring to a team/project design increasing interactions, aligning goals<sup>94</sup> and freeing employees and their ideas suppressed in the hierarchical structure, whilst also seeking to connect and create richer relationships with the outside world<sup>95</sup> to free themselves from isolation. In essence the RPhO seeks to build organisational ambidexterity; creating greater alignment not only within their organisations but with their external stakeholders<sup>96</sup> (Hsieh et al, 2008).

As outlined above the RPhO is essentially seeking to shift from an organisation operating in the governmental sphere to one operating more in the market and social sphere but is this transition also reflected in their approach to financing?

#### 4.2.3 Financing strategy<sup>97</sup> and practices



Source: (RPhO, 2014, 2013, 2012, 2011)

<sup>93</sup> (George Wiegel, Managing Director, RPhO, 2016)

<sup>94</sup> “...it’s not his problem it’s our problem...” (George Wiegel, Managing Director, RPhO, 2016)

<sup>95</sup> Through connections with the audience and educational intuitions to potential donors and other stakeholders in the city.

<sup>96</sup> In relation to the stakeholder matrix, RPhO in this sense is adopting strategies of involvement with ‘supportive’ stakeholders and monitoring in regards to ‘marginal’ stakeholders, elaborated on further in the following section (Hsieh et al, 2008).

<sup>97</sup> See appendix for a diagram explaining their funding approach distinguishing between the internal and external factors.

Although fortunate to avoid government cuts in 2011, the very nature of the art form of classical music: its high cost, similar products each year<sup>98</sup>, and its declining relevance and accessibility in contemporary culture<sup>99</sup>; poses challenges for the RPhO which in turn impacts their ability to generate financial assets to support their mission. As the financing structure outlines, the RPhO has a wide range of financial sources, it remains however heavily reliant on unearned income<sup>100</sup> a large proportion of which are subsidies that have remained relatively stable over the past few years<sup>101</sup>. Income from private sources, in relation to total income, has fluctuated slightly whilst sponsorship revenue has increased slowly but steadily; does this then reflect the financing strategy of the RPhO?

What is missing from the RPhO breakdown of income sources is the associated organisation established in 1990, Stichting Rotterdam Philharmonic Fund (RPF), which hold the core mission to acquire and maintain funds to support the orchestra<sup>102</sup>. While the core of RPhO's financial values are realised through subsidies, the organisational members acknowledge the likelihood of a reduction of funding on the local level and thus outline a financial strategy focused on private sources. Here, through the RPF, their ambition is to raise over half a million euros from corporations in the next four years<sup>103</sup> to increase the reserve fund which could then support the RPhO in light of a subsidy cut. The shift to realise more financial values in the market sphere thus necessitates RPhO and its associated organisations<sup>104</sup> to operate across multiple spheres which in turn requires different value propositions, see Table 4.1 for a summary<sup>105</sup>. But why have they turned increasingly to the market sphere?

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<sup>98</sup> Unlike a theatrical performance of Shakespeare where the performance is more distinctly a new interpretation each time (Arnaud Toussaint, Relationship Management and Fundraising Coordinator, RPhO, 2016).

<sup>99</sup> These factors were identified by the organisational members throughout the interviews.

<sup>100</sup> See Graph 4.1 RPhO earned income vs unearned income (2009-2014) where we see an average of 30.5% earned income and 69.5% unearned income.

<sup>101</sup> See Graph 4.2 RPhO breakdown of income sources (2009-2014).

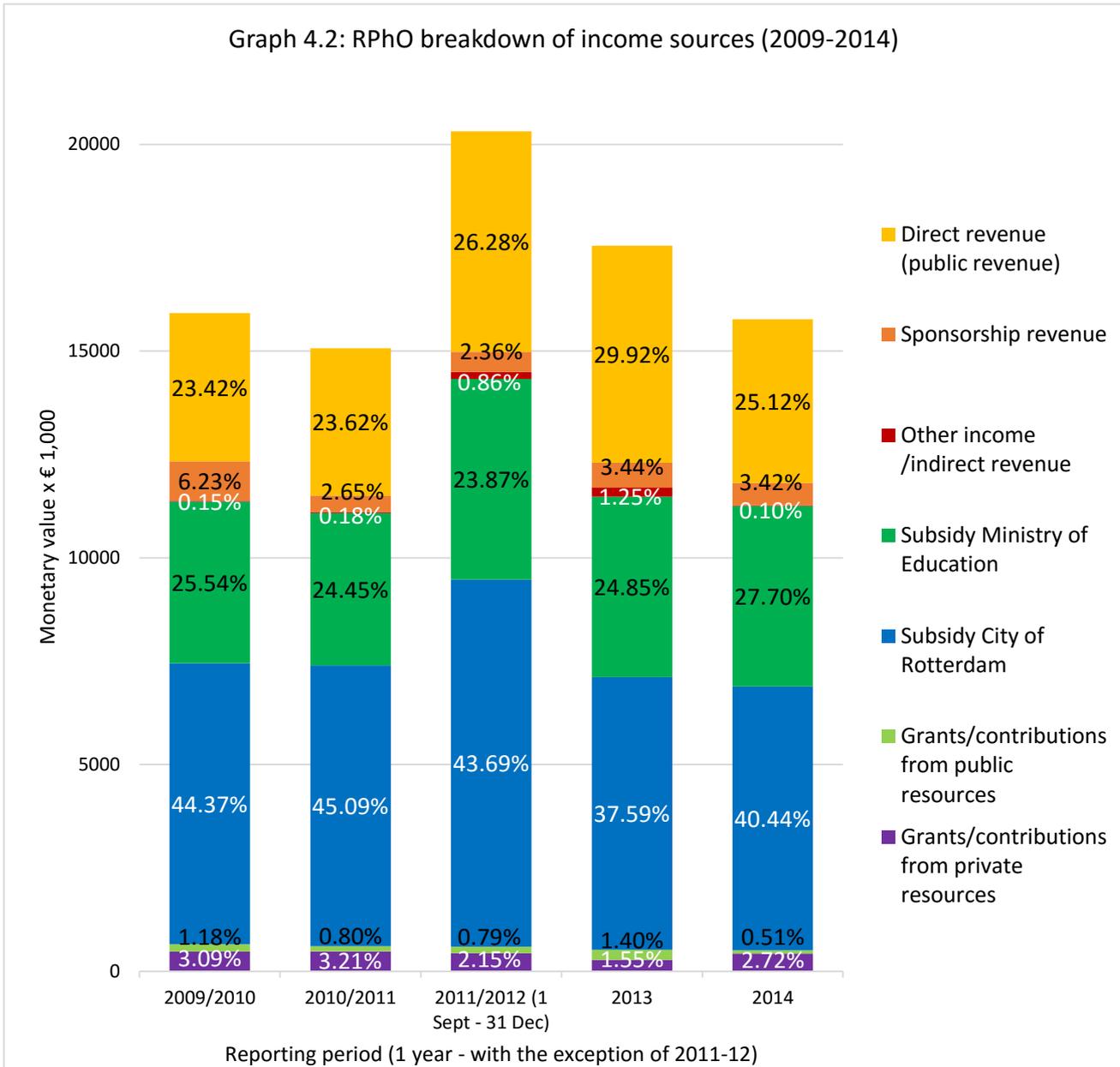
<sup>102</sup> See appendix: Stichting Rotterdams Philharmonisch Orkest and associated organisations 'Mission', 'Vision', and core values.

<sup>103</sup> Leading up to the RPhO's Jubilee in 2018.

<sup>104</sup> Including Stichting Rotterdams Philharmonisch Fonds (1990), Stichting Friends of the Rotterdam Philharmonisch Orkest (1935) & Stichting Rotterdam Philharmonisch Festival (1996).

<sup>105</sup> See Figure 4.5: The Value Based Approach (Klamer, 2015): RPhO modes of realising financial values

Graph 4.2: RPhO breakdown of income sources (2009-2014)



Source: (RPhO, 2014, 2013, 2012, 2011)



Figure 4.4: RPhO financing structure

#### 4.2.3.1 Market sphere

The financial values realised in the market sphere (average of 29.56% total income between 2009-2014) support the creation of audience and governmental value and are driven by the RPF where we see a dominance of the market logic. The challenge lies in stimulating willingness to pay through the purchase of:

- a ticket, by creating optimal artistic experiences for the audience supported by research;
- a business network membership, by upholding the strength of the network and its relevance to the younger generation;
- or sponsorship, where traditional sponsorship is no longer enough and establishing the societal value of RPhO to align with the mission of companies is acknowledged to be fundamental to secure long term commitment and thus significant financial value into the future.

Aside from employing a strategy of involvement in their supportive stakeholder relations, regarding co-creation in the production process, RPhO can be seen to employ a monitoring strategy, in that they identify various marginal groups with whom they intend to develop future relations. For example, other businesses in the City Port Rotterdam along with tourists.

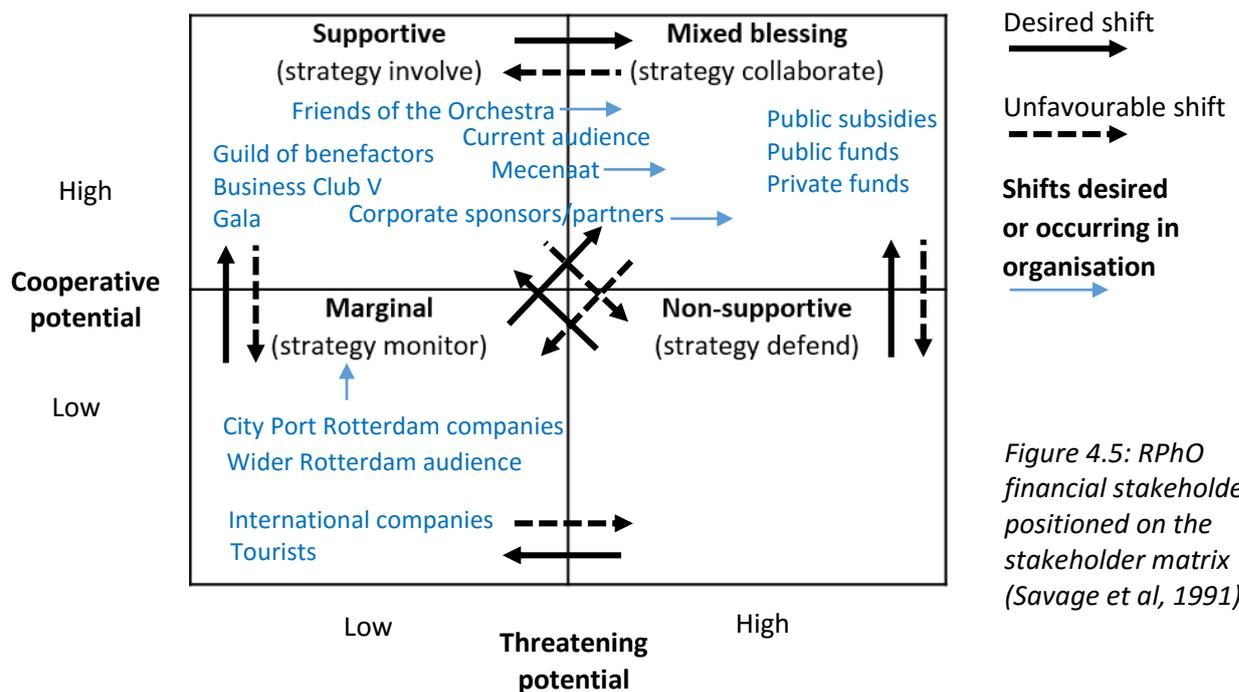


Figure 4.5: RPhO financial stakeholders positioned on the stakeholder matrix (Savage et al, 1991)

#### 4.2.3.2 Social sphere

In contrast to the RPF, the Friends of the Orchestra founded over 80 years ago, operates predominantly in the social sphere. While some of its financial values, the membership fee, adopt the market logic of exchange, the core of the organisation is grounded in the social sphere, in that its operations and activities are run by volunteers and it operates on the logic of reciprocity. A more recent initiative emerging from the Friends organisation, and now positioned in the RPF, is the Mecenaat, which like the Friends is acknowledged to be a stable and growing source yet faces various challenges from the changing

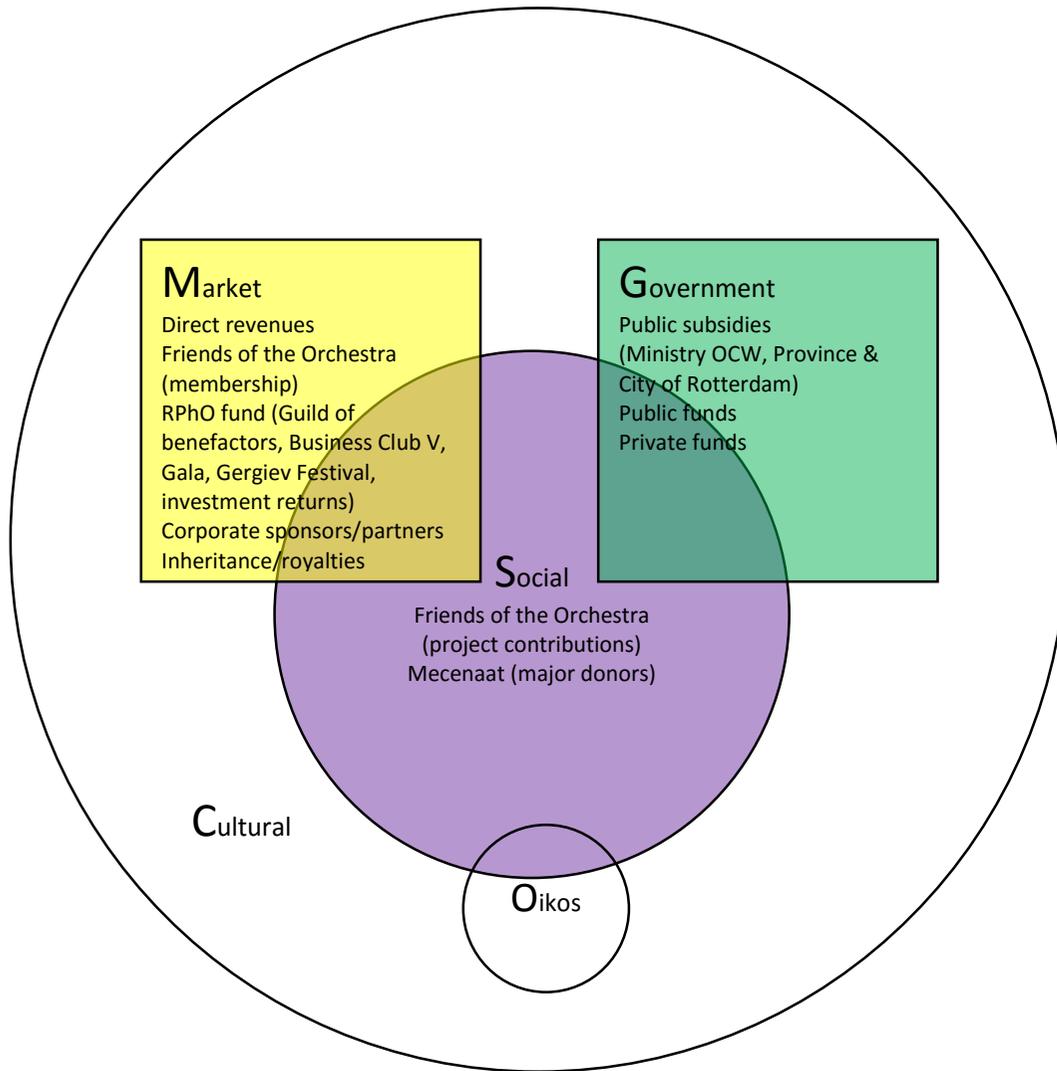
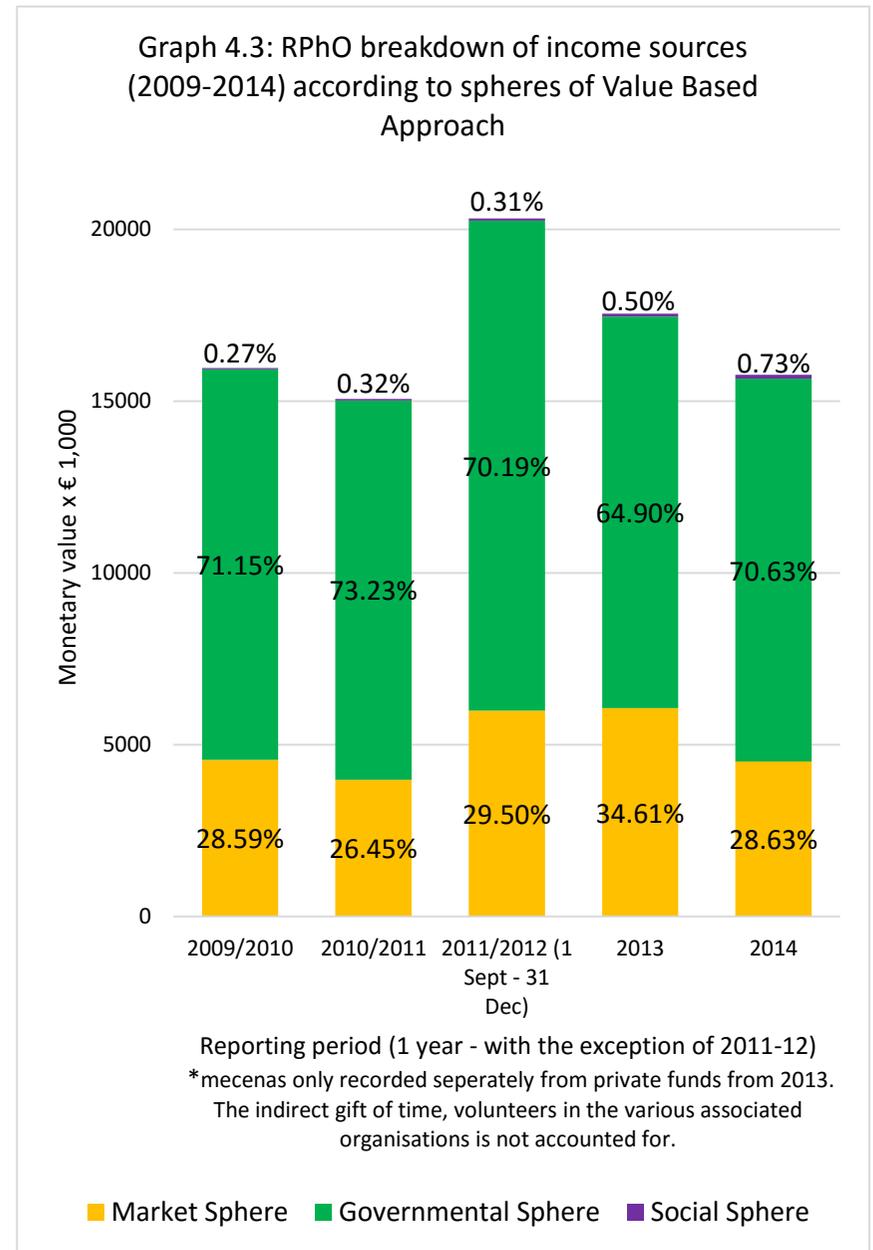


Figure 4.6: The Value Based Approach (Klamer, 2015): RPhO modes of realising financial values



Source: (RPhO, 2014, 2013, 2012, 2011)

demographics and national culture<sup>106</sup>. These modes of financing, although small in relation to other sources (average of 0.42% total income between 2009-2014), support the realisation of audience and professional value, where the challenge lies in inducing willingness to contribute through:

- Mecenaat contributions to a project, by creating a clear vision and ‘case for support’ targeted to the interests of the individual, providing a shared good of which they have a sense of ownership. Supported by the establishment of giving circles, subtle recognition, and individual rather than collective relationships.
- Time in volunteer hours and additional contributions from the Friends, by maintaining the sense of community among members and the orchestra, enabling the creation of shared goods like relationships, along with facilitating participation. Supported by upholding the reputation of the friend’s community through recognition and promotion.

Such relations are positioned in the supportive group where we see in essence a strategy of involvement shifting towards that of collaboration, particularly for the Mecenaat where they seek to build richer relationships, following Hsieh et al (2008) view that they can be moved into the mixed blessing group. Interestingly the Mecenaat do not respond similarly to what is defined as ‘best practices’ in the UK and US context, in that they do not wish to have recognition in the public sphere through announcements or dedicated facilities<sup>107</sup>, *“it’s not a very Dutch thing”*<sup>108</sup>. Subtle recognition is thus preferred and attributed to their notions of equality<sup>109</sup>, reflecting the distinctly feminine aspect of the Dutch culture identified by Hofstede where it is not admirable to stand out<sup>110</sup> (Hofstede, 2016). This behaviour is reflected in the RPF board where no one member is a Mecenaat.

#### 4.2.3.3 Governmental sphere

Financial values realised in the governmental sphere, through public subsidies and funds, remain the core pillar of RPhO’s income (average of 70.02% total income between 2009-2014), supporting the maintenance of the orchestra and thus along with supporting audience and governmental value facilitates

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<sup>106</sup> Such challenges concern the changing national culture<sup>106</sup>, in that the arts and culture is recovering from the negative connotations surrounding the governments funding cuts, and the demographic; where younger Mecenase engage in richer relations and accept recognition, and the ageing population share their wealth. The latter group however is diminishing, there is an absence of large donors in the Netherlands; attributed to the lower level of general wealth and high income taxes compared to the US, and there is a unique demographic in Rotterdam; the small middle class, diversity of nationalities, and subsequently cultural traditions, pose challenges for the growth of this financing source in the future.

<sup>107</sup> For example, sponsors names allocated to individual chairs in the symphony orchestras performance hall as a credit for their donation.

<sup>108</sup> (George Wiegel, Managing Director, RPhO, 2016)

<sup>109</sup> *“...in the psychology of these people...maybe they think it has to be with equal and completely transparent and don't want to give the idea that I may be it can influence or...”* (Arnaud Toussaint, Relationship Management and Fundraising Coordinator, RPhO, 2016).

<sup>110</sup> Whereas in the highly masculine culture in the US and the UK; where success is defined on your individual contributions.

the creation of professional value. Similarly, private funds provide artistic value for all three stakeholder groups and are thus identified as an interesting avenue for future development. Willingness to contribute must be secured for:

- subsidies from local and national government, by maintaining cultural heritage through its core programme, widening the audience base through new products and concepts, and upholding its reputation and role as cultural platform for the city. Categorised as a mixed blessing stakeholder, we see the adoption of a collaboration strategy although it remains unclear how involved they are in decision making, as Cray and Inglis (2011) suggest they may in fact be absent (Hsieh et al, 2008).
- grants from private and public funds, by a clear 'case for support' aligned with the funds particular goals, from societal to educational.

Mode of financing	Relationship	Sphere	Motivation for 'other'/value realised	Values realised by RPhO		<b>P = Important factors/procedural elements</b> <b>C = Challenge faced to encourage willingness to contribute</b> <b>I = Impact on other organisational aspect</b>
				Artistic *	Secondary	
Public subsidies	Ministry OCW, Province & City of Rotterdam	G	Audience/governmental value (accessibility) Commercial value - city branding & ambassadors Economic value/ informal cultural meeting place abroad – connecting diplomacy, business & gov interests	A G P Maintenance of artistic quality	Core income source Reputation - role as cultural icon of city/ cultural stage	<b>P = Artistic quality on top international level</b> <b>P = Accessibility to Rotterdam population</b> <b>I = 4 year contracts, the commitments to performances, restricts the flexibility of the org</b>
Public funds	Public funds	G	Audience/governmental value (accessibility) Societal/educational value (community goals)	A G new products & concepts	Diversity & richer relationships w/ outside world (reputation in social sphere)	<b>P = Project focus – clear case for support (expectation outlined) &amp; connection w/ specific interests</b> <b>C = restrictions can only approach certain small funds due to government structural funding</b>
Private funds	Private funds	G	Audience/governmental value (accessibility) Societal/educational value (community goals)	A G P new products & concepts & compositions	Diversity relationships w/ outside world (reputation in social sphere)	<b>P = Project focus - clear case for support (expectation outlined) &amp; connection w/ specific interests</b> <b>P = Recording details about applications to remain efficient in targeting</b>
Direct revenue (tickets, merchandise & auxiliary services)	Customers	M	Audience value – co-creation in the 'artistic experience' Private benefits – intrinsic (spiritual & emotional stimulation & love of music)	A new products & concepts	Diversity & richer relationships w/ outside world (reputation in social sphere)	<b>P = Artistic quality on top international level</b> <b>C = Decline of memberships</b> <b>C = Innovative products &amp; concepts created through research &amp; participation/involvement w/ outside world</b> <b>C = Reputation in social sphere (contemporary not old)</b> <b>I = Performing outside De Doelen - artistic quality may be compromised to reach wider audience</b>
Friends of the orchestra (membership)	4,000 members	M	Private benefits – intrinsic (spiritual & emotional stimulation & love of music), 'warm glow, pride (cultural sign of the city)	A P new instruments & compositions	Ambassadors (reputation in social sphere) Richer/warm relationships & connection w/ city	<b>P = Recognition (privileges) &amp; promotion of the community (editorial)</b> <b>P = Distinction from RPhO (own activities – courses)</b> <b>P = Future legacy contributions</b> <b>C = Numbers diminishing (challenge of younger generation – for orchestra &amp; Friends Association)</b> <b>C = Reputation in social sphere (contemporary not old)</b>
Friends of the orchestra (contributions)	Members/ Board (volunteers)	S	Shared goods – relationships w/ Friends community incl. orchestra Societal/ educational value			
RPhO fund (Guild of benefactors – membership)	Members - CEOs	M	Commercial value - business network (closed community), branding (support cultural icon/tradition & participation in network as sign success), special events/perks (option to join international tour)	A G P Maintenance of artistic quality	Stable income (network expectations) Ambassadors (reputation in social sphere)	<b>P = Artistic quality on top international level</b> <b>P = Reputation in social sphere (selection criteria to uphold network reputation)</b>

			Private benefits – intrinsic value special events/perks			
RPhO fund (Business Club V – membership)	60-65 executives to potentially become future CEOs	M	Commercial value - business network, branding (support cultural icon/tradition), special events/perks (option to join international tour) Private benefits – intrinsic value special events/perks	A G P new products & concepts	Future stable income Drawn in to respect network Ambassadors (reputation in social sphere)	<b>C</b> = Reputation in social sphere (holistic RPhO brand) <b>C</b> = Younger generation different relation w/ classical music, fast business people not based Rotterdam, different commitment
RPhO fund (Gala – ticket & additional contributions)	Rotterdam based organisations	M	Commercial value – branding (clients), employee pride (support cultural icon/tradition)	A G P Maintenance of artistic quality	Income Ambassadors & connection w/ city (reputation in social sphere)	<b>C</b> = Legislative restriction on client spending – target group reducing (accountancy firms)
RPhO fund (Investment returns)	Board members	M	Commercial value – respect in business circle (supports success)	A G P Maintenance of artistic quality	Stable income (strong connections to City & expectations)	<b>C</b> = Increase fund contributions via growth of own income
RPhO fund (Gergiev Fest.)	Customers	M	Audience value – co-creation in the ‘artistic experience’	A G P	Reputation	
RPhO fund (Mecenaat)	100+ Donators	S	Private benefits – intrinsic (spiritual & emotional stimulation & love of music), ‘warm glow, pride (cultural sign of the city) Shared goods – individual relationships w/ orchestra Societal/ educational value	A G P new products, concepts & compositions	Stable income (commitment & growth) Time – simpler process (clear case for support but no return required) Diversity & richer relationships w/ outside world Network & knowledge w/ younger generation	<b>P</b> = Project focus – clear story/vision (board) & case for support (expectation outlined & est. circles of giving), connection w/ specific interests (CRM & innovation week) <b>P</b> = Subtle recognition (anonymous if desired) Individual connections w/ orchestra (personal) & involvement <b>P</b> = Special activates to avoid routine <b>P</b> = ANBI status (quality label) <b>C</b> = Increase awareness in RPhO org (less shame in asking) & recognition on board level & w/ sponsors <b>I/P</b> : vision conflicts w/ sponsors in fund & lack of recognition among board, national culture of equality - lack of visibility (anonymous giving), same people contacted
Corporate sponsors/ partners	Companies	M	Commercial value – branding, employee pride (cultural sign of the city) Societal value (indirect commercial value) – core business to touch society to make a change Private benefits – CEO intrinsic (spiritual & emotional stimulation & love of music), ‘warm glow, pride (cultural sign of the city)	A G new products & concepts	Increase of income (potential low cost & high benefit) LT commitment Reputation in social sphere (supports other contributions)	<b>P</b> = Project focus - clear case for support (expectation outlined) <b>P</b> = Visibility in social sphere <b>C</b> = Old sponsorship not enough need to give more to get LT commitment <b>C/P</b> = societal value & alignment key (connector role) <b>C</b> = Unstable income as connected to CEO motives

Table 4.1: Summary of RPhO financial value propositions in relation to the spheres and values realised by RPhO and the ‘other’ in such relationships

\*Artistic value refers to that identified above in relation to the three key stakeholders RPhO: A (audience), G (governmental), and P (professional)

#### 4.2.4 Financing strategy discussion

In anticipation of future government funding cuts, we see a strategy which seeks to move from securing one key funder to another, shifting from a focus on subsidies in the governmental sphere to developing large contributions from corporations in the market sphere rather than turning to a higher number of individual contributions in the social sphere. A strategy that reflects the wider trends in the Netherlands identified by Raad Voor Cultuur (2014). But why? While the organisation is seeking to shift its internal culture and values from the governmental to operate more in the market and social spheres, we see a dominance of the market logic in fundraising, driven by the RPF which primarily supports alignment with financial stakeholders in the market sphere. Aside from similar practices, in that less individual relationships are required, one might also infer that in accordance with the literature, parallels exist and are increasing between the logics of financial values realised in the government and market spheres. Which brings one to challenge Klamer's (2012) distinction between these logics in the realisation of financial values. The shift from the government to the market sphere thus appears to be a more comfortable transition as in the case of RPhO the financial value propositions can be seen to be more similar, in terms of their tangibility and ROI. Conversely, the ambiguity and uncertainty of financial relations in the social sphere, based on intangible intrinsic value and the logic of reciprocity, appear challenging for those adopting the dominant market logic to grasp and in turn value. Investment in understanding the social sphere remains predominantly focused on establishing the societal value to support relations in the market sphere rather than developing financial relations in the social sphere, reflecting a lack of acknowledgement within parts of the organisations for the differences in logics, explored further in due course. The RPhO therefore remain focused on building the market sphere leg of the tripod, neglecting development of the social sphere. Which leaves one to question whether this will leave them unbalanced in the future?

## 4.3 Stichting International Film Festival Rotterdam

### 4.3.1 Mission and core values

The International Film Festival Rotterdam (IFFR) was established in 1972 as an international platform where art cinema films were measured on artistic merit, shifting in recent years towards a more market orientated approach, reflected in their ‘commercialisation’ and role as a co-production market<sup>111</sup> (De Valck, 2014). The mission of the festival has thus become to support “*new and adventurous film-makers*”<sup>112</sup> both in a financial and moral sense, whilst also bringing these films to an audience, facilitated through its various activities, one of which is the festival itself<sup>113</sup>. IFFR’s three core stakeholders for whom they provide artistic value and thus lie at the core of their artistic function can be identified as the audience, the artistic professional (both the individual film-makers and the industry as a whole), and society<sup>114</sup>.

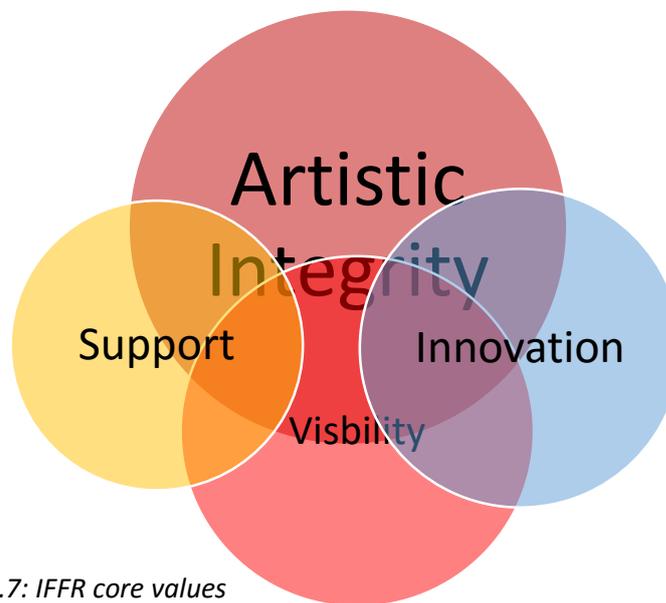


Figure 4.7: IFFR core values

The core value of IFFR is recognised to be artistic integrity which it primarily seeks to protect through the festival and the Hubert Bals Fund (HBF) and which in turn supports the creation of artistic value for its three core stakeholders. It is frequently acknowledged that the audience consists of two distinct segments the public and the film industry. The key artistic value for the public is identified to be intrinsic and extremely personal, supporting emotional stimulation and reflection<sup>115</sup>. For the industry, the audience and professional

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<sup>111</sup> Developing their role as a networking and meeting point for professionals from the field, film festivals exploit their cultural gatekeeping role to attract and interest financiers in selecting projects (De Valck, 2014). This often involved establishing a festival fund, clearly recognising the need for economic support in arts cinema (De Valck, 2014).

<sup>112</sup> (IFFR, 2016, Who we are, Para. 1)

<sup>113</sup> Core organisational activities and year established: Festival (1972), Hubert Bals Fund (1989), and Cinemart (1983). See appendix for an outline of the ‘mission’, ‘vision’ and core values of each of the segments of the organisation according to analysis on online content.

<sup>114</sup> As previously defined according to Boormsa and Chiaravalloti (2009) in the literature review.

<sup>115</sup> “...it opens your eyes...” (Lotte Hemme, Coordinator Fundraising and Partnerships, IFFR, 2016)

value are highly interconnected, the value of which essentially derives from the freedom and support for film-makers and the uncompromising platform of IFFR as an *“artistic forward thinking festival”*<sup>116</sup>.

The core value of support is reflected in the establishment of the HBF (1989) and Cinemart (1983) which, principally through access to financial resources, enables the creation of professional value. While this challenge is acknowledged to remain, the present problem is recognised to lie in the distribution of films beyond the film festival period which, supported by their core value of innovation, they seek to address by the creation of audience value through new ‘artistic experiences’. This is seen in the development of unique initiatives like IFFR Live and collaborations with VoD platforms which engage with a wider audience and thus supports their core value of visibility. The final artistic function, the generation of societal value, is reflected in the audience value, and lies in supporting film-makers who make the audience critically aware of their own culture which in turn acts in its construction and reconstruction.

#### 4.3.2 Organisations positioning in the Value Based Approach

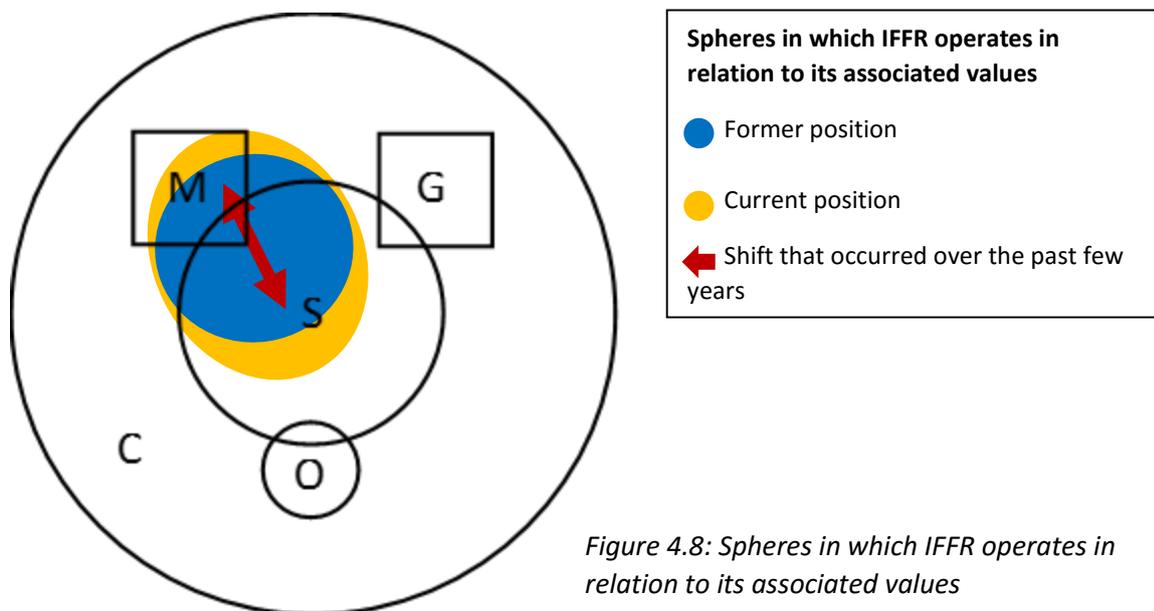


Figure 4.8: Spheres in which IFFR operates in relation to its associated values

The mission of IFFR has remained grounded in the provision of audience and professional value which in turn creates societal value, the stability of which is mirrored in its organisational design that is deeply rooted in both the market and social sphere, acknowledged to be effectively supported by the dual leadership team<sup>117</sup>.

*“...it’s very much in the DNA of the festival to be very innovative...its part of the culture of the organisation...”* Rutger Wolfson, Former Director, IFFR.

<sup>116</sup> (Rutger Wolfson, Former Director, IFFR, 2016)

<sup>117</sup> *“...positive is the festival director and a managing director - I think that’s really nice - it has a lot of benefits...”* (Lotte Hemme, Coordinator Fundraising and Partnerships, IFFR, 2016).

The core value of innovation in the market sphere is clearly acknowledged, both internally and externally; from new initiatives each year to their unique approach to sponsorship relations and fundraising<sup>118</sup>. The flexibility of the organisation and research regarding all relations, from the audience to sponsors, is acknowledged to be fundamental<sup>119</sup> in supporting the creation of value, particularly in adapting and responding to challenges arising from the festival dynamic<sup>120</sup>, reflecting a longstanding strategy which seeks to build organisational ambidexterity (Hsieh et al, 2008).

The values and logic of relationships of the social sphere are reflected in IFFR's working relations. Its organisational members place a high value on the creation of shared goods: the community, relationships, and conversations; not only among its members where we also see values that resonate with the oikos: the strong passion, commitment, and interdependence; but with the outside world, where people feel involved, there is an open dialogue, and employees and partners work and collaborate towards a common goal. The latter aspect is mirrored in the lack of hierarchy, the recent integration of the marketing and fundraising departments, along with the deeper integration of the HBF which operates predominately in the social sphere<sup>121</sup>. Furthermore, while IFFR has clear ambitions for the future, outlined in its government funding proposal which necessitates the achievement of specific targets, clear definable measurement is not a resounding value<sup>122</sup>. Although at points additional structure<sup>123</sup> might be appreciated, the importance of flexibility, the conversation, and intuition are acknowledged to be vital in responding to the festival dynamic<sup>123</sup>. IFFR's strong presence in the social sphere not only supports the creation of audience and professional value but also societal value, where the festival has become a unique platform through which to discuss current matters within society.

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<sup>118</sup> Seen in the implementation of the first telephone fundraising campaign in the Netherlands cultural sector.

<sup>119</sup> "...we have to realise that we are a learning organisation, I'm learning we are learning – it would be ridiculous if we would do this – like if we won't make any mistakes... We learn from each other, from other organisations – best practices, worst practice are nice as well..." (Lotte Hemme, Coordinator Fundraising and Partnerships, IFFR, 2016).

<sup>120</sup> The festival dynamic essentially means that over the course of the festival IFFR brings together numerous stakeholders to the support the system, which in turn have different interests and values that are at times conflicting (De Valck, 2014).

<sup>121</sup> The HBF has moved from an organisation operating in both the social sphere, in terms of its supporting role, and government sphere, seen in its inward focus due to its long period of secure government funding, to operate predominantly in the social sphere; where working together with other funds and organisations, creating dialogue, and reframing the narrative for the outside world has become increasingly important and is reflected in the collaborative creation of a reporting model and the shift towards the co-production model.

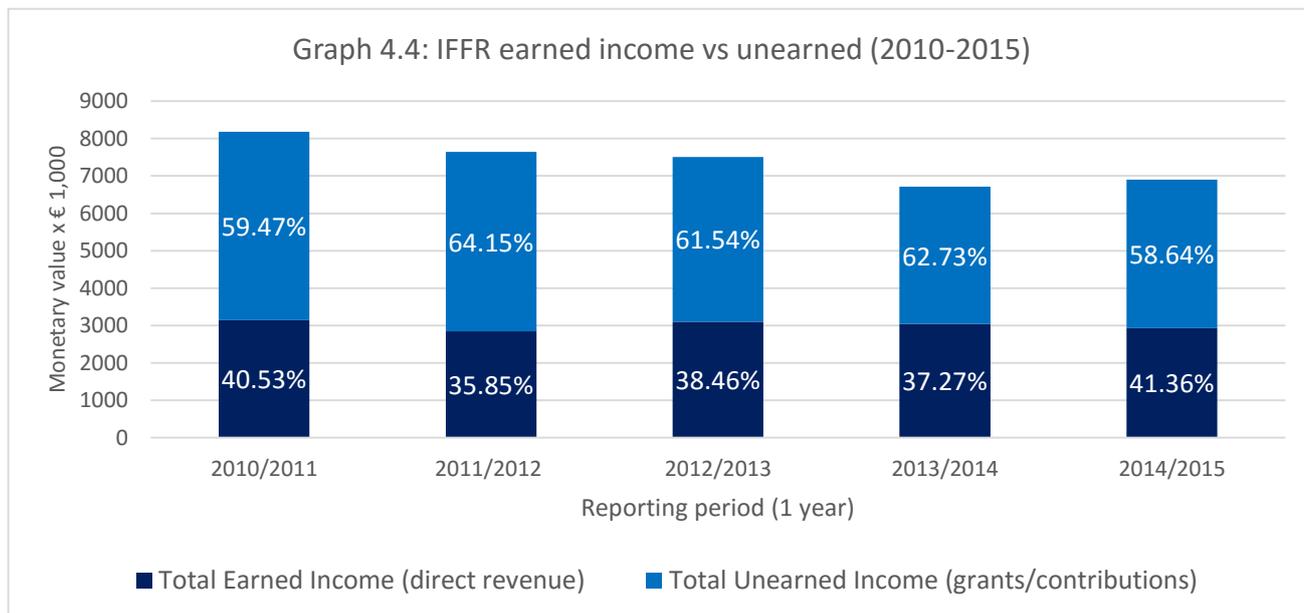
<sup>122</sup> "...personally I think it's important to keep talking about, what in the in the best situation what result would be ok and the most realistic, so if you have to think what you can focus on..." (Lotte Hemme, Coordinator Fundraising and Partnerships, IFFR, 2016).

<sup>123</sup> The nature of definable goals is acknowledged to be influenced by what part of the festival you work within from the business to the artistic side, the programmers and HBF for example are acknowledged to work very strongly on their gut feeling. Regarding the festival dynamic, the number of employees and their respective tasks fluctuate throughout the year. For example, there are 25 full time staff members reaching 100 over the festival period, so one might be working alone for one part of the year and with a team during the festival.

As outlined above IFFR is very firmly positioned within the market and social sphere. Its recent developments suggest they are seeking to broaden their position even further<sup>124</sup> but is this reflected in their approach to fundraising?

### 4.3.3 Financing strategy<sup>125</sup> and practices

IFFR faced its greatest challenge in 2008, when due to its substantial income from ticket sales and commercial activities it felt the immediate effects from the economic crisis. In light of this IFFR adopted a strategy of diversification increasing the variety of income sources in the private sector. Subsequently, while the level of income has decreased over the period (2010-2015) IFFR successfully sustained a balance between earned and unearned income<sup>126</sup>.



Source: (IFFR, 2015a, 2015b, 2014a, 2014b, 2013, 2012, 2011)

As seen in its financial structure, IFFR continues its strategy of diversification to this day; not only through the market, reflected in the increase in sponsorship revenue<sup>127</sup> but also by appealing to private individuals via its telephone fundraising campaign and its future development of major donors<sup>128</sup>. The shift to realise more financial values in the social sphere thus necessitates IFFR to operate across multiple spheres which in turn requires different value propositions, see Table 4.2 for a summary<sup>129</sup>. But why have they turned increasingly to the social sphere and appear successful in doing so?

<sup>124</sup> See Figure 4.7: Spheres in which IFFR operates in relation to its associated values

<sup>125</sup> See appendix for a diagram explaining their funding approach distinguishing between the internal and external factors.

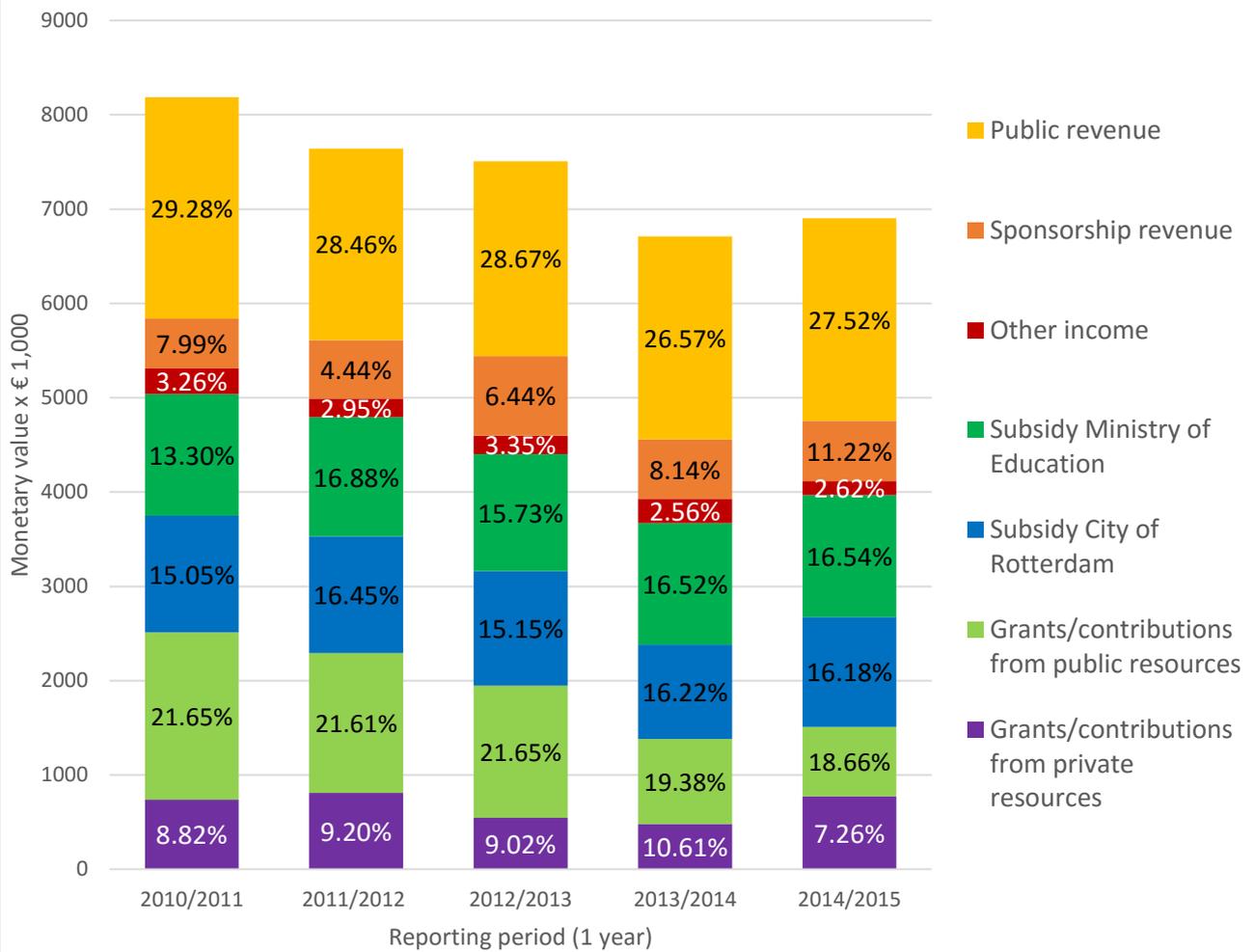
<sup>126</sup> See Graph 4.4 IFFR earned income vs unearned income (2010-2015) where we see an average of 41% earned income and 59% unearned income.

<sup>127</sup> See Graph 4.5 IFFR breakdown of income sources (2010-2015).

<sup>128</sup> See the Figure 4.8 IFFR's financing structure which highlights the new funding sources currently under development.

<sup>129</sup> See Figure 4.9: The Value Based Approach (Klamer, 2015): IFFR modes of realising financial values

Graph 4.5: IFFR breakdown of income sources (2010-2015)



Source: (IFFR, 2015a, 2015b, 2014a, 2014b, 2013, 2012, 2011)

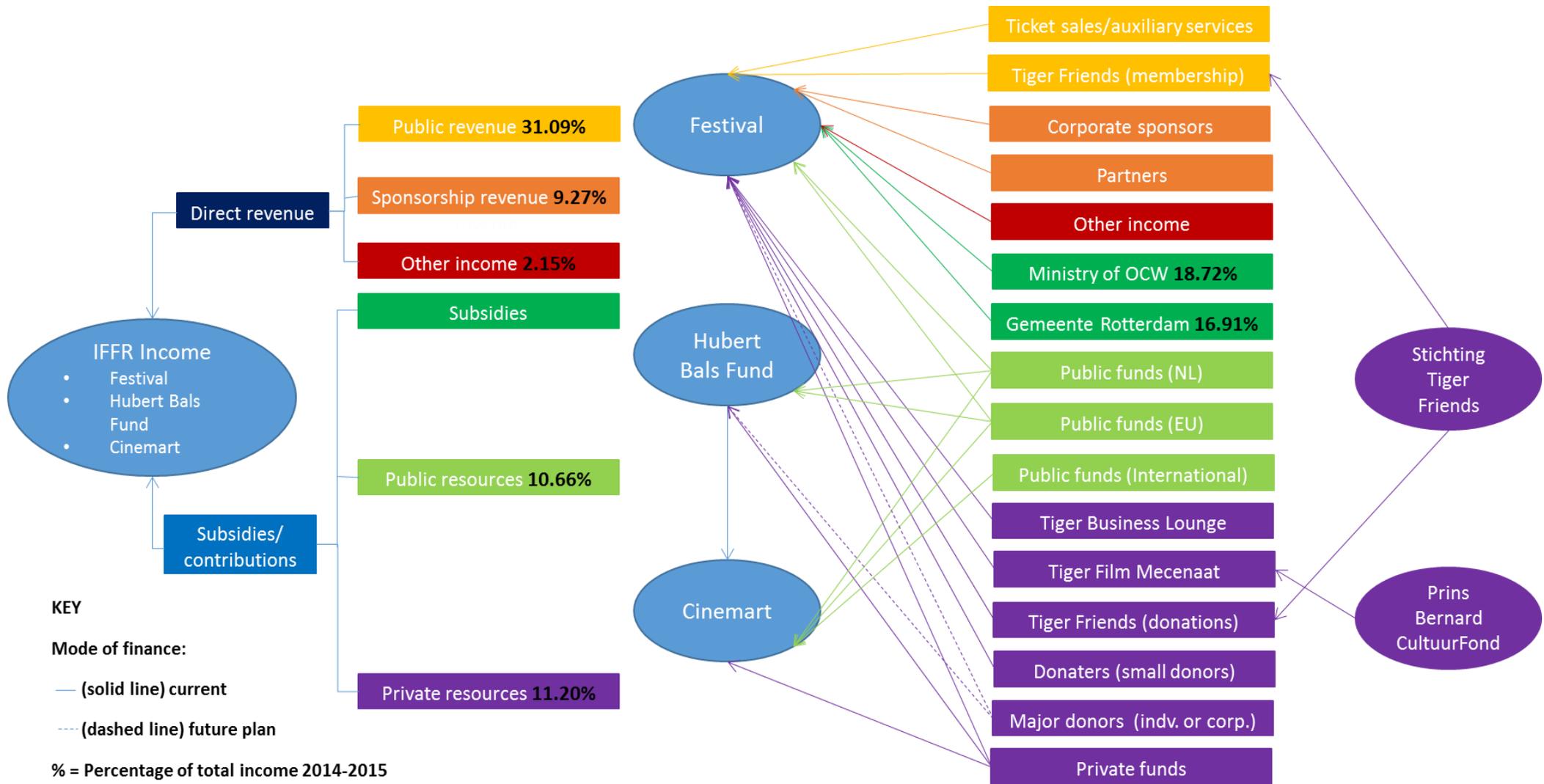


Figure 4.9: IFFR financial structure

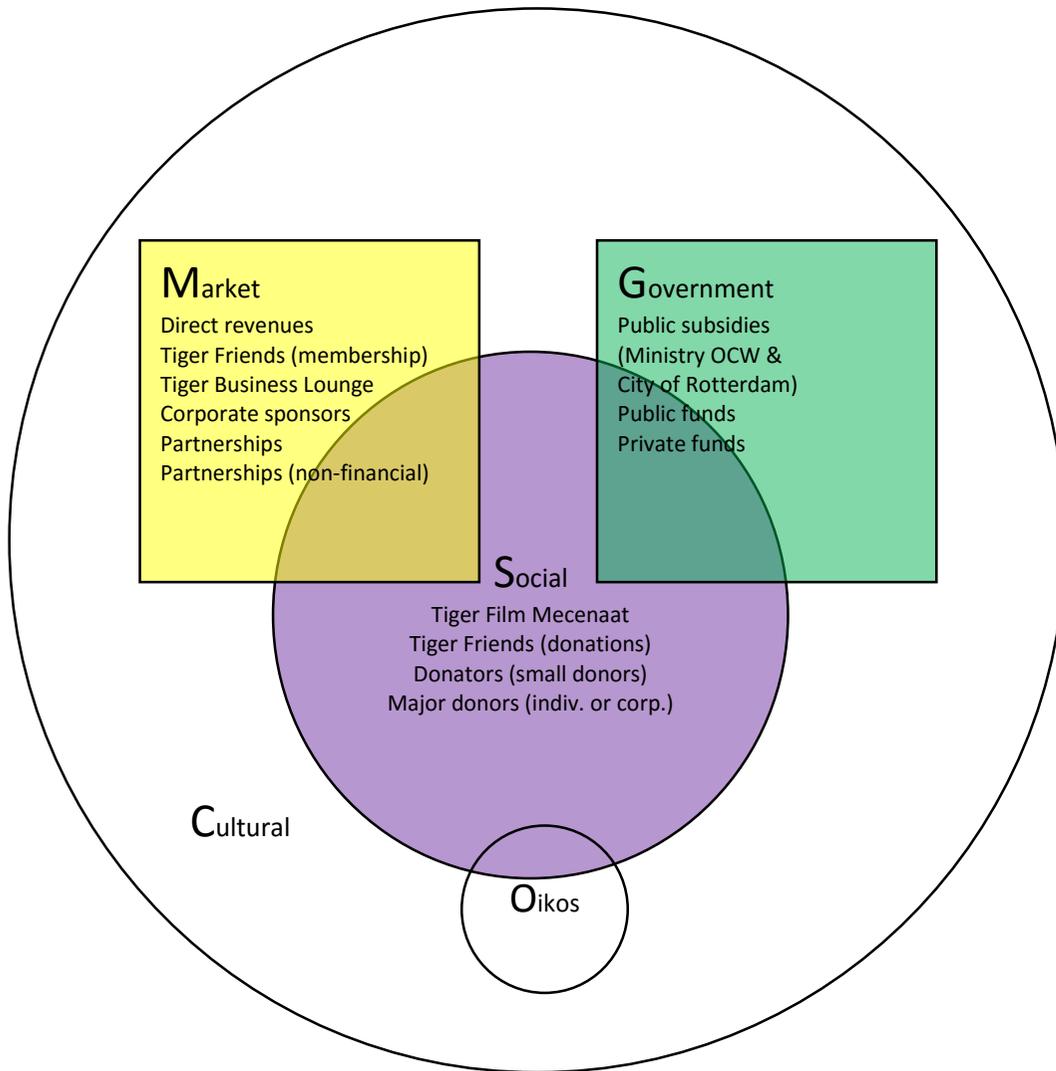
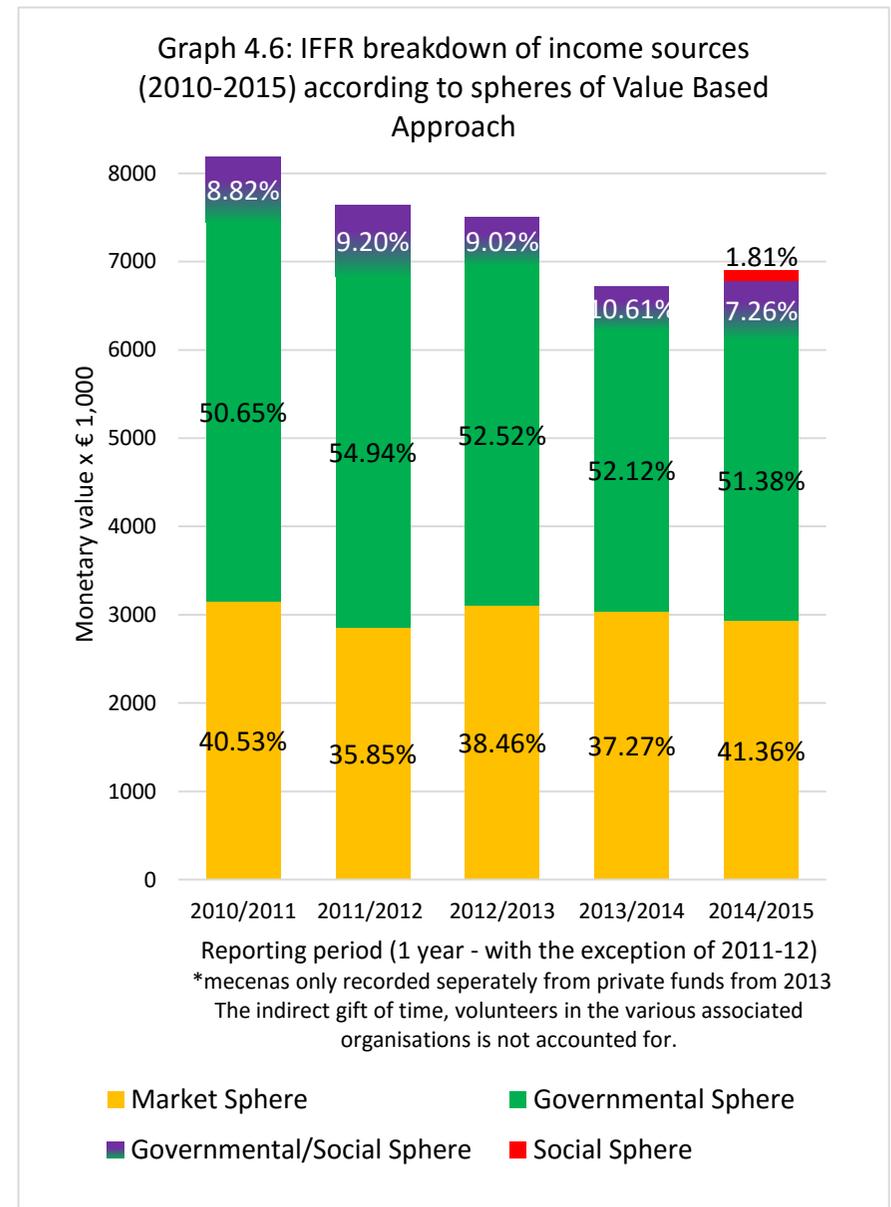


Figure 4.10: The Value Based Approach (Klamer, 2015): IFFR modes of realising financial values



Source: (IFFR, 2015a, 2015b, 2014a, 2014b, 2013, 2012, 2011)

#### 4.3.3.1 Market sphere

As acknowledged, financial values realised in the market sphere provide a core pillar of IFFR's revenue stream (average of 40.98% total income between 2010-2015), primarily supporting the creation of audience and professional value. Support for the organisation in this sphere is encouraged through the following financial value propositions:

- the purchase of a ticket or viewing, by creating optimal artistic experiences supported by new products and distribution channels;
- a Tiger Business Lounge membership, by providing a clear ROI, events for client relations, and upholding the IFFR brand contributing to the vibrancy of the city;
- sponsorship or partnership, where collaborations based on more than monetary value and a strong alignment are acknowledged to be fundamental. Supported by creativity and investment in distinguishing sponsor goals.
- Non-financial partnerships, by providing mutually beneficial benefits. Although not providing direct financial value and more reflective of the social sphere, the logic of exchange remains fundamental and thus justifies its position in the market sphere<sup>130</sup>.

In strengthening the latter three stakeholder relationships, IFFR is seen to increasingly adopt a strategy of collaboration, where mutual value creation is key.

#### 4.3.3.2 Social sphere

Financial values realised in the social sphere have become increasingly important for IFFR, in providing an alternative and stable income source in times where other sources like sponsorship were in decline (average of 0.42% total income between 2010-2015). Income from this source primarily supports the creation of professional and societal value, where willingness to contribute must be stimulated for:

- a small donation, by upholding audience members' sense of ownership of the festival and the value they derived from the creation of this shared good. Supported by research and segmentation.
- *Mencenaat*, Tiger Friends, and future major donor contributions to a project, by providing tangible outcomes and 'case for support' tailored to individual interests. Supported by building strong personal relations and a clear process.
- Time in volunteer hours, although not identified, it remains a core feature of the festivals operation.

IFFR have long adopted a strategy of involvement in such relations, maintaining their position in the supportive category, whilst seeking to shift them into the mixed blessing category by establishing new methods of participation and at times collaboration.

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<sup>130</sup> This can be seen to vary among part of the organisation, for example the non-financial relations of the HBF with other film funds can be seen to operate more within the social sphere as they operate more on the logic of reciprocity. Yet for the festival non-financial relations see the dominance of the logic of exchange, where mutual benefits are clearly outlined seen in the case of Erasmus University where the relationship is fundamentally content based.

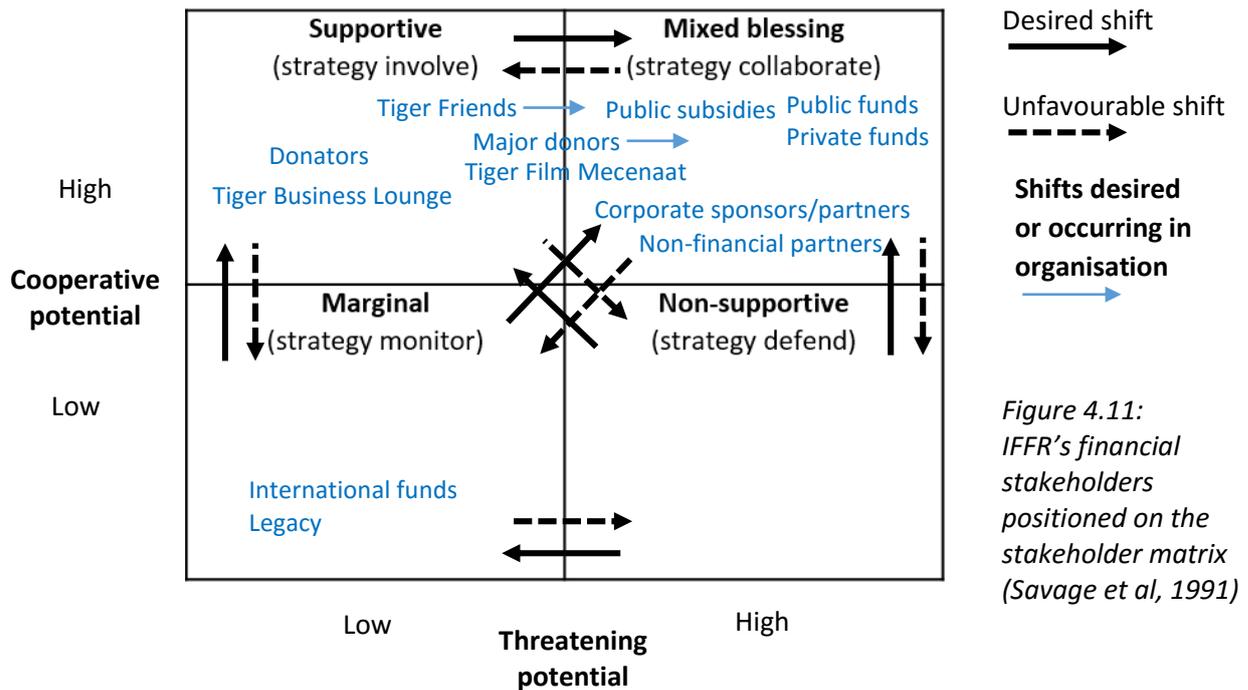


Figure 4.11: IFFR's financial stakeholders positioned on the stakeholder matrix (Savage et al, 1991)

#### 4.3.3.3 Governmental sphere

The income derived from public subsidies remains a stable and core funding pillar (average of 49.96% total income between 2010-2015<sup>131</sup>), supporting the creation of value for all core stakeholders. Public and private funds on the other hand primarily support professional and societal value and are more volatile due to their changing priorities also derived from IFFR's varying proposals and their level of completion, a key challenge of the festival dynamic. The ability to secure funding concerns:

- subsidies from local and national government, by maintaining the community around the festival, widening the audience base through new products and concepts, and upholding its reputation as a cultural brand for the city;
- grants from private and public funds, by a clear 'case for support' aligned with the funds goals. Supported by knowledge exchange and the development of personal relationships.

It is unclear if IFFR employ a strong strategy of collaboration with the local and national government, yet this is clearly occurring in their private and public fund relations. For example, with the cascade funding agreement between the HBF and the European Commission. IFFR also employ a monitoring strategy in that they see the potential of international funds as a future income source.

<sup>131</sup> See Graph 4.6: IFFR breakdown of income sources (2010-2015) according to the Value Based Approach, where a third category has been included governmental/social sphere, with an average of 8.69% total income, as the distinction between private funds and individual donations is unclear.

Mode of financing	Relationship	Sphere	Motivation for 'other'/value realised	Values realised by IFFR		<b>P = Important factors/procedural elements</b> <b>C = Challenge faced to encourage willingness to contribute</b> <b>I = Impact on other organisational aspect</b>
				Artistic *	Secondary	
Public subsidies	Ministry OCW & Foreign Affairs & City of Rotterdam	G	Commercial value – economic spill-over effect for city Societal value	A P S	Stable income (4 years)	<b>P</b> = HBF reporting framework developed w/ other film funds, private funds, & ministry (logical but challenging due to forced rationality) <b>C</b> = Inefficiency of repeat applications (lobbying & lengthy planning incl. contingency plans) <b>C</b> = HBF Ministry Foreign Affairs funding cut (development aid becomes a 'dirty' word – how to reframe the narrative & dynamic relationship)
Public funds	Public funds	G	Societal value (HBF i.e. democratization & social harmony) Professional value (EU audio visual sector competitiveness & broadening of network)	P S New programmes	Stable income (HBF)	<b>P/I</b> = HBF EU cascade funding (lengthy paperwork & required focus co-production rather than script development) <b>C</b> = HBF how to reframe the narrative
Private funds	Private funds	G	Societal/professional/ educational value (dependent on fund)	P S New programmes	Knowledge exchange	<b>P</b> = Project approach (programme specific & lengthy proposal incl. budgets etc. & strong involvement of programmers) <b>P</b> = Relationship development key <b>C</b> = Good match of goals/target group (tricky to find alignment with programme themes) <b>C</b> = Festival dynamic (late programme development often out of sync w/ fund application deadlines – resulting in early application w/ incomplete content in proposal) <b>C</b> = Future international funds (3-5-year process & investment) <b>C</b> = HBF how to reframe the narrative
Direct revenue (tickets, merchandise & auxiliary services)	Customers	M	Audience value – co-creation in the 'artistic experience' Private benefits – intrinsic (spiritual & emotional stimulation & reflection)	A P New initiatives	HBF direct revenue Societal value (discussion platform) Reputation in the social sphere (new initiatives support innovative image)	<b>P</b> = Audience research <b>C</b> = HBF films Benelux distribution rights (low returns) <b>C</b> = Reluctance of industry to adopt new distribution channels (VoD) & negotiation of distribution rights (IFFR LIVE)
Tiger Friends (membership)	Members	M	Audience value – co-creation in the 'artistic experience' Private benefits – intrinsic (spiritual & emotional stimulation & reflection) Shared goods (conversation, community & ownership)	A P	Stable income (commitment) Richer relationships (community)	<b>P</b> = Clear outline of ROI (events at the festival & discounts) <b>P</b> = Importance of deepening relationship & involvement (events & dissemination of information & promotions)
Tiger Friends (contributions)	Members	S		P S		
Tiger Business Lounge	Members/ Voluntary advisory board	M (S)	Commercial value – branding (clients), network, employee pride & attraction of talent (vibrant city), special events Private benefits – intrinsic value special events & attendance of festival	A P	Income (overheads) Participation & involvement (community)	<b>P</b> = Clear outline of ROI (form detailing invitations, festival passes etc.) <b>P</b> = Events organised by IFFR throughout the year <b>P</b> = Advisory board pro-active in organising own events <b>C</b> = Level of involvement based on participating organisations dynamics (mgt. shift may result in loss)

Corporate sponsors/ partners	Companies	M	Commercial value – branding (clients & audience), knowledge exchange (Curacao film festival)	A P S	Increased awareness w/ new audience Content (i.e. media coverage) Reputation in the social sphere (new sponsor/partner supports brand image)	<p><b>P</b> = Clear outline of expectations &amp; ROI</p> <p><b>P</b> = Partnerships based on more than monetary value</p> <p><b>P</b> = Collaborations not traditional sponsorship</p> <p><b>C</b> = Creativity &amp; innovation in relations each year to support renewal of contracts (usually 3 years)</p> <p><b>C</b> = Good match of goals /target groups (investment time &amp; energy required to identify this – supported by strong brand identity)</p> <p><b>C</b> = New partnerships linked to specific initiatives &amp; new collaborations to maintain image</p> <p><b>I</b> = Festival dynamic (challenge in deal offering due to delayed schedule release &amp; film taste highly personal which may require programmers to incl. suitable film for this audience)</p>
Partners (non-financial)	Cultural organisations /educational institutions	M/S	Societal/educational value Audience value	A P	Knowledge exchange Content (i.e. talk shows) Reputation in the social sphere	<b>P</b> = Mutually beneficial relationships (alignment on goal)
Tiger Film Mecenaat	24-25 donors	S	Private benefits – intrinsic (spiritual & emotional stimulation & reflection) Shared goods (conversation, community & ownership)	P S	Stable income Participation & development of relationships (community)	<p><b>P</b> = Name in credits &amp; film shown at festival (visibility/concrete results)</p> <p><b>P</b> = Importance of building a relationship &amp; involvement (w/ film-makers)</p>
Small donors (telephone campaign & ticket contributions)	Individuals (festival attendees)	S	Private benefits – intrinsic (spiritual & emotional stimulation & reflection) Shared goods (conversation, community & ownership)	A P S	Stable income Participation & involvement (community)	<p><b>P</b> = Ask made by phone not email or direct mail (via telecoms agency)</p> <p><b>P</b> = Segmentation to establish potential ‘middle donor’ group</p> <p><b>P</b> = Upgrade campaigns (careful selection) &amp; follow-up w/ lost donors both by phone</p> <p><b>C</b> = Treatment as a group not on individual basis (balance of investment in relation to level of gift)</p> <p><b>C</b> = Importance of building a relationship to motivate/retain (monitoring response to communications) &amp; gather information about appropriate ask/incentive to upgrade (implementation of CRM system)</p> <p><b>C</b> = Initial internal challenges overcome (‘sell out’ perspective artistic organisational members)</p>
Major donors	Individuals or corporations/ clubs	S	Private benefits – intrinsic (spiritual & emotional stimulation & reflection) Shared goods (ownership)	P S	Stable income & potential for growth Participation & development of relationships (community)	<p><b>P</b> = Importance of building a relationship to motivate &amp; gather information about appropriate ask (targeted project proposal)</p> <p><b>P</b> = Engagement of board member to find &amp; meet w/ prospects</p> <p><b>P</b> = HBF films selected &amp; then proposed to potential donor</p> <p><b>C</b> = Success in niche films hard to frame/appeal to wide no. prospects</p> <p><b>C</b> = Preparation for ask (prospect research, planned communication &amp; procedures)</p> <p><b>C</b> = Delivering on donor expectations</p>

Table 4.2: Summary of IFFR financial value propositions in relation to the spheres and values realised by IFFR and the ‘other’ in such relationships

\*Artistic value refers to that identified above in relation to the three key stakeholders IFFR: A (audience), P (professional), and S (societal).

#### 4.3.4 Financing strategy discussion

As an organisation strongly grounded in both the market and social sphere, regarding its values, we see a culture and thus strategy that is able to align with a more diverse range of financial stakeholders. In comparison to RPhO they appear more comfortable in aligning both internally and externally to create and develop future financial values in the social sphere. While the realisation of financial values in the market sphere remain of importance, this logic does not dominate and the logic of the social sphere, based on reciprocity, is seen to be a key aspect which the organisation must seek to understand and develop. This is reflected in the greater importance placed on the role of relationships and values generated in the social sphere to support such financial values. Unlike in the RFP, the intangible intrinsic value on which financial values in the social sphere rely, is recognised as a key strength for the stability of this financing source in the future. Furthermore, as an organisation where the fundraising function is more integrated in the organisation we see a clearer embodiment of Watt's (2016) argument for organisational ownership of fundraising, whilst desired, this is not seen in practice at the RPhO. There is also a clear acknowledgement that different logics are required in relations among the spheres, a factor contributing to the success of their diversification financing strategy, where they essentially seek to build a tripod among the spheres.

The practices in the social sphere in essence suggest that the organisation must engage in relationships with a wide range of individuals rather than gaining a large contribution from fewer relations with corporations in the market sphere. Yet the conversion of a festival visitor to a small donor occurs externally to the organisation via a telemarketing agency, which brings us to question whether the culture within the organisation must align to support this shift? Would the RPhO, where the market logic dominates also be successful in this approach? In accordance with Klamer (2012), one would assume not, as a different logic focusing on the creation of shared goods like relationships and intrinsic personal value, is required to stimulate willingness to contribute. An aspect which IFFR, but RPhO less so at present, acknowledge to be fundamental in sustaining these relationships into the future.

## 4.4 Stichting Museum Rotterdam

### 4.4.1 Mission and core values

Museum Rotterdam was established in 1905, as museum of antiquities shifting to become a historical museum which glorified Rotterdam's Golden Age (Museum Rotterdam, 2016). In recent years the museum has seen a further change, dropping 'Historical' from its title and reframing its mission *"to be an active player in the creation of a better city making connections between the past, present and future Rotterdammers"* (Paul Van De Laar, General Director, Museum Rotterdam, 2016). Museum Rotterdam's three core stakeholders can be identified as the audience, the government, and the professional, and thus their core artistic function lies in the provision of artistic value<sup>132</sup> for these groups.



Figure 4.12: Museum Rotterdam's core values

The core value of Museum Rotterdam is acknowledged to be Rotterdam's cultural heritage, *"the story of Rotterdam"*<sup>133</sup>, which is recognised to lie at the heart of the value created for its core stakeholders, and is derived from the museum's ability to touch people, creating personal value through their strength in storytelling. This is reflected further in the ambition to show Rotterdammers that their city's culture is not seen as a side dish but as the main course<sup>134</sup>, through its focal position in the museum, documentaries, and/or international touring exhibitions.

<sup>132</sup> As previously defined according to Boormsa and Chiaravalloti (2009) in the literature review.

<sup>133</sup> (Paul Van De Laar, General Director, Museum Rotterdam, 2016)

<sup>134</sup> This metaphor was used twice by the General Director, Paul van De Laar, throughout the interview; *"...so I am becoming an important Rotterdammer then, so people say ok he is important because he is doing the television documentary, so this is important, this is not something people used to, people used to say well this is something you do as a side dish, no it has become part of the main course..."* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

In seeking to provide audience value, an interactive space, the ability to add to the story by telling their own, essentially becoming part of the museum exhibition; and outreach programmes, connecting the collection with the community; are seen to be fundamental and reflect the museums new core pillar of participation<sup>135</sup>. This is mirrored in the pop-up museum concept adopted in their transition period which proved challenging for the traditional audience and epitomises their core value of surprise.

The creation of societal value is seen in Museum Rotterdam’s strong vision to provide a platform which generates “urban value”<sup>136</sup> where current issues can be addressed and where knowledge and research is used not only to look at the past but to improve the city for the future. This in turn supports the creation of professional value, where an academic grounding is seen to be vital not only to support the creation of a new concept for the museum but in the future development of a heritage consultancy.

#### 4.4.2 Organisations positioning in the Value Based Approach

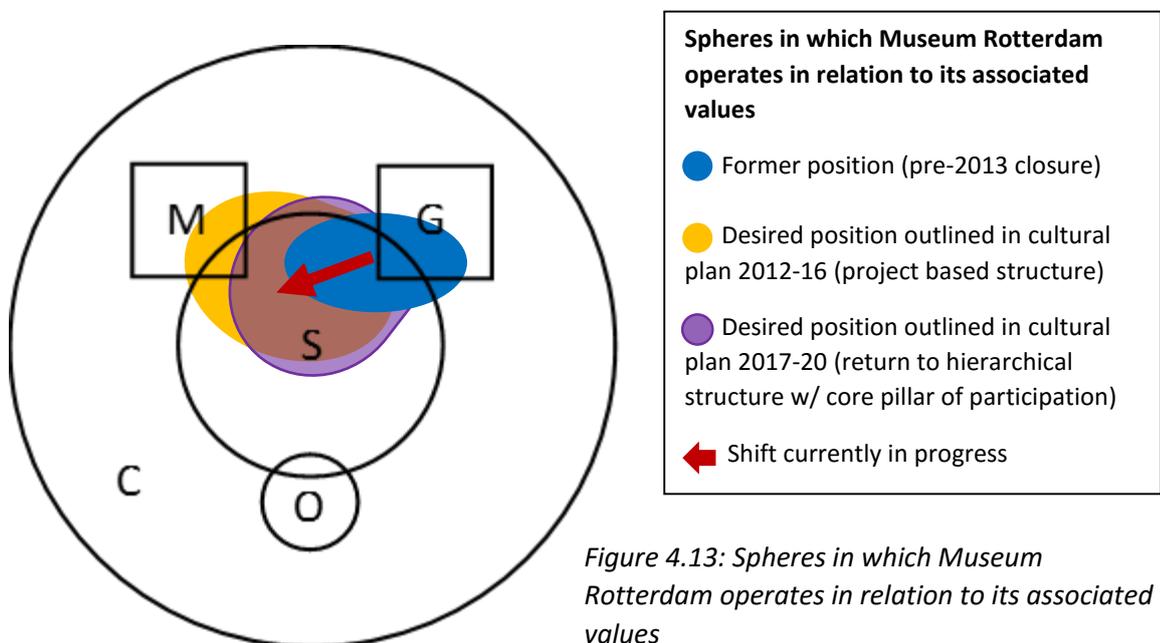


Figure 4.13: Spheres in which Museum Rotterdam operates in relation to its associated values

Museum Rotterdam has faced significant challenges and changes over the past few years led by the new Director appointed in 2013, who in response to the government funding cuts, substantially reduced personnel and temporarily closed and then relocated the museum to a new premise<sup>137</sup>. In reframing the mission, we essentially see a move from a focus on the creation of governmental to audience value, reflected in the museums restructuring to a project-based organisation, which sought to empower employees with responsibility and increase the connection with the outside world, shifting towards an

<sup>135</sup> “...we are a museum not just for civic entertainment but this is civic engagement...” (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>136</sup> (Paul Van De Laar, General Director, Museum Rotterdam, 2016)

<sup>137</sup> The Scheidlandhuis premise, a 17<sup>th</sup> C. polder house which Museum Rotterdam had renovated, was closed from January 2013 and the museum was relocated to a lower cost location, the Timmerhuis, reopening in February 2016. In this transition period, Museum Rotterdam existed as a pop-up museum.

organisation operating more in the market and social sphere<sup>138</sup>. Yet in this time of change, clarity of focus is acknowledged to be important and thus a return to a hierarchical, departmental structure based on three core pillars is indicated, see the production function below, where the focal element of participation remains within the directors guidance<sup>139</sup>. Such aspects reflect the logic of the governmental sphere in which the museum operates predominantly to generate professional value, through the creation of public goods, for example, through research both on the local level and in the international sphere<sup>140</sup>.

**Museum Rotterdam =  $f(x, y, z)$**

x = Museum Collection (preservation) – measured on exhibition visitor numbers

y = Participation (co-creation) - programming

z = Heritage consultancy

*“we should become a spider in the network of Rotterdam...we want to construct it with the people of Rotterdam”* Paul Van De Laar, General Director, Museum Rotterdam.

The new concept of the museum illustrates a continued vision to shift the organisation further into the social sphere, supporting the creation of audience and societal value, where the values of participation and social cohesion, the creation of shared goods of which they have a sense of ownership<sup>141</sup>, and the community<sup>142</sup> are acknowledged to be focal<sup>143</sup>. Mirrored in its slogan *“collect to connect”*<sup>144</sup> and their move towards less traditional collection based research to be driven instead by the social and cultural context<sup>145</sup>. While the values of the social sphere are reflected in their drive to align with stakeholders externally, such values are also seen internally, where involvement and a dialogue are acknowledged to be key in supporting realignment with employees<sup>146</sup> and the associated organisations, like the Friends of Museum Rotterdam.

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<sup>138</sup> See Figure 4.11: Spheres in which Museum Rotterdam operates in relation to its associated values

<sup>139</sup> As indicated by the Director in the interview and outlined in the new cultural plan - Meerjarenbeleidsplan Museum Rotterdam 2017-2020 (2016).

<sup>140</sup> Museum Rotterdam and its staff members engage with a wide variety of organisations in relation to research, such organisations include: Erasmus University (NL), Tate Liverpool (UK), and Goethe-Institut (DE) among others.

<sup>141</sup> Reflected in an additional slogan identified by the director *“15 boroughs, 15 steps for the next generation”* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>142</sup> *“...as a real community museum, we want to have a new museum, totally new, and we want to construct it with the, with the people of Rotterdam”* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>143</sup> Museum Rotterdam’s vision as outlined by Director Paul van de Laar: *“act as a centre repository and a portal for the city, a place where everyone is invited to explore, celebrate and exchange ideas about the history, present and future of the city”*, as a result of the consultation process with the Paul Hamlyn Foundation (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>144</sup> Further reflected in their desire to reach beyond the ‘traditional’ participants, illustrated in the example given concerning a programme on housing development looking beyond those with a similar cultural or scholarly background to ask the homeless to act in curating such a project.

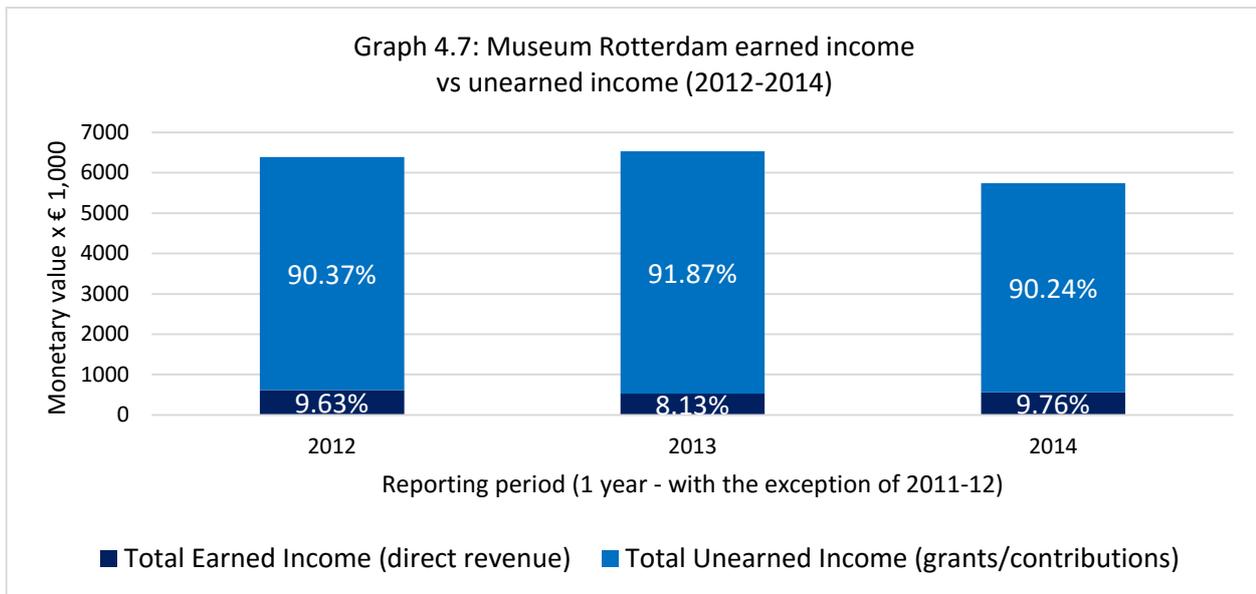
<sup>145</sup> Reflected furthermore in the desire to connect the seemingly distant worlds of urban history and public history in a new ‘academic footing’ (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>146</sup> *“...some members of my staff are, of the same idea of I have and some are different and that’s the way of how are you going to transform the organisation...”* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

They can essentially be seen to be in the process of building organisational ambidexterity, which a present appears weak (Hsieh et al, 2008).

Museum Rotterdam can thus be seen to operate predominantly in the governmental sphere and is in the process of shifting further towards the social sphere. Do we then see a reflection of this in their approach to financing?

#### 4.4.3 Financing strategy<sup>147</sup> and practices



Source: (Museum Rotterdam, 2014, 2013b)

As the financing structure highlights<sup>148</sup>, Museum Rotterdam has a relatively narrow range of income sources and consistently relies on unearned income<sup>149</sup>. While faced with a significant reduction of local government funding (33%)<sup>150</sup> the proportion of Museum Rotterdam’s total income derived from the City of Rotterdam remains extremely high<sup>151</sup>. Viewing the breakdown of income sources, the other sources of income remain relatively similar, aside from fluctuation in public resources, showing the additional local government support<sup>152</sup>; and the increase of income from private resources, reflecting the museums success in securing funding for its outreach programmes. What is not visible in Graph 4.8 is the state of flux of future funding sources, in seeking to reduce reliance on government subsidy the museum strives to develop new financial value propositions operating within the different spheres, illustrated in the financing structure and

<sup>147</sup> See appendix for a diagram explaining their funding approach distinguishing between the internal and external factors.

<sup>148</sup> See Figure 4. 12 Museum Rotterdam’s financing structure.

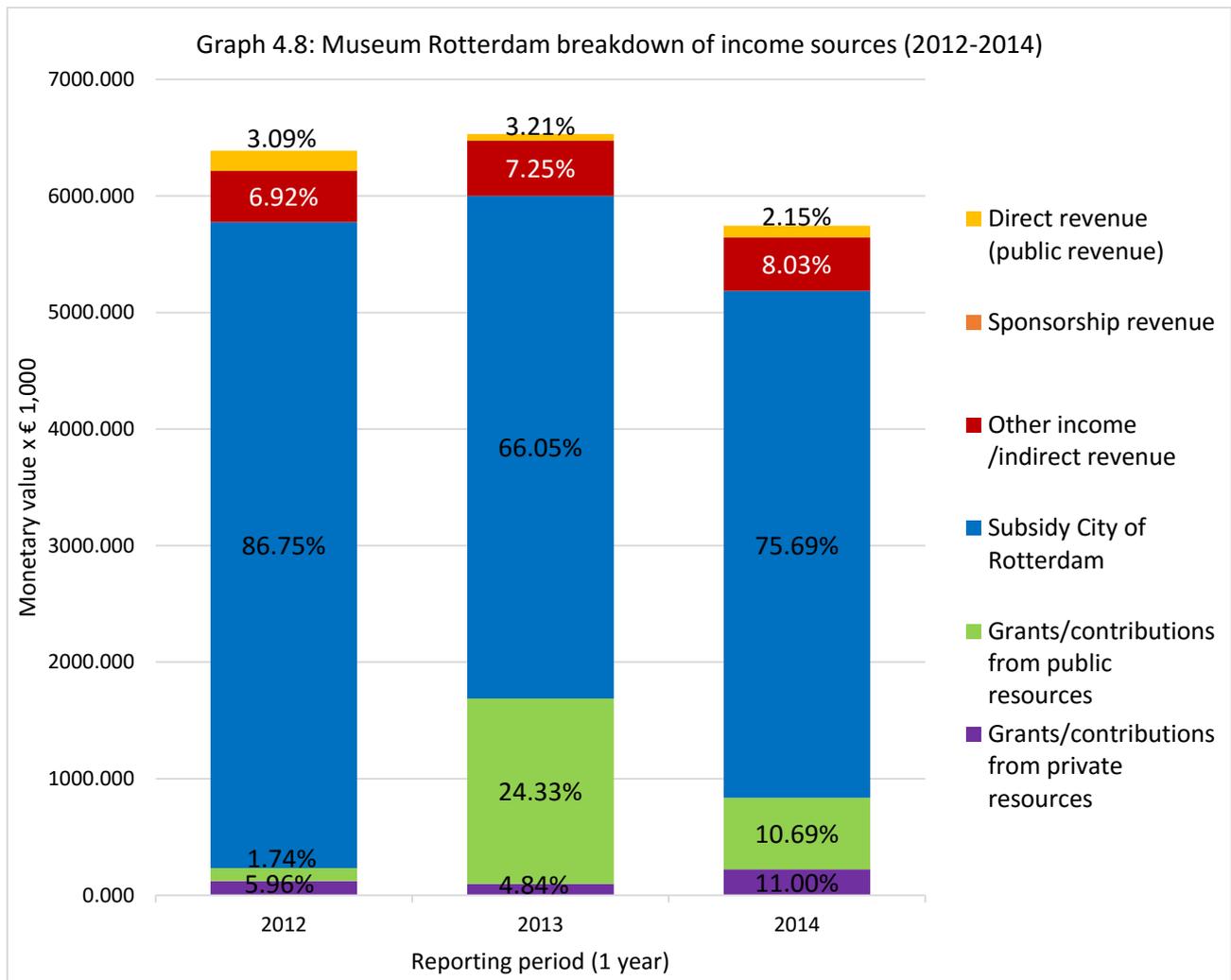
<sup>149</sup> See Graph 4.7 Museum Rotterdam earned income vs unearned income (2012-2014) where we see an average of 9% earned income and 91% unearned income.

<sup>150</sup> The level of local government funding was cut by 33%.

<sup>151</sup> See Graph 4.8 Museum Rotterdam breakdown of income sources (2012-2014) where we see an average of 76% of total income derived from the City of Rotterdam.

<sup>152</sup> The City of Rotterdam gave an additional subsidy 2013 to support Museum Rotterdam in their process of transition.

Table 4.3. Yet like Rotterdam the museum, both the concept and thus it's financing is recognised to be "balancing on the edge"<sup>153</sup> but how so?



Source: (Museum Rotterdam, 2014, 2013b)

<sup>153</sup> (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

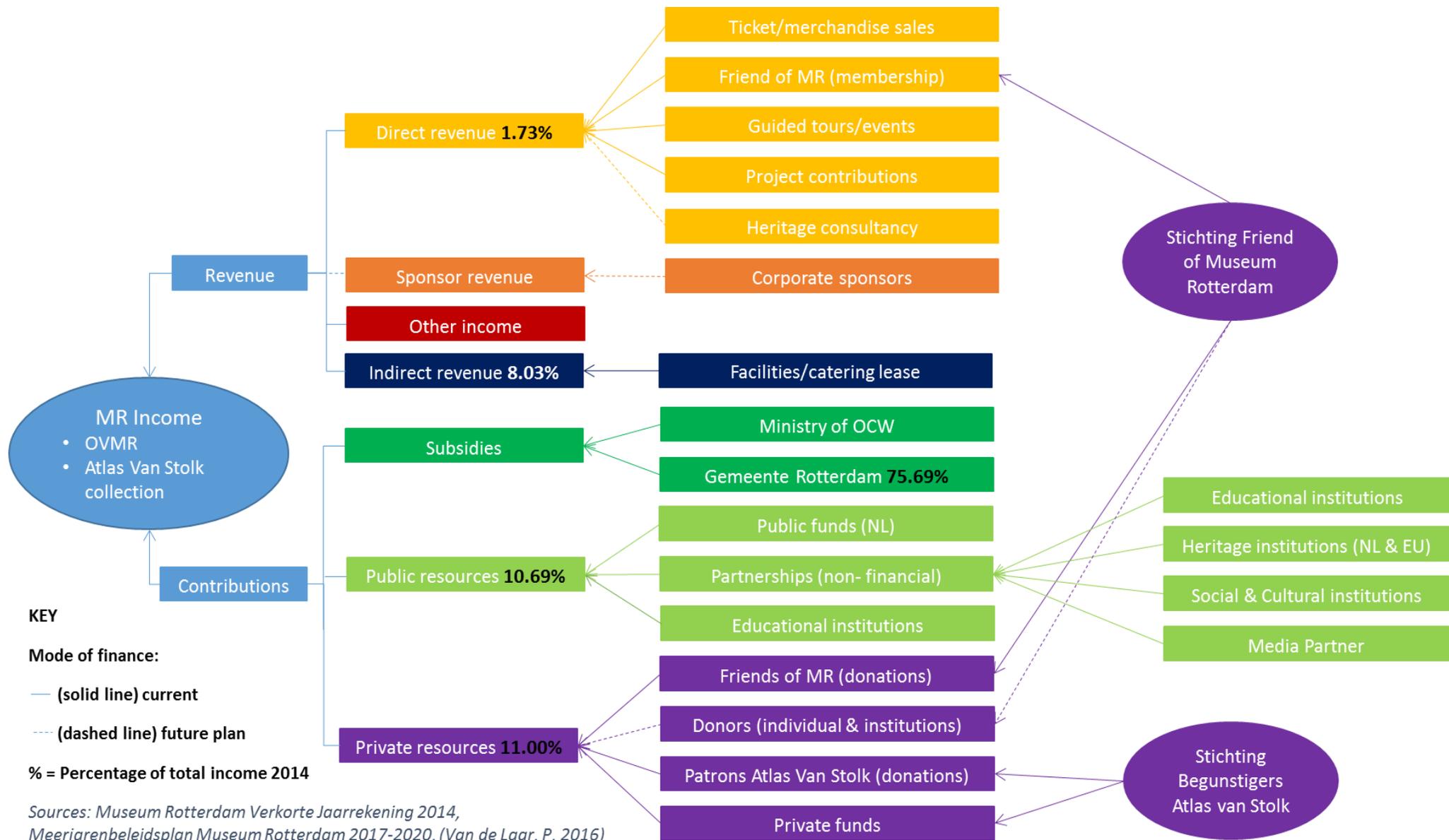


Figure 4.14: Museum Rotterdam financing structure

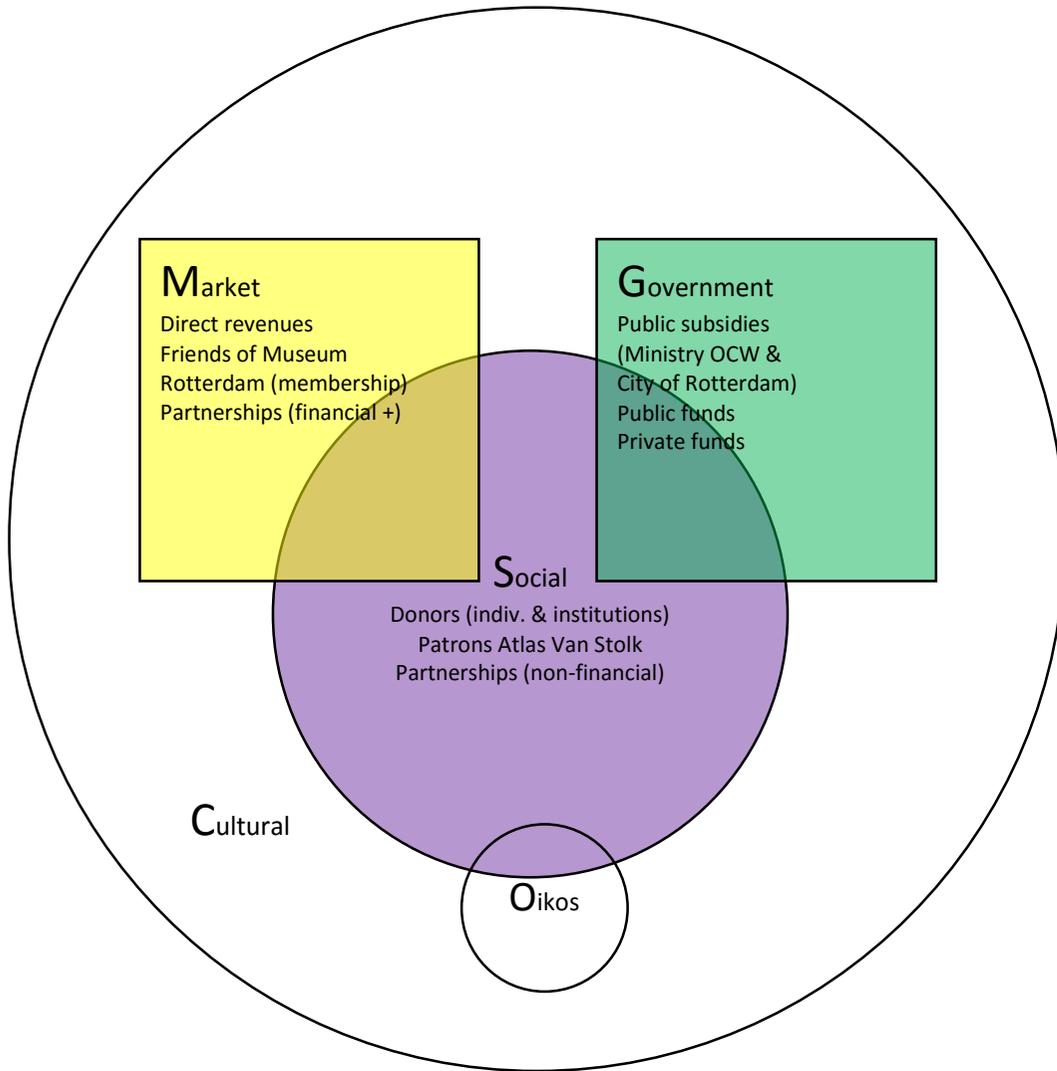
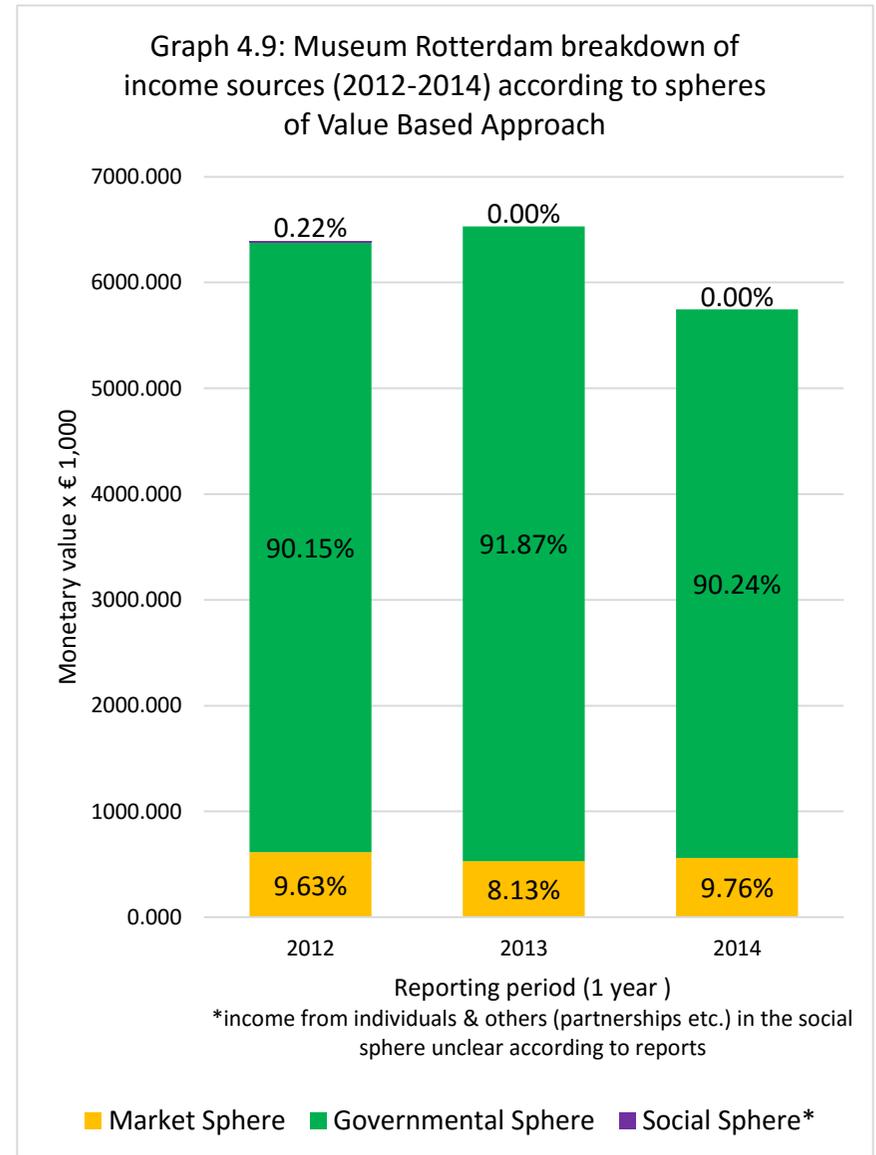


Figure 4.15: The Value Based Approach (Klamer, 2015): Museum Rotterdam modes of realising financial values



Source: (Museum Rotterdam, 2014, 2013b)

#### 4.4.3.1 Governmental sphere

The governmental is the focal and crucial sphere in which financial values are realised (average of 90.75% total income 2012-2014), without which the museum would not exist in its current form. Public subsidies and funds primarily support the creation of governmental value whilst the private funds focus on audience and professional value, in both cases we see a strategy of collaboration. The challenge to induce willingness to contribute lies in securing:

- local and national subsidies, by achieving visitor number targets and convincing the City of Rotterdam, the alderman, that that they can collaborate in this new vision, that the core pillar of participation is in fact fundamental and should not be an additional activity.
- Grants from public and private funds, by aligning on future goals, no longer through outreach programmes regarding participation, and establishing the success of the museum concept<sup>154</sup>.

#### 4.4.3.2 Social sphere

At present virtually no financial values are realised in the social sphere (average of 0.07% total income 2012-2014), the relationships are predominantly non-financial and support the creation of audience and professional value which supports the museum in realising value in other spheres. The potential and current financial value propositions consist of:

- a project contribution from the Friends, where realignment to the present mission and a strategy supporting involvement is acknowledged to be focal, otherwise this group may move from being supportive to non-supportive stakeholder.
- a contribution from Patrons Atlas van Stolk, whom the museum recognises no longer to be a relevant party to their mission and thus should disintegrate their collection;
- a major donor contribution, which is merely identified with no elaboration;
- a non-financial partnership, by mutual creation of value and knowledge exchange supported by the museums reputation in the academic and social sphere<sup>155</sup>, where a strategy of collaboration is acknowledged to be key. Converse to IFFR, non-financial relations are positioned in the social sphere as the logic of reciprocity appears more dominant<sup>156</sup>.

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<sup>154</sup> "...there is always something like an epidemic, you only need to create a pandemic you only need a couple of cases so perhaps we are able to tap this new kind of resources, but I'm not sure at this moment it's something we have to work on very hard" (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>155</sup> "...this medium gives me a new opportunity to show my major financial stakeholders that I am relevant for the city" (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>156</sup> For example, in the establishment of the new concept of the museum, where the relationships with international cultural institutions like the Tate are based on mutual input which may at times vary according to the parties involved but are not clearly outlined.

#### 4.4.3.3 Market sphere

The market sphere is recognised to be the most challenging through which to realise financial values<sup>157</sup> (average of 9.71% total income 2012-2014), which would primarily support audience and governmental value, aside from the focal creation of professional value in the heritage consultancy. Yet these relations hold a more prominent position in the future financing strategy, reflecting a monitoring strategy, where the challenge lies in stimulating willingness to pay through:

- a ticket, by establishing the relevance of Rotterdam’s cultural heritage in the concept of the museum. Supported by a strategy of involvement and participation, through outreach programmes and the exhibition itself.
- Sponsorship, by providing audience value for the wider population of Rotterdam supporting the creation of market value<sup>158</sup>, where relations with a larger number of small rather than large companies is acknowledged to be more beneficial<sup>159</sup>.
- Consultancy projects, by establishing the new museum model where participation supports the collection of information about the city which combined with prior knowledge is recognised in the social sphere to provide societal value.

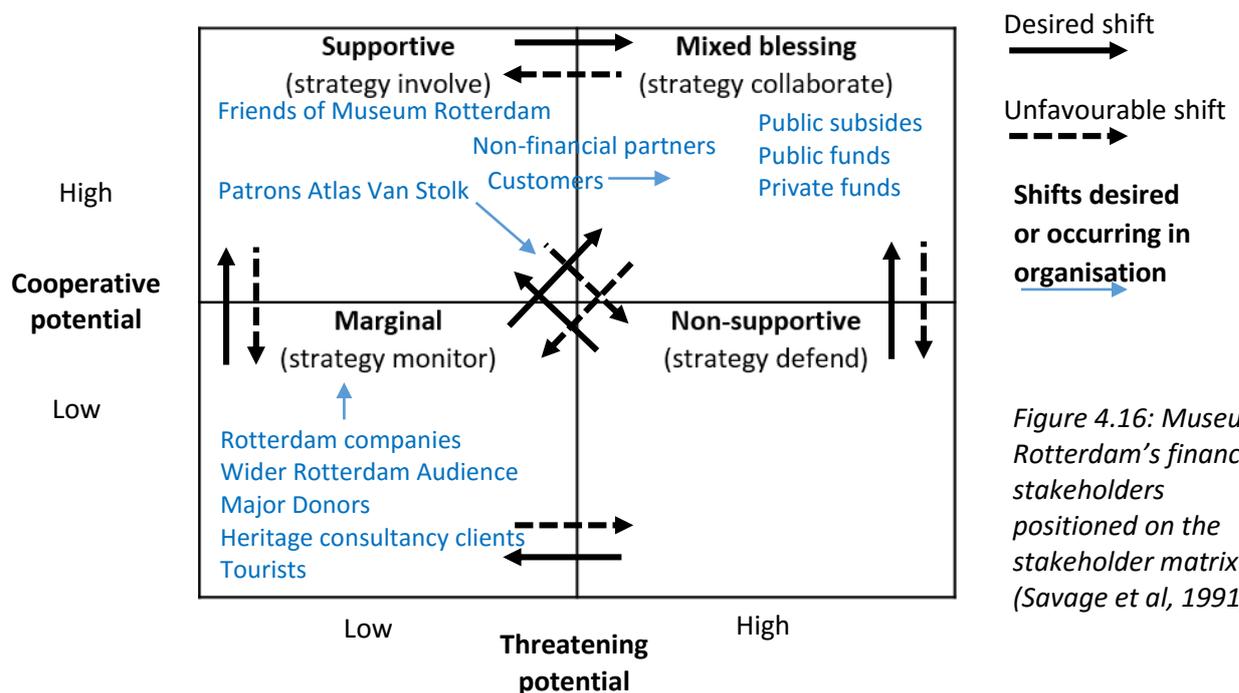


Figure 4.16: Museum Rotterdam’s financial stakeholders positioned on the stakeholder matrix (Savage et al, 1991)

<sup>157</sup> “...the way you look at the pecking order in museums, then there is the art museum with the art galleries - there is a lot of money going on...and they have the great collections. And then there is a kitten somewhere below in a very small basket, a very tiny kitten it, that’s the city museum” (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>158</sup> “...you know everybody is fishing in the same pond...and we are not, we are not, we are not the star makers for the city” (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>159</sup> “...we like to generate more urban value for the museum and that’s in our long term vision, means that we are looking for a different kind of stakeholders” (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

Mode of financing	Relationship	Sphere	Motivation for 'other'/value realised	Values realised by Museum Rotterdam		<i>P = Important factors/procedural elements</i> <i>C = Challenge faced to encourage willingness to contribute</i> <i>I = Impact on other organisational aspect</i>
				Artistic *	Secondary	
Public subsidies	Ministry OCW & City of Rotterdam	G	Audience value Societal value (cultural heritage – collection preserved)	G	Core income	P = Preservation & exhibits of the collection P = Measurement on visitor numbers C = Securing support for new mission & core pillar of participation
Public funds	Public funds	G		G A		
Private funds	Private funds	G	Audience/educational/societal value Shared goods (community, ownership)	A P New pillar of participation	Reputation in social sphere (legitimation of approach)	C = Support of participation outreach programmes to end in 3 years (unstable income source) C = Challenge aligning w/ funds specific goals (visible success required to secure support)
Direct revenue (tickets, merchandise & auxiliary services)	Customers	M	Audience value - – co-creation in the 'artistic experience' Private benefits (inclusion & relevance) Shared goods (community, conversation)	A G		
Sponsors	Corporations	M	Commercial value – marketing (audience reach)	A G	Reputation in the social sphere (ambassadors)	C = Developing the relevance of Museum Rotterdam aligned w/ company goals (low position in Rotterdam's museum landscape) C = Legitimation of approach – not seen to be a 'good businessman' as do not generate income through restaurant or shop (operate in a different market) C = Focus on traditional sponsorship (realisation of exhibitions) C = Developing sponsorships w/ companies w/ strong relation w/ the urban identity (numerous smaller rather than larger companies who require much investment but similar returns for LT)
Heritage consultancy	Customers	M	Knowledge of the city Societal value	A P		C = Legitimising participation as a core pillar of activities to sustain the ability to engage w/ people in the city and generate knowledge C = Establishment of a new model for the museum w/ best practices, capabilities, & relevance for society
Friends of Museum Rotterdam (membership)	Members	M		A G	Richer relationships (involvement)	C = Renegotiation & alignment of mutual goals in light of shift in mission (conflicting philosophy focusing on building reserve & the collect rather than financing new projects to tell the new story of the city)
(contributions)	Members	S				
Donors	Individuals & corporations	S				
Patrons Atlas Van Stolk	Individuals	S	Cultural value – preserving cultural heritage	A P		C = Different organisational mission concerning the collection (desired disintegration from Museum Rotterdam)

Partnerships (financial)	Institutions	G	Educational/societal value	P	Reputation in social sphere (academic standards)	
Partnerships (non-financial)	Educational Institutions/ cultural organisations /media	S	Educational/societal value	A P New concepts & museum model	Reputation in social sphere (legitimation to financial stakeholders) Content (channel to reach audience & create relevance) Research	C = Educational or cultural: New projects – contributions of something new from all parties P = Media: co-operation in content development

*Table 4.3: Summary of Museum Rotterdam’s financial value propositions in relation to the spheres and values realised by Museum Rotterdam and the ‘other’ in such relationships*

As only one interview was conducted with Museum Rotterdam there are various empty cells as not all aspects could be discussed in the allocated time.

\*Artistic value refers to that identified above in relation to the three key stakeholders of Museum Rotterdam’s: A (audience), G (governmental), and P (professional).

#### 4.4.4 Financing strategy discussion

While the organisation itself is in the process of developing its operation in the social sphere, not only in regards to its mission but its internal structure led by a director with a dominant social sphere logic, the governmental logic can be seen to continue to dominate within the organisation and in their approach to financing. This is reflected in the return to a hierarchical structure, more conducive to the logic of financial relationships in the governmental sphere; and the lack of alignment on the new vision, in that museum's board members among others are at times sceptical about the core pillar of participation and emphasise that the museum must continue to do the x (collection), it is not an institution responsible for social care or social harmony. Similar to RPhO, we see a future financing strategy focused on realising additional financial values in the market sphere. Once the new concept of the museum is valorised, seen to be supported by the realisation of financial values in the governmental sphere, the turn to the market sphere is seen as the next step. Again, as in the case of RPhO, we see a strategy focused on shifting one larger funder to another, from the government to the market sphere, rather than turning to multiple individuals in the social sphere. Although, unlike the RPhO, the differences in logics among the spheres are more clearly acknowledged<sup>160</sup>, one can still argue that in the future there are perceived to be greater similarities between the logics and values in government and market relations, making the transition to realise more market sphere financial values more comfortable, mirrored in the financing strategy posed. While the social sphere is not absent, the focus remains on non-financial relations rather than financial, where relationships are primarily seen to support the realisation of financial values in other spheres not as a key income source themselves.

Museum Rotterdam, thus appears precariously balanced on one leg of the tripod, that of the governmental sphere, which they acknowledge may pose issues for their future survival in the current form.

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<sup>160</sup> "...the government says you need to focus on bring in more visitors, make blockbusters etcetera - bringing in the money, go to the entrepreneurs now to sponsor you. But they are not willing because they don't know how the market operates" (Paul Van De Laar, General Director, Museum Rotterdam, 2016). Also illustrated in the misalignment between the current collection driven approach of the Friends of Museum Rotterdam and the new mission: "...the Friends want to give you the money for, well collection based purchases, because that's easy to communicate...this is the old way of thinking, the best way to help me now because I want people, I want to give them context, so I need this model to give a new context, so to tell a new story of the city..." (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

## 4.5 Why is it difficult to move from one mode of financing to another? Does the organisations internal structure; its culture, values, and leadership play a role?

### 4.5.1 Leadership

The appointment of new leadership with flexibility among the logics and value systems is seen in the literature as a key factor to support organisations in responding to the dynamic changing environment, where certain styles are seen to be appropriate to particular circumstances (Cameron & Quinn, 2011; Cray, Inglis, & Freedman, 2007). In the case of RPhO, the appointment of George Wiegel as Managing Director, can be seen as a strategy to support the organisation in making their desired cultural shift away from an organisation operating predominantly in the governmental sphere to operate more within the market and social sphere. In accordance with the literature his key strength can be seen to lie in his previous experience and reputation among the opposing value systems: that of management at Het Guild Orkest, where he restructured the organisation shifting their business model to realise more financial values in the market sphere; and the arts, due to his background in the performing arts itself, where his ability to operate in the varying logics supports the organisation in building organisational ambidexterity (Daigle & Rouleau, 2010; Hsieh et al, 2008). Essentially by creating alignment with stakeholders internally, mobilising employees and encouraging them to move for self-interest through his understanding of the opposing value systems and the adoption of a transformational leadership style<sup>161</sup>; and externally, where the clearer vision and structure facilitates the creation of richer learning relationships with stakeholders, responding to changing demands by strengthening the 'artistic experience' and identifying new opportunities (Cray, Inglis, & Freedman, 2007). He, along with others in the organisation, see relationships with the wider community, knowledge of<sup>162</sup>, and their reputation in the social sphere, to be fundamental to the organisations core<sup>163</sup> whilst supporting the realisation of financial values in other spheres. Reflecting the favourable paradigm shift emphasised by Jung (2015), where operation in the social sphere is acknowledged to be increasingly important for traditional, perceived elitist organisations to support the diversity of relations in the wider community. Yet in the financing approach we see a dominance of the market logic, where the role of financial values in the social sphere lack prominence in the future financing strategy. Which brings one to question the ability of the new Managing Director in supporting the desired shift, although only in post for 8 months, can he really be seen to be flexible among the logics, or does he too have dominant market values and logic reinforced by his organisational position?

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<sup>161</sup> "...freeing up all the interests of the people, I think we have people here with a very warm feeling for society...in their free time working in society so they know the needs and the things, but it doesn't come to the office because it's not in their job, there is no freedom or no space to bring this..." (George Wiegel, Managing Director, RPhO, 2016).

<sup>162</sup> Reflected in their desire to implement a new CRM system to strengthen relations in the social sphere.

<sup>163</sup> "...we are of course a social al together thing...big question if we can keep binding people to come together while society is actually finding solutions to do everything on your own..." (George Wiegel, Managing Director, RPhO, 2016).

In the case of IFFR, its established position in the market and social sphere is seen to be supported by the dual management team who have diverse values and are flexible among the logics, thus enabling the organisation to align with the varying and at times conflicting demands of their stakeholders. As De Voogt's (2006) study illustrates, the dual leadership strategy is primarily a tool of resolution in times of crisis, not a long term solution. Yet due to the unique festival dynamic and stability of the organisations mission, this participatory approach appears highly successful at IFFR (Cray, Inglis, & Freedman, 2007). An alternative strategy is seen in Museum Rotterdam, the appointment of a singular leader General Director Paul Van De Laar in 2013, to guide the organisation through the challenging, crisis period (Cray, Inglis, & Freedman, 2007). As a singular charismatic leader, reflected in his high commitment<sup>164</sup>, overriding vision<sup>165</sup>, and reliance on personal characteristics creating the less desirable dependency<sup>166</sup>; Paul Van De Laar operates predominantly in one sphere, the social, but can be seen to understand the other logics (Cray, Inglis, & Freedman, 2007). This facilitates external alignment with stakeholders, through his strong vision, academic standing, and management experience; and internal alignment, through his prior experience at the museum, where he was the director/head of collections for 10 years. Yet in accordance with the literature one person can rarely oversee the organisations vision and sustain business operations (De Voogt, 2006). Thus, as they are still perceived to be in a precarious financial position<sup>167</sup> the director highlights a desired shift towards a dual structure, where the appointment of a marketing manager with business experience would support the organisation in balancing the artistic and management aspects, to reach a stable position. Similar to IFFR, the dual leadership structure may also feasibly remain in the long term, further opposing the findings in De Voogt's (2006) study, that this is only a short term solution. Acknowledging the weakness of an organisation operating in one dominant sphere, the General Director at Museum Rotterdam, aware of his dominant social sphere values and logic<sup>168</sup>; in essence seeks to employ a strategy to shift the organisational culture from its strong grounding in the governmental sphere to better understand and operate within the market logic, supporting alignment with financial stakeholders in this sphere.

As reflected in the case organisations, leadership plays a key role in building organisational ambidexterity by seeking to reinforce or support shifts in culture but as will now be explored, they

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<sup>164</sup> "...I think my career, my success because of Rotterdam and I want to give something back to the audience, to the public..." (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>165</sup> "...the director before me he was convinced that this, that what we are doing is important but he said well we should do that but you know it's part, we should do the other things as well, so nobody knew what is the focus of the museum so I made it now clear, this is our focus... so what I, and I may be wrong but anyway we have a focus and that's what we try to do..." (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>166</sup> Conveyed in his media presence as the face of the museum whereby he seeks to establish himself as a relevant Rotterdammer.

<sup>167</sup> Attributed to its heavy reliance on government funding.

<sup>168</sup> "...so when there are urban issues we should one way or the other be a platform or be capable of addressing urban issues, discuss them, exhibit them and use the museum as a social, cultural platform for discussing. So this is the long term vision..." (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

frequently face challenges from structural aspects. So what role can the organisational design be seen to play?

#### 4.5.2 Organisational design

On several occasions organisational members of RPhO refer to the orchestra as a 'machine', both in a positive sense in that its 100 members work together to create beautiful music but also in a negative sense: "it's like a problem of a machine that is you know moving and going and the centripetal forces"<sup>169</sup>. Its rigid scheduling procedures challenge the organisation in making its desired shift from operating in the governmental sphere to a more market sphere approach in the design of new product formats. This structure is also reinforced by the heavy reliance on government subsidy<sup>170</sup>, which although seeks to support RPhO in the creation of audience and governmental value<sup>171</sup>, can be seen to inhibit them. In that the programming commitment over the four-year funding period does not support them in making appropriate changes to realise more financial values in the market sphere, feasibly impacting their future survival. In accordance with Raad Voor Cultuur (2014) we see a reflection of the issue raised regarding the rigidity of the system, where quantifiable measures like the number of performances goes against the very flexibility required in order to respond to the dynamic nature of the value chain. What we see is that the government logic in this sense clashes with that of the market, although the government continue to encourage the adoption of market values. This clash of logics is further illustrated in the case of Museum Rotterdam, where the key challenge is acknowledged to exist between the *x*, the traditional concept of the museum (the preservation of the collection) and the *y*, its new pillar of participation. In that the government requires certain visitor numbers which may influence its very ability to move to the new organisational design. Although this clash appears, in both case organisations we still see a financing strategy focused on shifting from realising financial values in the governmental to market sphere, and thus it is not seemingly a great deterrent.

The rigidity of the public subsidy is also acknowledged in the case of IFFR, yet although ineffective in its procedures regarding the lengthy planning and lobbying process, it is not seen to influence the structure of IFFR. The challenges to fundraising derive from the festival dynamic itself, where a clash is seen between the governmental logic adopted by private funds, the early application deadlines and detailed proposal; and the artistic programmers seeking funding, who operate less on rationality and planning and more on spontaneity and relationships; resulting in last minute applications, thus operating more in the cultural and social sphere. An additional challenge derived from the festival dynamic is faced in the market sphere relations, in that it is not always feasible to provide a clear ROI and engage in desirable procedures in

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<sup>169</sup>(Arnaud Toussaint, Relationship Management and Fundraising Coordinator, RPhO, 2016)

<sup>170</sup> The public subsidy, structural funding also restricts their applications to the larger funds meaning they must apply to a greater number of smaller funds in order to secure the same level of financial value.

<sup>171</sup> Regarding the creation of new product formats appealing to a wider audience.

sponsor relations, i.e. organising an appropriate screening at a clear time is often an issue due to the late festival programming<sup>172</sup>. As Hsieh et al (2008) highlight, alignment is required not only with external stakeholders but also in the internal structure of the organisation. While the festival dynamic poses challenges in the realisation of financial values, the ability to operate among the multiple spheres, both internally, supported by its dual management structure; and externally in the creation of value in its various stakeholder relations; is acknowledged to be a key strength.

*“...first create flexibility and organisations want to immediately want to go to the next fixed structure, if the square doesn't work it's a circle but its ok then it's got to be a circle - but my god we don't know it's changing at the moment and may be in five years we will know but probably not because things are going so fast...”* George Wiegel, Managing Director, RPhO.

In the dynamic landscape the RPhO acknowledges that no one dominant logic or design is perceived to be appropriate to support the organisation. Yet what is seen in the realisation of financial values, through the RPF and supported by the Managing Director, is the dominant logic of market sphere, reflected in their future ambitions to raise significant income from this source. This dominant logic has proved challenging for financial values realised in other spheres. For example, while the expertise of the RPF is argued to support the development and appropriate treatment of the Mecenaat, which moved from the Friends organisation operating predominantly in the social logic, to the RPF, the Mecenaat has faced internal issues regarding the recognition among the board for its value both financial and other<sup>173</sup>; and external issues, where the lack of clear vision has created fear among the Mecenaat that their contributions will be used as a reserve or to induce sponsor contributions<sup>174</sup>. The values that the Mecenaat and sponsors seek to realise remain fundamentally different<sup>175</sup> and while the value of the Mecenaat has found some recognition, this is based primarily on its increasing financial value<sup>176</sup>. Aside from the staff member managing the Mecenaat, there does not appear to be much acknowledgement of this conflict of logics. The dominant market logic can thus be seen to guide the financing strategy, following Klamer's (2012) argument that the initial organisational design of RPF in the market sphere, the key driver of fundraising within the RPhO, makes the shift to the social sphere challenging and thus the market sphere logic remains the focus through which financial values

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<sup>172</sup> *“...so up to the very last moment it's unclear which film, exactly the programme...and that decision-making process is sometimes very complex it's a long negotiation - sometimes a programmer doesn't agree with putting the film in and I have to fight with them to say yes we need this film for other reasons than your personal taste...”* (Rutger Wolfson, Former Director, IFFR, 2016).

<sup>173</sup> For example, the stability of this mode of financing due to its intrinsic motivation along with the benefits of creating shared goods.

<sup>174</sup> One or two Mecenaat continue to provide their contributions through the Friends of the Orchestra as they feel this is the best way to ensure their funds are used appropriately.

<sup>175</sup> From private cultural value to societal and educational value on one side and commercial brand and network value on the other.

<sup>176</sup> The indirect financial value that could be derived, for example by leading by example in the social sphere acting in valorising this approach, is not acknowledged by the board as still no one board member is a mecenaat themselves although there has been some success in converting some sponsors to also become mecenaat.

are realised. Subsequently, there is weak adoption of Watt's (2016) argument, calling for organisational ownership of fundraising as although trying to integrate the fundraising function this organisation remains distinct.

In Museum Rotterdam's cultural plan for 2017-2020, the proposed restructuring, returning to a hierarchical structure with clear allocations of responsibilities, highlights the challenge Museum Rotterdam faced in shifting to a project-based organisation; a structure which Cameron and Quinn (2011) acknowledge to be more conducive to an organisation whose key relationships operate in the market sphere logic. As the core of Museum Rotterdam's values and relationships reside in the governmental sphere, both externally, with funders; and internally, regarding the importance of 'academic standards' in the new model and organisational design; the restructuring thus returns to the logic of relationships more common to its stakeholders, supporting alignment in their relations. In accordance with Klamer's (2012) argument, one can again argue that the sphere in which the organisation was originally designed to operate remains a key driver of their financing approach. Although an increasing parallel may be seen between financial relations in the government and market spheres, the desired move to realise more financial values through the market will undoubtedly continue to be challenging as aspects of the dominant governmental logic, the focus on research rather than the clear creation of commercial value, makes alignment with financial stakeholders in the market sphere problematic. Moreover, the concept of the museum, the renegotiation of its core value, appears to still require significant valorisation, through continued government support and within the social sphere.

While in the cases of Museum Rotterdam and RPhO we see a lack of diversity of funding practices in the social sphere<sup>177</sup>, an aspect that Jung (2015) identifies to be key in creating a long term donor base supportive of their core vision, there is however recognition that diversity in terms of personnel is necessary to support and understand the wider social context. In the RPhO this is however viewed primarily as key for the realisation of financial values in the market sphere through engagement with sponsors rather than in the social sphere<sup>178</sup>. In the case of Museum Rotterdam, the diversity of personnel is seen to be fundamental in creating audience value, where input from both arts historians and urban anthropologists is necessary to understand cultural differences to create successful exhibitions and participation programmes<sup>179</sup>. Moreover,

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<sup>177</sup> Although RPhO have established giving circles in the social sphere seen in the Mecenaat, there is a lack of diversity in practices that engage with the wider population in Rotterdam.

<sup>178</sup> "...So actually you need people to look at the problems in society and sort of pin point them and see are we able to do something there and who could benefit from this in business or want to be involved in this and I think then you can find money but it means a totally different department...who know what the quality we present everyday can do in society - sort of connect it. It's more of a connecting business then the sort of just get money..." (George Wiegel, Managing Director, RPhO, 2016).

<sup>179</sup> "...the most important skill on how to work with different communities...when you are trained as an art historian you don't have the expertise to be coming up with urban communities' programme, so you need different so you need different qualifications...urban anthropologists are recruited as specialist for doing social programmes because they

the establishment of a stakeholder relationship manager in the new structure highlights a recognition of the importance of operating in the social sphere for all financial relations. IFFR on the other hand, can be seen to adopt Jung's (2015) diversification approach regarding funding practices, engaging with the wider population in the social sphere through the establishment of the telephone fundraising campaign. The appointment of personnel, the present marketing and fundraising manager, and the organisations operation in the social sphere, supporting the dialogue between its members and the professional sphere; appears to be key in guiding the integration of the marketing and fundraising department supporting further organisational ownership of fundraising, resolving tensions, and valorising this approach (Watt, 2016). While some resistance was seen internally within IFFR, in that the artistic side of the organisation saw this as 'selling out', the actual fundraising process occurred externally to the organisation via a telephone agency and thus was still feasible. In this instance we essentially see a clash between the logic of the cultural and social sphere, which although does not directly reflect the 'threat' of the market, the very involvement of monetary value is seen to threaten the artistic integrity.

What defines the internal structure and culture is essentially the collective values of the organisation which derive from and are reflected in their mission. What role then can such values be seen to play?

#### 4.5.3 Values

In the case of IFFR, we in effect see a financing strategy led by their deeply rooted core market value of innovation which they seek to convey and uphold in their reputation in the social sphere. Reflected not only in their new programmes and initiatives but in their sponsorship relations, which they aim to refresh regularly and remain creative with; and through the diversity of their fundraising practices, the telephone fundraising campaign and donations on ticket purchases; which act in widening their donor base and thus stabilises their financing approach (Jung, 2015). In the case of RPhO however, their market value of innovation, although clearly acknowledged, is a more recent addition. While it is visible in their drive for new products and concepts, we do not yet see a reflection of this in their fundraising approach. Their practices, the channels through which an 'ask' is made, lack diversity which in turn fails to engage with the wider Rotterdam population. Their current strategy essentially reinforces the dominant funder type: the friends, major donors, and Guild members<sup>180</sup>; which following Jung's (2015) argument, can be seen to weaken the sustainability of their funding base for the future.

The ability of IFFR to employ varied fundraising practices arguably derives from the values they generate in the social sphere, where due to their understanding and operation in the logic they recognised the importance of shared goods, the festival, with which the diverse population of Rotterdam have and

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*know how to observe people and how to react...so one of my chief curators which actually designed the first part of the museum is trained as an urban anthropologist..."* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>180</sup> This can be seen in their drive to sustain the Guild of benefactors through the Business Club V.

continue to build a relationship and a sense of moral ownership<sup>181</sup>. In the case of RPhO, while their fundraising practices are not seen to engage with a wide donor base, they are currently seeking to shift their 'value' created, freeing themselves from isolation to create a shared good with shared ownership and thus develop more engaging relationships among the diverse population. According to Jung (2015) this is the first stage in enabling them to turn to a more diverse donor base. The notion of shared ownership is interestingly raised by both organisations through a metaphor regarding the role of a football club in the community. In the case of IFFR, they have long held such a role<sup>182</sup>, which is seen to support their small donor telephone campaign; while in RPhO although they increasingly acknowledge the need to respond to the demands of the community<sup>183</sup>, they still face some internal friction in fulfilling this role, reflected in their less diverse financing approach in the social sphere.

The diversity of financing in Museum Rotterdam appears to be in a state of flux. In light of their new mission, which in essence requires revalorisation of their core cultural value in the social sphere, the museum is seeking to legitimise and renegotiate the value provided for their three core stakeholders, bringing them in alignment rather than shifting to satisfy the traditional museum model. Unwilling to meet the demands of stakeholders who do not support them in striving for their mission, it is acknowledged that some stakeholders may be lost<sup>184</sup>. For example, if the government does not agree to fund its core pillar of participation or the Friends of the Museum organisation does not realign with this new focus, shifting its philosophy to support the *"new story of the city"*<sup>185</sup>, then they must part ways. This financing strategy clearly illustrates an approach led and committed to their core value, Rotterdam's cultural heritage, a somewhat different approach to that seen in RPhO whose artistic quality is at times seen to be compromised, an aspect explored further in due course.

What becomes apparent across all case organisations is the high importance of the social sphere in enabling them to realise their artistic values, in relation to its valorisation and reputation which in turn support the organisation in attracting willingness to contribute to enable them to strive for their mission. A

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<sup>181</sup> *"...because people have such a strong sense of ownership of the festival, not everybody but a lot of people, so then for us it was like well if they feel so close to the festival it's going to be quiet successful if we say well if it's your festival would you like to support us more..."* (Rutger Wolfson, Former Director, IFFR, 2016).

<sup>182</sup> *"...we always knew that the audience in Rotterdam they feel like part of the festival...like the festival is theirs, it's their festival...I sometimes joked a little bit that I know how the Dutch national team soccer coach feels because in Holland we say we have 60 million coaches because everybody has an opinion..."* (Rutger Wolfson, Former Director, IFFR, 2016)

<sup>183</sup> *"...when you are a player or organisation that is part of that community...you make sure of course you listen to those signs and act on it..."* (Christian Melsen, Relations Management and Fundraising, RPhO, 2016). Metaphor like being a member of the Feyenoord Football club board, in relation to the demanding nature of the 100,000 fans that all have an opinion.

<sup>184</sup> *"...some of our old stakeholders are upset and will leave us which is not, it's a pity but it shouldn't be a big disaster when you are capable of bringing in new more sustainable relationships and that's what we are working on..."* (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

<sup>185</sup> (Paul Van De Laar, General Director, Museum Rotterdam, 2016).

common challenge in the raising of financial assets derives from the intangible nature of the artistic value; how does one frame the story to induce willingness to pay or contribute? The 'best practice' project based approach, where the isolation of value relevant to the particular stakeholder is key to create a strong 'case for support'<sup>186</sup>; and the clarity of vision and identity in the social sphere, is seen to be focal and in turn influence the case organisations ability to appeal to a wide range of financial stakeholders among the spheres. IFFR for example has a very strong image which enables it to secure a wide variety of funding sources whereas Museum Rotterdam, although clear in its vision, hold a weaker position and thus faces more challenges in securing funds as its core artistic value needs further valorisation.

As argued throughout the analysis, the organisations internal structure, the dominant values and logic, is essentially the key factor which enables or restricts an organisation in the realisation of financial values. This is arguably shaped by how the organisations artistic value was initially valorised in the social sphere, which in turn influences who their core stakeholders are and the funding sources they can secure. In the current environment values across all aspects of the social sphere are in a state of flux, which means the initial value on which an organisation was valorised is consistently changing. Thus, as we see in the case of Museum Rotterdam, the revalorisation and subsequent reestablishment of reputation may be required, resulting in a slight shift in the artistic function and the stakeholders for whom they seek to provide value. This brings one to question Boorsma and Chiaravalloti's (2009) argument that reputation is a secondary value; as an organisations artistic value relies on its valorisation and reputation are they not one and the same? One might argue that a shift in artistic function can also be seen in RPhO; initially valorised for the high artistic value provided for professionals and the modernist audience<sup>187</sup>, where government support was founded on the market failure argument. Shifting later to create value for a post-modernist audience where along with governmental value required engagement more widely, supported by the renegotiation of its value and a shift to operate more in the social sphere, by increasing its accessibility though new products and concepts. Yet such products can be seen to compromise the artistic value at their core, for example, the lower sound quality in performances at AHOY justified on the basis of the intrinsic value for the musicians derived from performing to such a large audience. Moreover, while the creation of a separate organisation, the RPF, can be seen as a strategy reflecting Boorsma and Chiaravalloti's (2009) argument, where they are seemingly committed to the artistic value at their core as the generation of financial assets like sponsorship

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<sup>186</sup> What is interesting to those in the market sphere, essentially the commercial value, is not what interests those in the social sphere, fundamentally shared goods: participation in the conversation, relationships, and the community. Mirroring the view of Jung (2015) and Klamer (2015) the notion of moral ownership is seen to be fundamental by all organisations, yet its prominence in the financing approach is more established in IFFR followed by RPhO and Museum Rotterdam.

<sup>187</sup> Where artistic value was seen as separate from cultural and social practices and independence from the market was necessary to pursue true artistic value.

appear to be secondary values, the dominance of the market logic in financing however appears to go against this view and poses a 'threat' to the core artistic value.

In the case of IFFR, while the stability of their mission means the core artistic function has remained very stable over the years and they have successfully built their ability to operate among the spheres attributed to the festival dynamic; this has not been the case in the HBF which operated predominantly in the governmental sphere. In seeking to secure funds in light of the loss of their core government funding, their alignment with new stakeholders led to a shift in their core artistic function, in that they could no longer support what was seen to be focal in the creation of professional value<sup>188</sup>, in essence, they did not remain true to the artistic value at their core. While such strategies can be seen to support the provision of artistic value for one of their core stakeholders, we are brought to question the strength of applying Boorsma and Chiaravalloti (2009) definition, can this really be seen to stay true to the artistic value at their core? Should one shift to provide the artistic value desired by their core stakeholders or must their 'value' created be renegotiated as in the case of Museum Rotterdam. We are left questioning the role of their core artistic value in guiding the organisations strategy in the future. How might this change over time? What changes of value created are appropriate?

#### **4.6 Why are Dutch arts organisations inclined to turn to financial contributions from sponsorship or foundation rather than individual donations?**

Although it is not explored sufficiently in this study, the case organisations may feasibly have been influenced by the trends in the social sphere, regarding the approach to realise financial values when the organisation was initially designed or may, as Klamer (2012) argues, have been influenced by the dominant logic of the leadership at the time. Following this idea, one can make the following observations in the case organisations: in the RPhO, although the organisation arguably operates more within the social sphere, the key driver of the fundraising is the RFP which was established and remains grounded strongly in the market sphere logic and thus dominates in their financing strategy. In IFFR, the organisation was designed in the social and market sphere, with an early shift further towards the market sphere to support them in the creation of professional value, again reflected in their financing strategy. Museum Rotterdam on the other hand, was designed in the governmental sphere and remains within this logic, turning to trusts and foundations whilst also shifting to the market rather than individuals in replacing their reduction in government funds. While there is some indication of trends in the context of the case organisations, we are left with further questions: do they follow the argument posed and does it hold more widely that the sphere in which an organisation was initially designed remain focal in their funding approach? Are their trends among arts forms, similar in their artistic values, in their approaches to financing?

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<sup>188</sup> Script development rather than supporting the establishment of co-productions.

## 5.0 Conclusion

Why is it difficult to shift from one mode of financing to another?

This question has been the focal point of exploration in this research, which in accordance with Cray and Inglis's (2011) view, sought to understand the case organisations as a whole, within which their financing strategy and practices are embedded. The focus was primarily on the micro-level perspective, concerning the organisations internal structure, its dominant logic reflected in its values, culture, and leadership in relation to the spheres of the Value Based Approach. As explored in the cases, the dominant logic is seen to be the key driver in their financing strategy; which in turn is argued to derive from the sphere in which they were initially established to realise their artistic and financial values, and thus impacts how the organisation was originally designed and its subsequent practices. In two of the case organisations we see a dominance of one logic in the realisation of financial values, the governmental in Museum Rotterdam and the market in RPhO, where their financing approaches do not act in building a stable tripod between the three main spheres: the governmental, market, and social. Here, the paradigm shift identified by Chong (2002), moving from fundraising as a money raising function to fund development through relationships is weak, in that their future fundraising strategies appears focused on the market sphere and thus are increasingly commercial in nature. In the case of IFFR on the other hand, there is no one dominant sphere in which financial values are realised and thus we see a strategy diverse in its practices which supports the organisation in building a stable financing position, a tripod among the spheres, in several ways representing the 'ideal' case.

When positioned predominantly in one sphere, appealing to funders who operate and seek value realised in another can thus be challenging as the values they seek to realise are significantly different. For example, the commercial value, marketing or network connections sponsors realise in the market sphere versus the intrinsic value individuals seek to realise in the social sphere. While differences are acknowledged to exist between the three spheres: the governmental, market, and social; in certain cases, we see a lack of awareness of the different logics required to successfully align and create value to secure financial value among the spheres. On the other hand, we are brought to critique the distinction between the spheres as the findings suggest parallels are growing between the governmental and the market logic making these transitions more comfortable than a move to the social sphere. In that forms of measurement or desirable values required to secure governmental funding increasingly reflect that of the market sphere<sup>189</sup> which, if held more widely, may act in explaining the wider trends in financing approaches in the Netherlands. As the findings illuminate, the dominance of the market logic may also be explained by the lack of integration of the

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<sup>189</sup> Concerning not only the logic of the relationship, where the logic of exchange and bureaucracy, law, and management are increasingly similar; but the value derived from such relationships, similarities on ROI regarding the commercial, economic, and societal value; and the number of relationships required (less than in the social sphere).

fundraising function, positioned on the operational, management side rather than being integrated in the organisation; thus failing to create organisational ownership of fundraising and making the shift to the social sphere more challenging. The case organisations further highlight the increasing importance of operation in and understanding of the social sphere, especially the ‘ideal’ case of IFFR. Of the three spheres, not only is the social sphere<sup>190</sup> arguably most supportive of their artistic values but it supports the realisation of financial values among all spheres, building a more stable financial position and engaging with a more diverse range of stakeholders that align and support them in striving for their mission; through the creation of shared goods, relationships and moral ownership. Therefore, while in the context of these cases the application of the Value Based Approach (Klamer, 2012;2015) applies to the majority of the modes of financing examined (aside from exceptions seen in the non-financial relations<sup>191</sup>) augmentation of the model is required. The governmental and market spheres should be embedded completely in the social sphere and positioned closer in proximity due to their perceived similarities<sup>192</sup>. Further investigation is necessary to establish the significance of these observations.

Aside from a strategy which seeks to integrate the fundraising function, stimulating organisational ownership of fundraising, the findings suggest the creation of a dual rather than singular leadership

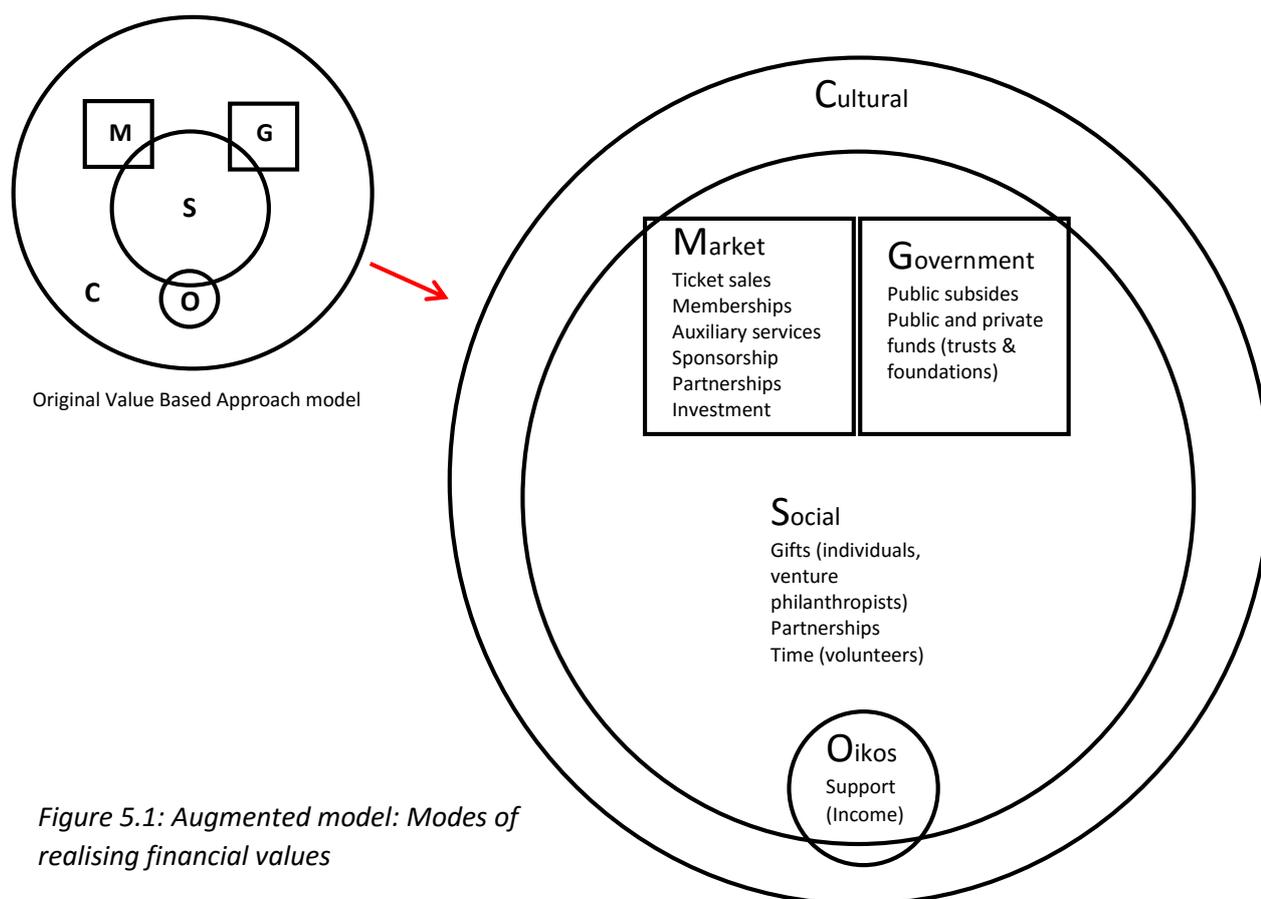


Figure 5.1: Augmented model: Modes of realising financial values

<sup>190</sup> Of those in which financial values can be realised: governmental, market, social, and the oikos.

<sup>191</sup> Which move between the logics depending on the nature of the relationship.

<sup>192</sup> See Figure 5.1.

structure is the most supportive in realising financial values among the three spheres, as this in essence reflects an organisational design more flexible in its values and logic, building organisational ambidexterity to respond to the state of flux in the funding environment. Thus, while the appointment of new leadership<sup>193</sup> can seek to support shifts and flexibility among the logics, the organisations dominant sphere of operation continues to guide and influence the financial stakeholders that the organisation can effectively respond to, and align with, to secure funds.

While the influence of organisational values is apparent in the case organisations, we are left questioning the role of their core artistic value in guiding their future financing approach. Observations in the case organisations suggest their core artistic function and funding sources can at times be seen to guide the artistic value it seeks to provide, which may compromise their core artistic value<sup>194</sup> whilst also making it challenging to shift to other modes of financing. Reflecting the view of various scholars (Bakhshi & Throsby, 2010; Boorsma & Chiaravalloti, 2009; Klamer, 2012, 2015; Walmsley, 2016) one is brought to argue that as demands of their core stakeholders change over time, arts organisations must ensure they have clearly articulated their core value to enable them to establish and move to an appropriate organisational design to support them in continuing to strive for their mission<sup>195</sup>. But as emphasized throughout the findings and discussion, there is a continued interplay between the micro and macro-levels, the very core artistic value requires consistent valorisation supported by the operation of the organisation in the social sphere. Which leaves one to question what should lead the strategy: when and how does one appropriately recognise and support shifts in their core value over time? Increasingly influenced by the demands of their core stakeholders, how does one stay true to such value?

While an organisations internal structure, its dominant logic reflected in its culture, values, and leadership, provide insight into the strategies adopted to respond to the changing demands of its stakeholders, this cannot be considered in isolation as aspects in the macro and cultural environment play a key role. In the context of the case organisations one can pose that, what influences organisations ability to shift is in part the artistic value at their core, regarding how organisation of the particular art form and their associated financial values are currently valorised in the social sphere more widely and in their local context;

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<sup>193</sup> For PRhO, although it is acknowledged by the new Managing Director that operating predominantly in one sphere is not desirable to support the organisation in striving for its mission in the future, this view is not yet reflected across the remainder of the organisation in which the dominance of the market logic leads the approach to fundraising. For Museum Rotterdam, the governmental logic continues to dominate, where without such support the museum will not exist as it is today.

<sup>194</sup> As reflected in the as seen in the RPhO's programme in AHOY, driven by the necessity to provide more diverse audience value; and in the HBF, where the need to align with EU funders meant a change in their priority away from script development acknowledged to be key in creating their core value of artistic integrity.

<sup>195</sup> An approach is strongly reflected in the case of Museum Rotterdam. For example, they argue the government must align with their new mission or they will not be able to effectively support the generation of their core value, Rotterdam's cultural heritage, and thus would exist as a pop-up museum rather than being in a fixed premise.

and the culture of the organisation, the dominant sphere of operation and logic and thus their flexibility among the spheres.

## 5.1 Recommendations

In order to adopt and respond to the changing environment, a diverse financing strategy is necessary to support and sustain organisations in striving for their mission. As reiterated in this exploratory study, this essentially requires organisations to operate increasingly within the social sphere, a shift that poses significant challenges on both the internal and external level due to the dominant logic in which the organisation was designed. A shift to the social sphere can be supported by consideration of the below recommendations, which are not applicable to all the case organisations but derive from the analysis.

*(1) Diversity in fundraising practices and personnel to engage appropriately with a wider range of stakeholders generating a sense of shared ownership to sustain relations.*

This applies particularly to RPhO and Museum Rotterdam where the adoption of more diverse funding practices, through more accessible channels, for example via social media; and through more diverse personnel in fundraising, would support engagement with the diverse population in Rotterdam to develop a more sustainable donor base for the future.

*(2) Further acknowledgement of the differences and shift of logics, organisational culture, are required among funding sources, supported by creating organisational ownership of fundraising.*

In the context of RPhO, to continue supporting the shift towards both the market and social sphere, they must ensure that the market logic of the RFP does not dominate and growth is seen in financial values realised in the social sphere, where the core of the organisation can be argued to truly reside and thus is where the organisation itself realises values.

*(3) Recognition of the core artistic value on which their organisation was originally designed and operates at present, to understand how this may pose future challenges for fundraising in the future.*

## 5.2 Limitations of research design

The application of the Value Based Approach (Klamer, 2015) provided a useful framework through which to investigate the research question and sub-questions, although as outlined above can be critiqued. Due to the nature of the topic, concerned primarily with values, the exploratory research design employing qualitative research methods proved to be an appropriate approach to probe the selected case organisations, yet issues existed in the research design.

In seeking to explore and understand the financing approach in three case organisations it became apparent that the concepts explored in the theoretical framework, the model of realising financial values in relation to the Value Based Approach, and the subsequent number of sub-questions posed, were too great for in-depth exploration of them all given the thesis time constraint. The research design was however suitable for several, exploring the values that the case organisation strived for and supported others in realising,

both artistic and financial; establishing the dominant sphere the organisation operates within, whilst beginning to explore the role of leadership, organisational design, and values. Yet the biased organisational perspective portrayed must be acknowledged, in that the director and fundraising team members do not represent the views and 'culture' of the organisation as a whole and the external view of the other party involved in their financial relations was not collected. In addition, the exploration of the final sub-question was limited. Aside from being a thesis question in itself, the multiple case study approach is only able to reveal trends for further investigation in a wider number of organisations.

### 5.3 Further research

As highlighted above, interesting avenues for future research include further exploration of the model regarding the realisations of financial values, including the new modes of financing operating in multiple spheres not examined in this thesis, the parallels observed between the governmental and market spheres to establish whether such trends hold more widely, and investigation into whether similarities in logics and thus shifts in financing strategies exist among similar art forms. The latter of which further explores the role of cultural organisations core artistic value and whether they remain true to this whilst continuing to valorise a holistic organisational perspective and value-based approach to financing. Ideally the research designs would encompass a larger number of organisations over a longer time period, employing qualitative surveys which could in turn be analysed on a quantitative basis as in Voss, Cable and Voss's (2000) study. Moreover, as the findings highlight, the 'best practices' from the UK and US context do not appear suitable to appeal to individual donors in the Netherlands, it would therefore be valuable to investigate the appropriate practices to adopt in this context. Such research might employ a qualitative research design, with in-depth interviews with the public and cultural organisations currently employing an individual donor campaign, distinguishing between small and major donors.

### 5.4 Personal note

With previous experience in fundraising, Alumni Relations at the University of Oxford and F2F fundraising at World Vision UK, my motivation to explore this topic stemmed from my interest in arts fundraising for my future career. While originally inspired by the prominence of the social sphere in IFFR's fundraising strategy, I became disheartened when investigating the RPhO. Although they portray the importance of the social sphere, the market sphere logic dominates in fundraising, reflected in their seemingly commercial approach. While differences exist between the Netherlands and UK and between arts organisations themselves, is it not fundamentally the same in the end? Do I essentially want to pursue a career in what appears to be a commercial sales job? In the face of this realisation I turn to reflect once again, if in my future career I can support an increasing shift to realise more financial values in the social sphere, whether in a small or large organisation, one must be satisfied as this remains of great importance and is something I must continue to strive for.

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## A. Conceptual framework appendix

### A.1 Stakeholder Matrix

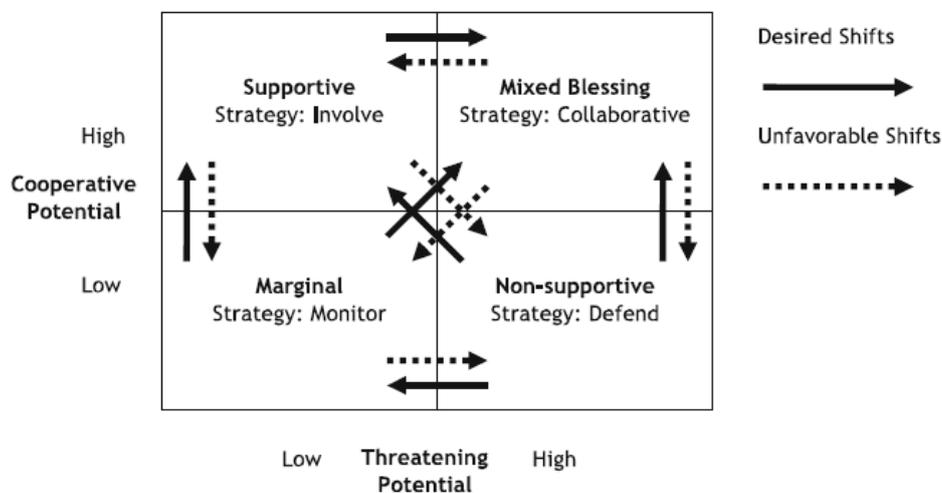


Fig. 4 Stakeholder strategy matrix (Savage et al. 1991)

Source: (Hsieh et al, 2008)

### A.2 Four Leadership Styles for Decision Making

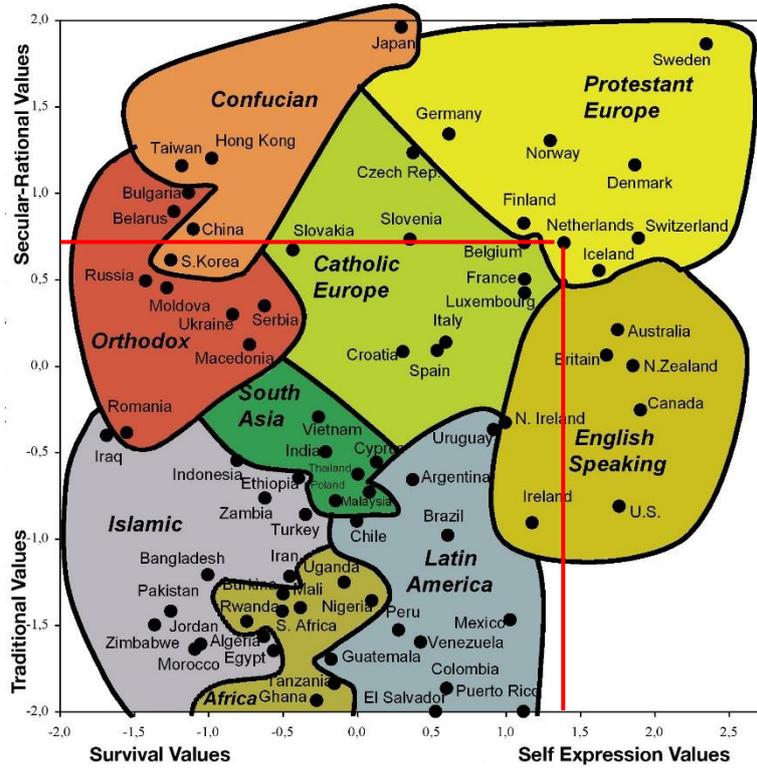
TABLE 1. Four Leadership Styles for Decision Making

Style	Characteristics	Strengths	Weaknesses	Applicability
Charismatic	Single leader who relies on personal attributes	Promotes high levels of commitment; single, overriding vision	Can generate dependency; success depends almost solely on leader	Most appropriate in small, new organizations or those in crisis
Transactional	Leader-follower relationship based on mutual benefits	Leadership is routinized; transition between leaders is less disruptive	Followers become calculative in their commitments	Most appropriate in routine, bureaucratic organizations
Transformational	Leader inspires followers to move self-interest	Focuses the organization on immediate problems	Concentrates on the leader and ignores situational variables, particularly followers	Appropriate where the organization requires significant change
Participatory	Leader involves others in decision making and other leadership roles	Promotes a sense of belonging; speeds implementation	Slows decision making and other processes	Appropriate in flat organizations with widely accepted goals

Source: (Cray, Inglis, & Freedman, 2007)



A.5 Cultural map - WVS wave 5 (2008)

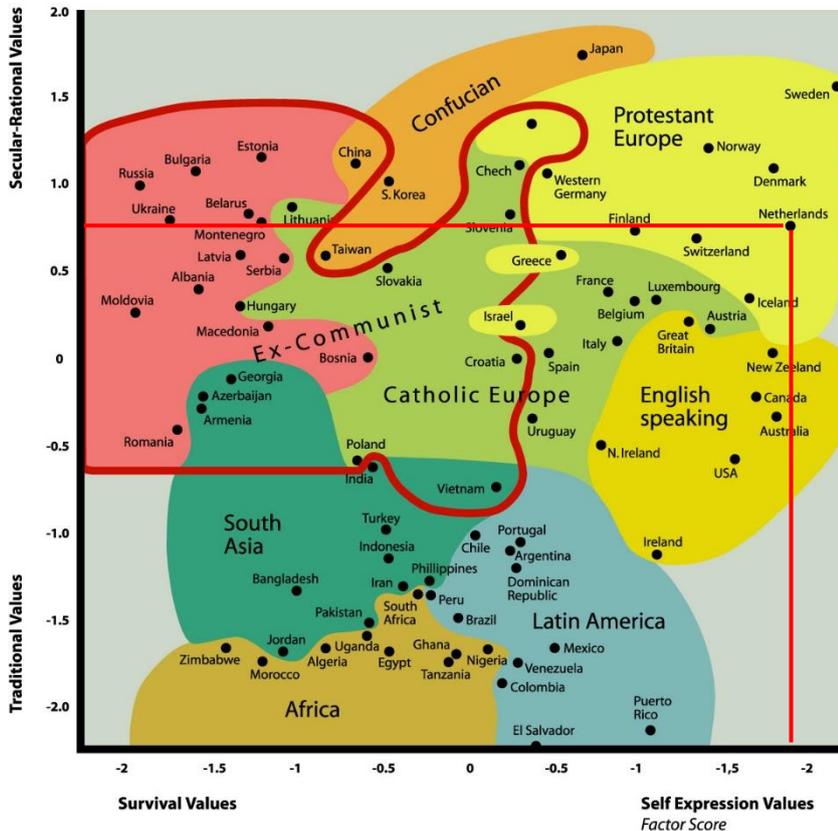


WVS5, 2008

Source: World Values Survey (2008) Retrieved March 9, 2016, from:

[http://www.worldvaluessurvey.org/images/Cultural\\_map\\_WVS5\\_2008.jpg](http://www.worldvaluessurvey.org/images/Cultural_map_WVS5_2008.jpg)

A.6 Cultural map - WVS wave 4 (1996)



Source: World Values Survey (1996) Retrieved March 9, 2016, from:

[http://www.worldvaluessurvey.org/images/Cultural\\_map\\_WVS4\\_1996.jpg](http://www.worldvaluessurvey.org/images/Cultural_map_WVS4_1996.jpg)

A.7 Hofstede's (1984) model of national culture: an explanation of the original and additional dimensions – the Netherlands in comparison to UK and US

<b>Cultural dimension &amp; year introduced</b>	<b>Explanation</b>	<b>NL score</b>	<b>Explanation</b>	<b>Score</b>	
				<b>UK</b>	<b>US</b>
Power Distance (1984)	"...the extent to which the less powerful members of institutions and organisations within a country expect and accept that power is distributed unequally." (Hofstede, 2016b, para. 2)	38	Independent, hierarchy for convenience only, equal rights, power decentralised, superiors accessible, mgt. facilitate and empower, control disliked, communication direct and participative.	35	40
Uncertainty Avoidance (1984)	"The extent to which the members of a culture feel threatened by ambiguous or unknown situations and have created beliefs and institutions that try to avoid these..."(Hofstede, 2016b, para.9)	53	Slight preference for avoiding uncertainty. If a country has high score would maintain ridged codes and rules, innovation may be resisted.	35	46
Individualism (vs collectivism) (1984)	"...the degree of interdependence a society maintains among its members" (Hofstede, 2016b, para.4)	80	High preference loosely-knit social framework indiv. Expected to take care of themselves & their immediate family. Employer/employee relations based on mutual advantage.	89	91
Masculinity (vs femininity) (1984)	"The fundamental issue here is what motivates people, wanting to be the best (Masculine – driven by competition, achievement & success) or liking what you do (Feminine – value caring for others & quality of life, standing out not desirable)." (Hofstede, 2016b, para. 7)	14	Feminine society – work-life balance, inclusion, value equality, solidarity and quality. Conflicts resolved by compromise and negotiation.	66	62
Long-Term Orientation (1991)	"Long- term oriented societies foster pragmatic virtues oriented towards future rewards, in particular saving, persistence, and adapting to changing circumstances. Short-term oriented societies foster virtues related to the past and present such as national pride, respect for tradition, preservation of "face", and fulfilling social obligations." (Hofstede, 2016a, para. 7)	67	Pragmatic nature – truth depends on situation, context and time. Ability to easily adapt traditions to shifting conditions, strong propensity to save & invest, thriftiness and perseverance.	51	26
Indulgence versus Restraint (2010)	"Indulgence stands for a society that allows relatively free gratification of basic and natural human drives related to enjoying life and having fun. Restraint stands for a society that suppresses gratification of needs and regulates it by means of strict social norms." (Hofstede, 2016a, para. 8)	68	Indulgence culture – willingness to realise impulses and desires regarding enjoyment of life and fun. Positive attitude and optimistic outlook. Leisure time has high importance, act freely and spend as they wish.	69	68

Source: (Hofstede, 2016a; Hofstede, 2016b)

## A.8 Organisational typologies and their associated values, relationships, and logic of relationships

<i>Author</i>	<i>Orientation</i>	<i>Associated values</i>	<i>Associated relationships</i>	<i>Associated logic of relationships</i>
Cameron & Quinn (2011)	Competitive (Market)	Market share, goal achievement & profitability.	External focus (unclear)	Conducts market transactions (exchange, sales, & contracts) to gain competitive advantage.
	Controlling (Hierarchy)	Efficiency, timeliness, consistency, & uniformity.	Internal focus (unclear)	Follows formalised rules, standardized procedures, and respects the hierarchy.
	Creative (Adhocracy)	Innovative outputs, transformation, & agility.	External focus (unclear)	Decentralized power, project-based work, individual and temporary.
	Collaborative (Clan)	Commitment, communication, & development.	Internal focus (unclear)	Founded on loyalty and tradition. Teamwork, participation and consensus key.
Voss, Cable, & Voss (2000)	Market	Customers, entertainment & sales.	Customer focus/revenue from ticket sales	Market transactions.
	Financial	Financial security & stability.	Corporation & foundation focus/ revenue from corporations & foundations.	(unclear)
	Prosocial	Community, accessibility & education.	Government funder focus/revenue from government funders.	(unclear)
	Artistic	Creativity, innovation & independence.	Artist focus/revenue from royalties.	Market transactions (royalties)
	Achievement	External recognition & innovation.	Artist focus/revenue from all sources.	(unclear)
Daigle & Rouleau (2010)	Market world	Competition, price & profit.	Customers focus/realisation of private goods	Business relations based on exchange of monetary value (price, deal, transactions). Opportunism investment formula.
	Industrial world	Productivity, competencies, efficiency (science and tech) & breakeven.	Professionals focus/realisation of scientific and technological goods (mastery, efficiency, performance)	Operational relations (systems, tests, measurement). Progression investment formula.
	Civic world	Equity, freedom, solidarity & democracy.	Public funding & collective focus/ realisation of public or societal values for a just cause	Formal. Based on logic of bureaucracy and law.
	Opinion world	Recognition & identification from others (success & being famous)	External audience focus/ valorisation.	Relations based on persuasion & recognition ( names & brands)
	Project-orientated world	Relationships, flexibility, development & commitment.	Network focus/realisation of contacts and redistribution of information.	Project-based relations (participation, contribution, adaptability, autonomous, communication & trust)
	Inspired world	Autonomy, imagination, sensitivity & creativity.	Artist focus (Children, artists)/realisation of dreams and imagination	Escapes measurement & spontaneous. Risk investment formula.
	Domestic world	Conformity & commitment.	Internal focus (Family & community)/realisation of educational values	Founded on upholding traditions & family. Rules of honour, hierarchy & duty. Art disciplines are compartmentalised, relations with peers are important.
Klamer (2015)	Cultural sphere	Curiosity, dedication, authenticity, inner freedom, & humility.	Relates to ideas/realisation of cultural values (C1), civilization and transcendental practices such as art, science and religion, and transcendental goods such as faith, truth, beauty, moral rightness.	Follows rituals and heeds norms.
	Market sphere	Efficient, stimulate innovativeness & entrepreneurship.	In principle interactions are required not relationships	Exchange on the market (characteristics – product, property right, price, transaction).
	Government sphere	Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability.	Formal and abstract (social relationships) with people /realisation of public or societal values such as justice, security, education, health care, public infrastructure & public transport.	Formal. It is the logic of bureaucracy, management, and law. Procedures, protocols, meetings, hierarchies, budgets, (business) plans, strategies, accounting, results, departments.
	Social sphere	Community, friendship, solidarity, social cohesion, social inclusion, status, a sense of belonging, & membership.	A partner, a member, friend, donor, contributor, associate, colleague, a helpful stranger, comrade, neighbour (but not a customer or client)/realisation of shared goods like friendships, conversations, communities, clubs, teams, colleagues, movements, parties, an atmosphere and culture (C1 & C2).	Contribution and reciprocity (circulation of gifts)
	Sphere of the Oikos	Loyalty, trust, love & care.	Oikos focus/valorisation and support.	Interdependence, sharing, contributing – respect the hierarchy.

## A.9 The relationship between organisational typologies: Associated values, relationships, and logic of relationships

Cameron and Quinn (2011)	Voss, Cable, and Voss (2000)	Daigle and Rouleau (2010)	Klamer (2015)	
<p style="text-align: center;"><b>Competitive (Market)</b></p> <p><b>Values:</b> Market share (leader), goal achievement &amp; profitability  <b>Relationships:</b> External focus  <b>Logic:</b> Conducts market transactions (exchange, sales, contracts) to gain competitive advantage</p>	<p style="text-align: center;"><b>Market</b></p> <p><b>Values:</b> Customers, entertainment &amp; sales  <b>Relationships:</b> Customer focus  <b>Logic:</b> Market transactions</p>	<p style="text-align: center;"><b>Market world</b></p> <p><b>Values:</b> Competition, price &amp; profit  <b>Relationships:</b> Customers focus/realisation private goods  <b>Logic:</b> Business relations based on exchange of monetary value (price, deal, transactions). Opportunism investment formula</p>	<p style="text-align: center;"><b>Market sphere</b></p> <p><b>Values:</b> Efficient, stimulate innovativeness &amp; entrepreneurship  <b>Relationships:</b> In principle interactions are required not relationships  <b>Logic:</b> Exchange on the market (characteristics – product, property right, price, transaction)</p>	<p style="text-align: center;"><b>Cultural sphere</b></p> <p><b>Relationships:</b> Relates to ideas/realisation of cultural values (C1), civilization and transcendental goods such as faith, truth, beauty, moral rightness. <b>Logic:</b> Follows rituals and heeds norms</p> <p><b>Values:</b> Curiosity, dedication, authenticity, inner freedom, &amp; humility</p>
	<p style="text-align: center;"><b>Financial</b></p> <p><b>Values:</b> Financial security &amp; stability  <b>Relationships:</b> Corporation &amp; foundation focus, <b>Logic:</b> (unclear)</p>	<p style="text-align: center;"><b>Industrial world</b></p> <p><b>Values:</b> Productivity, competencies, efficiency (science and tech) &amp; breakeven  <b>Relationships:</b> Professionals focus/realisation of scientific and technological goods (mastery, efficiency, performance)  <b>Logic:</b> Operational relations (systems, tests, measurement). Progress investment formula</p>		
<p style="text-align: center;"><b>Creative (Adhocracy)</b></p> <p><b>Values:</b> Innovative outputs (product leader/innovator), transformation (new resources &amp; challenges), agility, &amp; freedom  <b>Relationships:</b> External focus  <b>Logic:</b> Decentralized power, project-based work, individual and temporary</p>	<p style="text-align: center;"><b>Achievement</b></p> <p><b>Values:</b> Creativity, innovation &amp; independence  <b>Relationships:</b> Artist focus  <b>Logic:</b> (unclear)</p>	<p style="text-align: center;"><b>Project-orientated world</b></p> <p><b>Values:</b> Relationships, flexibility, development &amp; commitment  <b>Relationships:</b> Network focus/realisation of contacts and redistribution of information  <b>Logic:</b> Project-based relations (participation, contribution, adaptability, autonomous, communication &amp; trust)</p>		
		<p style="text-align: center;"><b>Opinion world</b></p> <p><b>Values:</b> Recognition from others  <b>Relationships:</b> External audience focus/ valorisation  <b>Logic:</b> Relations based on persuasion &amp; recognition (names &amp; brands)</p>		
		<p style="text-align: center;"><b>Inspired world</b></p> <p><b>Values:</b> Autonomy, imagination, sensitivity &amp; creativity  <b>Relationships:</b> Artist focus (Children, artists)/realisation of dreams &amp; imagination  <b>Logic:</b> Escapes measurement &amp; spontaneous. Risk investment formula.</p>		
<p style="text-align: center;"><b>Controlling (Hierarchy)</b></p> <p><b>Values:</b> Efficiency (low-cost), timeliness, consistency, uniformity, &amp; stability  <b>Relationships:</b> Internal focus  <b>Logic:</b> Follows formalised rules, standardized procedures, and respects the hierarchy</p>	<p style="text-align: center;"><b>Prosocial</b></p> <p><b>Values:</b> Community, accessibility &amp; education  <b>Relationships:</b> Government funder focus  <b>Logic:</b> (unclear)</p>	<p style="text-align: center;"><b>Civic world</b></p> <p><b>Values:</b> Equity, freedom, solidarity &amp; democracy  <b>Relationships:</b> Public funding &amp; collective focus/ realisation of public or societal values for a just cause  <b>Logic:</b> Formal. Based on logic of bureaucracy and law</p>	<p style="text-align: center;"><b>Government sphere</b></p> <p><b>Values:</b> Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability  <b>Relationships:</b> Formal and abstract (social relationships) with people /realisation public or societal values (justice, security, education, health care, public infrastructure &amp; public transport)  <b>Logic:</b> Formal. It is the logic of bureaucracy, management, and law. Procedures, protocols, meetings, hierarchies, budgets, (business) plans, strategies, accounting, results, departments.</p>	
<p style="text-align: center;"><b>Collaborative (Clan)</b></p> <p><b>Values:</b> Commitment, comms, &amp; development (HR, people), <b>Relationships:</b> Internal focus  <b>Logic:</b> Founded on loyalty, mutual trust and tradition. Teamwork, participation and consensus key</p>		<p style="text-align: center;"><b>Domestic world</b></p> <p><b>Values:</b> Conformity &amp; commitment  <b>Relationships:</b> Internal focus (family &amp; community)/realisation of educational values  <b>Logic:</b> Founded on upholding traditions &amp; family. Rules of honour, hierarchy &amp; duty. Art disciplines are compartmentalised, relations with peers are important.</p>	<p style="text-align: center;"><b>Sphere of the Oikos</b></p> <p><b>Values:</b> Loyalty, trust, love &amp; care  <b>Relationships:</b> Oikos focus/valorisation and support  <b>Logic:</b> Interdependence, sharing, contributing – respect the hierarchy</p>	

### A.10 Arts Index Netherlands 2005-2011: Trends in the four pillars of the Arts Index Netherlands

The AIN is measured and built on four key ‘pillars’: *capacity*, denoting resources from the field of culture indicated by infrastructure, companies/institutions, and the labour market; *participation*, referring to public interest in culture indicated by attendance, practice, and consumption; *financial flows*, indicated by income, government contributions, and turnover from the creative industries; and *competitiveness*, on the national and international level (Boelhouwer et al. 2013). The authors acknowledge the data collected is not a full representation and contains flaws but seeks to be consistent and provides a general sense of the trends within the cultural sector.

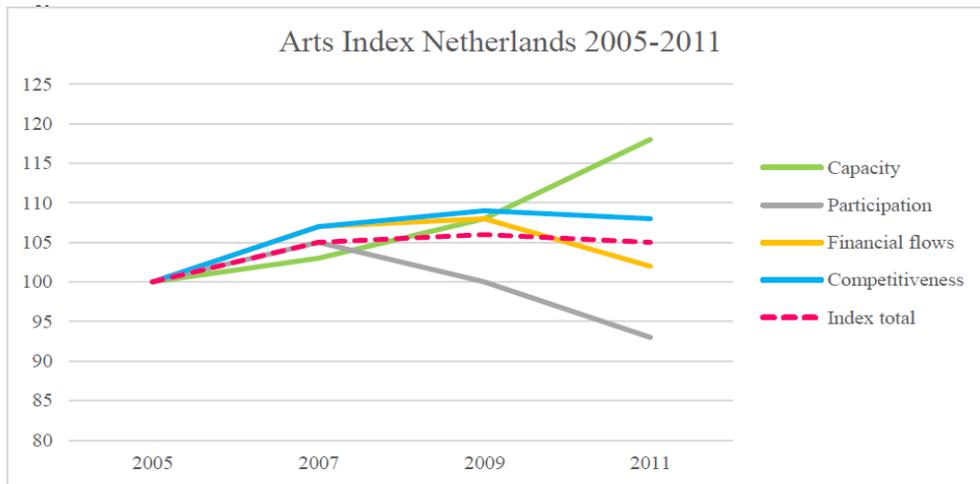
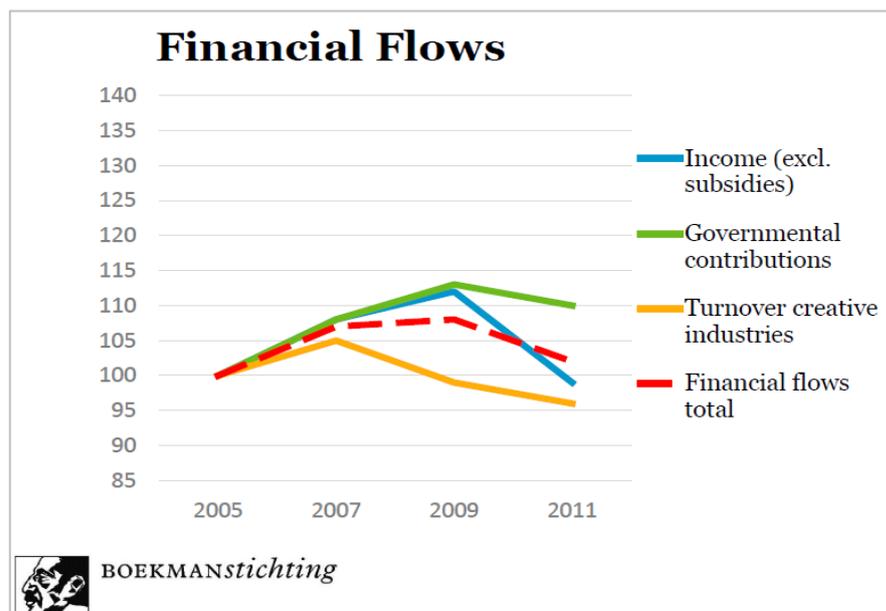


Figure 1: Trends in the four pillars of the Arts Index Netherlands  
Source: (Boelhouwer et al. 2013, p.5)

### A.11 Arts Index Netherlands 2005-2011: Financial flows



Source: (van Woersem, 2014, p.7)

## B. Methodology appendix

### B.1 Qualitative data collection methods

<b>Method</b>	<b>Data</b>	<b>Reasons for selection</b>	<b>Addresses sub-Q no.</b>	<b>Sampling approach</b>	<b>Limitations</b>	<b>Ethical issues</b>
Content analysis	Financial Statements	Supports the identification of funding sources and the analysis of changes over the past few years regarding: earned vs unearned income, the combination of funding sources, and these sources in relation to the spheres of the Value Based Approach.	1, 2, 3	A non-probability approach. Where feasible accessing the last 5 years incl the first wave of funding cuts in the Netherlands 2011.	Only suitable as a supporting document.	As these documents are available in the public domain or on request ethical issues will not be a problem.
Content analysis	Websites, Annual Reports & funding strategy <i>(if accessible)</i>	Supports the identification of organisational values, 'mission', and 'vision'.	1,2, 3	Due to language constraints annual reports are only available from....	Intertextuality and lack of transparency (Bryman, 2012).	As some of these documents are not available in the public domain their content is undoubtedly sensitive therefore permission to use any figures or names was requested.
Semi-structured interviews	Members of the case orgs involved in funding, from the Director to individual members of the fundraising team.	Supports the identification of perceived organisational values of the leadership and the fundraising team, reasons for adopting one strategy over another and the impact of organisational form & structure.	All	Convenience sampling approach. Non responses and declines must be taken into consideration.	Subjective and not generalizable outside of these cases.	Due to the sensitivity of the topic, discussion of funding sources and organizational values, permission was requested from the interviewee to transcribe and analyse the recording. An informed consent form and information sheet was given to the participants to view prior to the interview and questionnaire completion. By fully informing participants they were able to raise any issues in advance which helped to reduce any declines to participate (Bryman, 2012). The information sheet gave the interviewee the option to be referred to as anonymous throughout the analysis.
Pre-interview questionnaire	Interviewees from case organisations. <i>(if feasible)</i>	Provides a point of departure for interviews regarding perceived organisational values, funding involvement, and impact of organisational form & structure.	1,2, 3, 4		Only suitable in conjunction with other research methods.	

## B.2 Data collected for content analysis

<b>Organisation</b>	<b>Content Type</b>	<b>Content Name (if applicable)</b>	<b>Available in public domain</b>	<b>Language</b>	<b>Issue</b>
International Film Festival Rotterdam (IFFR)	Annual Report (containing basic outline of operating results)	Jaarverslag 2010- 2015 International Film Festival Rotterdam (5 annual reports in total)	Y	Dutch	Translation of full document not feasible for detailed content analysis but translation of financial details feasible.
	Financial statement	Finacieel Jaarverslag Stichting International Film Festival Rotterdam 2014-2015 & 2013-2014 available on request	N	Dutch	Translation of details feasible
	Website content	<ul style="list-style-type: none"> <li>- Who we are</li> <li>- Tiger Film Mecenaat</li> <li>- Tiger Business Lounge</li> <li>- Partners</li> </ul>	Y	English Dutch Dutch Dutch	Some content analysis feasible
	Policy and activity plan 2013-2016	Subsidieaanvraag Culturele basisinfrastructuur 2013-2016 IFFR Beleids - en activiteitenplan	Y	Dutch	Some translation feasible
IFFR (Hubert Bals Fund)	Annual Report	Annual Report 2010-2014 (5 annual reports in total)	Y	English	Content analysis feasible
Rotterdam Philharmonic Orkest (RPhO)	Annual Report containing balance sheet and operating results	JAARVERSLAG ROTTERDAMS PHILHARMONISCH ORKEST (2010 – 2014) (3 annual reports in total)	Y	Dutch	Translation of full document not feasible for detailed content analysis but translation of financial details feasible.
	Website content (Support Us)	<ul style="list-style-type: none"> <li>- Steun ons</li> <li>- Vrienden</li> <li>- Sponsors</li> <li>- Mecenassen</li> <li>- Press Release</li> </ul>	Y	Dutch	Some translation feasible
RPhO (Rotterdam Philharmonic Fonds)	Annual Report containing balance sheet and operating result	JAARVERSLAG 2014 available in public domain JAARVERSLAG 2010-13 available on request (4 annual reports in total)	Y & N	Dutch	Translation of financial details feasible
Museum Rotterdam	Website content	<ul style="list-style-type: none"> <li>- Welcome</li> <li>- Organisatie en Beleid</li> </ul>	Y	English Dutch	Some translation feasible
	Revised long-term plan 2013-2016	Herzien Meerjarenbeleidsplan 2013 - 2016	Y	Dutch	Some translation feasible
	Draft long-term plan 2017-2020	Meerjarenbeleidsplan Museum Rotterdam 2017-2020	N	Dutch	Some translation feasible
	Shortened financial statements	Jaarrekening 2014 jaarrekening 2013	Y	Dutch	Translation of details feasible

## **B.3 Participant information sheet**

### **Nature of the research**

This individual interview is part of a postgraduate study providing insight into the funding approaches within the arts sector, in relation to their organisational form and structure, organisational values, and funding relationships. A qualitative exploratory approach will be adopted focusing upon three cultural organisations based in Rotterdam, as they reflects similar arts organisations in other cities. The research will be undertaken by myself, a postgraduate student at the Erasmus University Rotterdam studying MA Cultural Economics and Entrepreneurship. The sampling frame will consist of several staff members of the case organisations. Prior to this interview content analysis of said organisations annual reports and websites will have begun.

### **Requirements for participation**

The type of data to be collected will revolve around the fundraising approach of the said organisation; considering the organisational form, structure, and values (what is important to the organisation), funding sources (strategies and challenges), and specific initiatives/funding relationships (conditions, benefits, communication, and development). As previously stated the data will be collected through an individual interview, with approximately half an hour required on a singular occasion. To ensure effective data collection an audio voice recording device will be used. The target date to undertake the research is the 15<sup>th</sup> April 2016.

### **Implications of taking part and participant rights**

Participation in the individual interview is voluntary. At any point throughout the interview participants have the right to decline answering a question or set of questions. Participants have the right to decline the recording of responses with a voice recorder. At any time throughout the interview the participant has the right to withdraw. Participation in this research study will benefit the field of cultural economics and the said organisation; identifying their current funding approach in regard to the combinations of initiatives, their main challenges, and approaches to overcome these challenges. A consent form will be provided before the interview commences formalising participant anonymity, or not, and data confidentiality.

### **Use of data collected and report style**

The data collected will be accessible to myself and the said organisations interviewee upon request (all recorded data from interviews will remain anonymous if requested, in script format). The results of the research project will be disseminated through the completed research study (removing aspects which contain confidential information and anonymity where requested), with a summary provided upon request. After the completion of the study the data will remain stored, accessible to the said organisation upon request.

### **Contact**

If you have any further questions regarding the research, please do not hesitate to contact:

Monique Ricketts

Email: [424827mr@student.eur.nl](mailto:424827mr@student.eur.nl)

Mobile : +31 6 33980095

## B.4 Participant consent form

### CONSENT FORM

**Working title of research project:**

Financing the Arts: Why does the type of organisation matter?

**Name and position of researcher:**

Monique Ricketts, Masters Student, Erasmus School of History, Culture, and Communication,  
Erasmus University Rotterdam

- Please initial box
1. I confirm that I have read and understood the information sheet for the above study and have had the opportunity to ask questions.
  2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason.
  3. I agree to take part in the study.

- Please tick box
- |   | Yes  | No   |
|---|--|--|
| 4. I agree to the interview being audio recorded.                                     | <input data-bbox="1153 1232 1251 1279" type="checkbox"/> | <input data-bbox="1278 1232 1375 1279" type="checkbox"/> |
| 5. I agree to use of credited quotes in publications.                                 | <input data-bbox="1153 1308 1251 1355" type="checkbox"/> | <input data-bbox="1278 1308 1375 1355" type="checkbox"/> |
| 6. I agree to use of anonymised quotes, linked to my organisation in publications.    | <input data-bbox="1153 1384 1251 1431" type="checkbox"/> | <input data-bbox="1278 1384 1375 1431" type="checkbox"/> |
| 7. I agree to use of anonymised quotes not linked to my organisation in publications. | <input data-bbox="1153 1487 1251 1534" type="checkbox"/> | <input data-bbox="1278 1487 1375 1534" type="checkbox"/> |

Name of participant:

Date:

Signature:

Monique Ricketts (researcher)

Date:

Signature:

## B.5 Pilot pre-interview questionnaire

The following questionnaire is part of the postgraduate research study and will provide initial points of departure for the scheduled interview. Please complete the questionnaire to be returned to Monique Ricketts (researcher) by Monday 28<sup>th</sup> March 2016.

Please circle answers and elaborate where indicated.

<b>1. To what degree do the following statements characterise your organisation (or associated organisation)? 1 (“strongly disagree”) to 7 (“strongly agree”)</b>	
Innovativeness & entrepreneurship	
Appreciation for authenticity and inner freedom	
Deliberate improvisation	
Values community, social cohesion and inclusion	
Clear procedures and protocols	
Hierarchical structure and meetings	
Formalised strategies (incl. budgets & clear results)	
Encourage objective decision-making	
Friendship and informal support among employees in their everyday tasks	
Inspire shared commitment for employees	
Low level of adaptability	
Recognition for efficient performance	
Respect rationality	
Seek to stimulate curiosity of audience	
High level of loyalty and trust among employees	
Strong interdependence among employees	
Donations are seen as a form of begging	
Participation and involvement of external stakeholders is valued	
Shared ownership of projects with external stakeholders is believed to be important	
<b>2. Of your organisations funding sources – which initiatives are you most involved with?</b>	
Support from family (income)	Partnership (collaborations)
Individual gifts (donations and time)	Crowdfunding
Corporate gifts	Debt & quasi-equity
Trust or foundation gifts	Accelerator
Subsides or grants	Art venture & impact funds
Tickets, memberships & auxiliary services	Other (please elaborate)
Sponsorship (including business clubs)	
<b>3. To what degree do the following statements express your views on your organisations form &amp; structure? 1 (“strongly disagree”) to 7 (“strongly agree”)</b>	
<b>Organisational form:</b>	
It enables to organisation to strive for its ‘mission’	
Has a positive impact on the organisations fundraising ability	
Encourages gifts from individuals in the local community	
Has a positive effect on funding relations with the business community	
Enables the establishment of appropriate ROI in funding relationships	
Has a positive impact on the organisations innovative potential in fundraising	
Evokes positive emotions with funders	
Leads to realisation of common goals with community (artistic, educational, etc.)	
Enables the organisation to generate benefits of equal measure for both parties in funding relations	
It supports the organisations image	
<b>Organisational structure:</b>	
It enables to organisation to strive for its ‘mission’	
Has a positive impact on the organisations fundraising ability	
Has a positive impact on the organisations innovative potential in fundraising	
Evokes positive emotions with funders	

The above pilot questionnaire was discussed with various parties; a member of IFFR, thesis supervisor, and other students. Feedback and subsequent amendments included: the rephrasing of some questions and answers (both in text content and the time period requested) and the inclusion of additional questions (both to collect participant contextual data, consent, and other opinion data to explain organisational behaviour).

## B.6 Finalised pre- interview questionnaire

The below questionnaire was provided both in PDF format, over four pages with appropriate space left for answer completion (attached to the email detailing further information), and was also available to complete via Survey Monkey, where in order to encourage question completion various questions did not required completion; for example on the ranking questions a minimum for three had to be answered.

### PRE-INTERVIEW QUESTIONNAIRE

The following short questionnaire (10 questions) is part of the postgraduate research study and will provide initial points of departure for the scheduled interview.

The following questions relate to your view of the organisation as a whole and where indicated your personal view- please tick boxes and elaborate where indicated.

<b>Please complete the below details.</b>	
<b>Name:</b>	<b>Organisation:</b>
<b>Job title:</b>	<b>Since when have you been working at or with the organisation (month, year):</b>
<b>Anonymous data</b>	
<b>1. To what degree do the following statements characterise your organisation? 1 ("strongly disagree") to 5 ("strongly agree")</b>	
Value innovativeness & an entrepreneurial approach to activities	1 2 3 4 5
Appreciation for authenticity & inner freedom	1 2 3 4 5
Deliberate improvisation in activities	1 2 3 4 5
Seeks to develop a community, social cohesion and inclusion	1 2 3 4 5
Clear procedures & protocols	1 2 3 4 5
Hierarchical structure & meetings	1 2 3 4 5
Formalised budgets	1 2 3 4 5
Encourage and respect objective & rational decision-making	1 2 3 4 5
Friendship & informal support among employees in their everyday tasks	1 2 3 4 5
Inspire shared commitment from employees	1 2 3 4 5
Low level of adaptability	1 2 3 4 5
Recognition for efficient performance	1 2 3 4 5
Seek to stimulate curiosity of audience	1 2 3 4 5
High level of loyalty & trust among employees	1 2 3 4 5
Strong interdependence among employees	1 2 3 4 5
Donations are seen as a form of begging	1 2 3 4 5
Participation & involvement of external stakeholders is valued	1 2 3 4 5
Shared ownership of projects with external stakeholders is believed to be important	1 2 3 4 5
Clearly defined results	1 2 3 4 5
External stakeholder relationships are based on exchange (clear property rights & price)	1 2 3 4 5
<b>2. In your opinion, what are the organisations core values?</b>	

*Please turn over, questionnaire continues of overleaf*

<b>3. To what degree do the following statements embody what the organisation provides for others? 1 ("strongly disagree") to 5 ("strongly agree")</b>			
Pursuit of artistic quality	1 2 3 4 5	Expression of communal meanings	1 2 3 4 5
Provision of cultural goods/services	1 2 3 4 5	Promotes freedom of expression	1 2 3 4 5
Accessibility to goods deemed 'public' in nature	1 2 3 4 5	Spiritual & emotional stimulation	1 2 3 4 5
Supports economic growth (job creation & spending)	1 2 3 4 5	Supports community cohesion	1 2 3 4 5
Positive effect on well-being & health	1 2 3 4 5	Sustains & develops tradition for future generations	1 2 3 4 5
Participation in the artistic	1 2 3 4 5	Expands knowledge & skills	1 2 3 4 5

experience			
Creates social bonds	1 2 3 4 5	Captivation & pleasure	1 2 3 4 5
Expands capacity for empathy	1 2 3 4 5	Facilitates political dialogue	1 2 3 4 5
Transfers values & ideals	1 2 3 4 5	Supports personal development (creative & critical thinking)	1 2 3 4 5
Positive effect on civic pride	1 2 3 4 5	Creates shared meanings	1 2 3 4 5
Sense of belonging	1 2 3 4 5	Love & friendship	1 2 3 4 5
Sustains & develops cultural heritage	1 2 3 4 5	Possibility to use or enjoy services in future	1 2 3 4 5
Provides commercial value (PR, marketing, & CSR)	1 2 3 4 5	Other (please elaborate)	

**4. Of your organisations funding sources which initiatives are you most involved with? (Please select/tick as many options and elaborate where appropriate)**

Support from family (income)	Partnership (collaborations)
Individual gifts (donations and time)	Crowdfunding
Corporate gifts	Debt & quasi-equity
Trust or foundation gifts	Accelerator
Subsidies or grants	Art venture & impact funds
Tickets, memberships & auxiliary services	Other (please elaborate)
Sponsorship (including business clubs)	

**5. In light of the changing funding environment, what initiatives have you sought to develop or introduce in the past five years and why? What has been the greatest challenge?**

(Please elaborate)

*Please turn over, questionnaire continues of overleaf*

**6. To what extent do the following statements explain why the organisation has turned to these funding sources rather than others? 1 ("strongly disagree") to 5 ("strongly agree")**

Clear exchange value (property right & price)	1 2 3 4 5	Shared values exist in the funding relationship	1 2 3 4 5
Aligns with previous funding approach	1 2 3 4 5	Encouraged by government cultural policy measures (national level)	1 2 3 4 5
Familiar procedures & systems	1 2 3 4 5	Appropriate for the organisational form	1 2 3 4 5
Draws on existing network	1 2 3 4 5	Similar ROI offer as in current funding relationships	1 2 3 4 5
Organisational values align with the funder	1 2 3 4 5	Encouraged by local municipality	1 2 3 4 5
Increases current stakeholder engagement	1 2 3 4 5	Aligns with the organisations 'mission' & 'vision'	1 2 3 4 5
Develops new stakeholder relationships	1 2 3 4 5	Supports long term sustainability	1 2 3 4 5
Received the least resistance from within the organisation	1 2 3 4 5	Supports the development of the organisational image	1 2 3 4 5
Proposed & encouraged by the governance board	1 2 3 4 5	Proposed internally within the organisation	1 2 3 4 5
Resources were available to develop the approach	1 2 3 4 5	Draws on current employees skills & knowledge	1 2 3 4 5
Provides a quick access to financial resources needed	1 2 3 4 5	Other (please elaborate)	

**If you have any further comments, please elaborate below.**

**7. Has there been resistance to any funding initiatives? If yes, how and why do you think this was/is?**

(Please elaborate)

*Please turn over, questionnaire continues of overleaf*

<b>8. To what degree do the following statements express your views on <u>your organisations non-profit form &amp; structure</u>? 1 ("strongly disagree") to 5 ("strongly agree")</b>			
<b>Organisational form:</b>			1 2 3 4 5
It enables to organisation to strive for its 'mission'			1 2 3 4 5
Has a positive impact on the organisations fundraising ability			1 2 3 4 5
Encourages gifts from individuals in the local community			1 2 3 4 5
Has a positive effect on funding relations with the business community			1 2 3 4 5
Enables the establishment of appropriate ROI in funding relationships			1 2 3 4 5
Has a positive impact on the organisations innovative potential in fundraising			1 2 3 4 5
Evokes positive emotions with funders			1 2 3 4 5
Leads to realisation of common goals with community (artistic, educational, social etc.)			1 2 3 4 5
Enables the organisation to generate benefits of equal measure for both parties in funding relations			1 2 3 4 5
It supports the organisations image			1 2 3 4 5
<b>Organisational structure:</b>			
It enables to organisation to strive for its 'mission'			1 2 3 4 5
Has a positive impact on the organisations fundraising ability			1 2 3 4 5
Has a positive impact on the organisations innovative potential in fundraising			1 2 3 4 5
Evokes positive emotions with funders			1 2 3 4 5
<b><i>If you have any further comments please elaborate below.</i></b>			
<b>9. Final question: To what extent do the below qualities express what <u>you (personally) strive for</u>? 1 ("strongly disagree") to 5 ("strongly agree")</b>			
Excellence	1 2 3 4 5	Education	1 2 3 4 5
Enlightenment & truth	1 2 3 4 5	World citizenship	1 2 3 4 5
Grace & beauty	1 2 3 4 5	Peace of mind & fun	1 2 3 4 5
Spiritual freedom & agape	1 2 3 4 5	Craftsmanship	1 2 3 4 5
Progression of science & art	1 2 3 4 5	Freedom	1 2 3 4 5
Harmony & peace	1 2 3 4 5	Political freedom	1 2 3 4 5
Community	1 2 3 4 5	Democracy & human rights	1 2 3 4 5
Family & friendship	1 2 3 4 5	Patriotism	1 2 3 4 5
Justice & solidarity	1 2 3 4 5	Love	1 2 3 4 5
Wisdom	1 2 3 4 5	Tradition	1 2 3 4 5
Collegiality & trust	1 2 3 4 5	Compassion	1 2 3 4 5
Sustainability	1 2 3 4 5	Harmony with nature	1 2 3 4 5

**10. Please indicate your consent for the use of the above data collected in this questionnaire.**

Please tick box

Yes No

I agree to use of credited quotes in publications.

<input type="checkbox"/>	<input type="checkbox"/>
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I agree to use of anonymised quotes, linked to my organisation in publications.

<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------

**Thank you for taking the time to complete this questionnaire.**

**I look forward to our scheduled interview.**

## B.7 Finalised pre-interview questionnaire - question type and reason for adoption

<b>Question no.</b>	<b>Question type</b>	<b>Reason for adopting this question type</b>
0	Personal/factual question	Introduction to the research and collection of personal information including: name, organisation, job title, and time period working at organisation. Anonymous data collected include: age, gender, place of residence, and highest level of education. (For those who did not complete the questionnaire this data was collected when the respondents were sent a scanned copy of their consent form)
1	Likert-style rating question (five point scale)	To collect opinion data on organisational values in relation to the five spheres in the Value Based Approach, regarding their associated values and logic of relationships (Klamer, 2015).
2	Open-ended question	To collect opinion data on organisational members views on the organisations core values.
3	Likert-style rating question (five point scale)	To collect opinion data on the values that the organisation supports the others in realising (incl. cultural, economic, social, and public – based on literature review).
4	List question	To gather data upon which modes of financing they are most involved with.
5	Open-ended question	To gather opinion data upon the funding initiatives developed or introduced and opinion data on the challenges faced.
6	Likert-style rating question (five point scale)	To collect opinion data on why the organisation has turned to certain sources of funding to survive or grow rather than others.
7	Open-ended question	To gather opinion data upon the challenges and resistance faced when introducing or developing funding initiatives.
8	Likert-style rating question (five point scale)	To collect opinion data on the role the organisational form and structure plays in the said organisations fundraising.
9	Likert-style rating question (five point scale)	To collect opinion data on the values the organisational member's strive for in relation to the four types of goods in Klamer's (2015) Goods to Strive for Framework.
10	Closed-ended question	To obtain the participants consent for credited or anonymous use of the data collected in the relation to their organisation.

## B.8 Email invitation to participate in research

**Title:** MA student (Cultural Economics) - Request for interview for research (mid-March - early April)

Dear [*first name*] [*surname*],

I hope this email finds you well.

A brief introduction, my name is Monique Ricketts and I am currently following the MA in Cultural Economics and Entrepreneurship at Erasmus University. My main interest is in the financing of the arts and how such organisations seek to develop new sources of funding in the challenging environment. This topic is focal in my thesis, where I will explore (through qualitative research) the impact of organisational form and structure and different modes of financing on arts organisations ability to strive for their 'mission'.

As an iconic and innovative organisation in the Netherlands art sector, I would be extremely interested to discuss with you the challenges you face in fundraising along with the initiatives you are employing to support [*organisation name*]: from the [*funding initiative A*] to [*funding initiative B*] – highly relevant to my thesis topic. To successfully complete this research, I would like to perform interviews with members of [*organisation name*] involved in fundraising and would be delighted if you could participate. I have also approach [*employee name*].

The research offers a great opportunity for the [*organisation name*] to be recognised in the academic world, but also to gain an insight in the field of fundraising in arts and cultural organisations – confirmed organisations partaking in the research include [*organisation name*] and [*organisation name*].

Collected information and interpretation will be presented to you after the research will be finalised. The conclusions of this research may also serve as practical recommendations for the improvement and future design of fundraising strategies.

Your participation will help me to realise my research, which will benefit further cultural economists' studies and enrich this scientific field with real-life information.

**If you are willing to contribute to my research, I would like to schedule an interview (approx. 30-40 mins) for April in the weeks commencing 4th or 11th April.**

Interviewees can reveal their personal information, but they can also stay anonymous. I will also provide you more information about the interview (incl. a short questionnaire) once we settle the date.

If you could kindly indicate whether you would be willing to participate by Monday 21st March that would be greatly appreciated.

Do not hesitate to be in contact if you have any queries.

Thank you again for your time and I look forward to hearing from you.

Kind regards,

Monique

**Monique Ricketts**

MA student in Cultural Economics and Entrepreneurship

---

Erasmus School of History, Culture and Communication  
Erasmus University Rotterdam  
Telephone: +31 6 33980095

## B.9 Email outline - further details & pre-interview questionnaire

**Title:** MA research interview [*hour, day, month*] - Further details & request to complete pre-interview questionnaire

Dear [*first name*] [*surname*],

I hope this email finds you well.

Please see below further details for our upcoming interview – including a link to a [short questionnaire](#). If you could kindly complete this by [*date requested for completion*], that would be greatly appreciated.

**Interview time:** [*hour, day, month*]

**Location:** [*address*]

### Attached documents:

- [Information sheet](#) – providing further details about the research
- [Consent form](#) – where you can indicate how you wish to be referred to in the research (*a copy will be brought on the day or you are welcome to print and return a scanned copy in advance*)
- [Pre-interview questionnaire](#) – provided in case you do not wish to complete the digital version

### **Short questionnaire to be completed by** [*date requested for completion*]

As previously mentioned I have a short questionnaire (9 questions) to be completed in advance of our interview - this will provide a point of departure for our discussion.

- [Please complete the questionnaire via the following link \(via Survey Monkey\):](#)  
<https://www.surveymonkey.com/r/S3ZQBC9>  
[or you are welcome to print and return a scanned copy of the attached version](#)

### Interview themes for discussion:

- The organisational form, structure, and values (what is important to the organisation)
- Funding approach (strategy and challenges)
- Specific initiatives/funding relationships (conditions, benefits, communication, resistance, and development)

### Audio recording:

As previously mentioned, the interview will be recorded and transcribed for use in the research (*as detailed in the consent form interviewees can reveal their personal information our can chose to be anonymous*).

Do not hesitate to be in touch if you have any further queries.

I look forward to our interview.

Kind regards,

Monique

### **Monique Ricketts**

MA student in Cultural Economics and Entrepreneurship

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Erasmus School of History, Culture and Communication  
Erasmus University Rotterdam  
Telephone: +31 6 33980095

## B.10 Coding scheme – pre-interview questionnaire

<b><i>Sphere of the Value Based Approach</i></b>	<b><i>Associated values</i></b>	<b><i>Associated logic of relationships</i></b>
Cultural sphere	Curiosity, dedication, authenticity, inner freedom, & humility.	Follows rituals and heeds norms.
Market sphere	Efficient, stimulate innovativeness & entrepreneurship.	Exchange on the market (characteristics – product, property right, price, transaction).
Government sphere	Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability.	Formal. It is the logic of bureaucracy, management, and law. Procedures, protocols, meetings, hierarchies, budgets, (business) plans, strategies, accounting, results, departments.
Social sphere	Community, friendship, solidarity, social cohesion, social inclusion, status, a sense of belonging, & membership.	Contribution and reciprocity (circulation of gifts)
Sphere of the Oikos	Loyalty, trust, love & care.	Interdependence, sharing, contributing – respect the hierarchy.

Source: (Klamer, 2015)

### **1. To what degree do the following statements characterise your organisation?**

**1 (“strongly disagree”) to 5 (“strongly agree”)**

The ranked statements regarding how the participant characterises the organisation (also highlighting organisational values) were coded in relation to the five spheres in the Value Based Approach, regarding their associated values and logic of relationships (Klamer, 2015). Each statement is linked to a sphere in the Value Based Approach as a strong or weak association with a specific sphere e.g. ‘Value innovativeness & an entrepreneurial approach to activities’ - “strongly agree” highlights the organisation is characterised to operate in the Market Sphere. As highlighted in the Value Based Approach organisations rarely operate in one sphere alone so the case organisations were not categorised on a definitive basis (Klamer, 2015).

<b><i>Statement characterising organisation</i></b>	<b><i>Sphere of the Value Based Approach</i></b>
Value innovativeness & an entrepreneurial approach to activities	Market Sphere
Appreciation for authenticity & inner freedom	Cultural Sphere
Deliberate improvisation in activities	(non) Government Sphere
Seeks to develop a community, social cohesion and inclusion	Social Sphere
Clear procedures & protocols	Governmental Sphere
Hierarchical structure & meetings	Governmental Sphere
Formalised budgets	Governmental Sphere
Encourage and respect objective & rational decision-making	Governmental Sphere
Friendship & informal support among employees in their everyday tasks	Social Sphere
Inspire shared commitment from employees	Oikos
Low level of adaptability	(non) Governmental Sphere
Recognition for efficient performance	Market Sphere
Seek to stimulate curiosity of audience	Cultural Sphere
High level of loyalty & trust among employees	Oikos
Strong interdependence among employees	Oikos
Donations are seen as a form of begging	(non) Social Sphere
Participation & involvement of external stakeholders is valued	Social Sphere
Shared ownership of projects with external stakeholders is believed to be important	Social Sphere
Clearly defined results	Governmental Sphere
External stakeholder relationships are based on exchange (clear property rights & price)	Market Sphere

**2. In your opinion, what are the organisations core values?**

Core values (organisational values) identified, were coded in relation to the five spheres in the Value Based Approach, regarding their associated values (Klamer, 2015), to give an indication of which sphere the organisation operates predominantly within, again not on a definitive basis.

<b>Sphere of the Value Based Approach</b>	<b>Associated values</b>
Cultural sphere	Curiosity, dedication, authenticity, inner freedom, & humility.
Market sphere	Efficient, stimulate innovativeness & entrepreneurship.
Government sphere	Control, structure, objectivity, formality, legality, rationality, hierarchy, power, efficiency, predictability.
Social sphere	Community, friendship, solidarity, social cohesion, social inclusion, status, a sense of belonging, & membership.
Sphere of the Oikos	Loyalty, trust, love & care.

**3. To what degree do the following statements embody what the organisation provides for others? 1 (“strongly disagree”) to 5 (“strongly agree”)**

The ranked statements regarding how the participant perceives what the organisation provides for others, was coded in relation to the three categories of value associated with the arts (see table in literature review): cultural, economic, and social value. Each statement is linked to one, or two, of the three categories of value e.g. ‘Supports community cohesion’ categorised as ‘social value’. “Strongly agree” in this question indicated a strong association with the value listed. As above organisations rarely provide one of the categories of value alone so the case organisations were not categorised on a definitive basis.

<b>Statement embodying what organisation provides for others</b>	<b>Category of value: cultural, economic, or social</b>
Pursuit of artistic quality	Cultural
Provision of cultural goods/services	Economic
Accessibility to goods deemed ‘public’ in nature	Economic/Social
Supports economic growth (job creation & spending)	Economic
Positive effect on well-being & health	Economic/Cultural
Participation in the artistic experience	Cultural
Creates social bonds	Social
Expands capacity for empathy	Social/Cultural
Transfers values & ideals	Social
Positive effect on civic pride	Social
Sense of belonging	Social
Sustains & develops cultural heritage	Economic/Social
Provides commercial value (PR, marketing, & CSR)	Economic
Expression of communal meanings	Social/Cultural
Promotes freedom of expression	Social
Spiritual and emotional stimulation	Cultural
Supports community cohesion	Social
Sustains & develops tradition for future generations	Economic/Social
Expands knowledge & skills	Cultural
Captivation & pleasure	Cultural
Facilitates political dialogue	Social
Supports personal development (creative & critical thinking)	Cultural
Creates shared meanings	Social
Love & friendship	Social
Possibility to use or enjoy services in future	Economic
Other (please elaborate)	Code accordingly

**4. Of your organisations funding sources which initiatives are you most involved with?**

As this question just gather data upon which modes of financing they are most involved with, coding is not required it merely supports the construction of the semi-structure interview guide.

**5. In light of the changing funding environment, what initiatives do you recognise that your organisation has sought to develop or introduce in the past five years? What have been the greatest challenges?**

The data on funding initiatives developed or introduced by the case organisations supported the identification of their financial value propositions and was coded in relation to the spheres in which they operate to realise their financial values, as in Figure in the literature review. The opinion data collected on the challenges faced how they may have/ be shifting from one sphere to another to realise their financial values, supported the construction of the semi-structured interview guide.

<b>Spheres in which financial values are realised</b>	<b>Modes of realising financial values</b>
Market sphere	Ticket sales, memberships, auxiliary services, sponsorship, partnerships, investment
Government sphere	Public subsidies, public and private funds (trusts and foundations)
Social sphere	Gifts (individuals, corporations, trusts & foundations, venture philanthropists), time (volunteers)
Sphere of the Oikos	Support from friends of family (time & income)
Market/Governmental sphere	Venture funding (debt, quasi-equity, & accelerators)
Market/Governmental/Social sphere	Art venture & impact funds
Market/Social sphere	Crowdfunding

**6. To what extent do the following statements explain why the organisation has turned to these funding sources rather than others? 1 (“strongly disagree”) to 5 (“strongly agree”)**

As the data collected, ranked statements, is primarily opinion data on why the organisation has turned to certain sources of funding to survive or grow rather than others, it mainly supported the construction of the semi-structured interview guide. It was also feasible to code the statements in line with explanations/motives for turning to certain funding sources rather than others, for example whether the same logic of relationships applies (in that in order to realise this source of funding the case organisation operates/d within the same sphere of the Value Based Approach as a previous funding sources) or the motivation to turn to this source was internally or externally motivated. Again this was not definitive but provided an avenue for further exploration in the semi-structured interview and supported analysis of the data collected in the interview.

<b>Statement explaining why the organisation has turned to these funding sources rather than others</b>	<b>The various explanations/motivations for turning to certain funding sources rather than others</b>
Clear exchange value (property right & price)	Market sphere logic of relationships
Aligns with previous funding approach	Similar logic of relationships
Familiar procedures & systems	Similar logic of relationships
Draws on existing network	Externally motivated
Organisational values align with the funder	Long term focus
Increases current stakeholder engagement	Externally motivated
Develops new stakeholder relationships	Externally motivated
Received the least resistance from within the organisation	Internally motivated
Proposed & encouraged by the governance board	Internally motivated
Resources were available to develop the approach	Internally motivated
Provides a quick access to financial resources needed	Short term focus
Shared values exist in the funding relationship	Long term focus
Encouraged by government cultural policy measures (national level)	Externally motivated
Appropriate for the organisational form	Similar logic of relationships
Similar ROI offer as in current funding relationships	Similar logic of relationships
Encouraged by local municipality	Externally motivated
Aligns with the organisations ‘mission’ & ‘vision’	Long term focus

Supports long term sustainability	Long term focus
Supports the development of the organisational image	Long term focus
Proposed internally within the organisation	Internally motivated
Draws on current employees skills & knowledge	Internally motivated
Other (please elaborate)	Code accordingly
<b>7. Has there been resistance to any funding initiatives? If yes, how and why do you think this was/is?</b>	
The opinion data gathered on possible resistance to funding initiatives (incl. how and why) did not require coding as it merely supported the construction of the semi-structure interview guide.	

<b>8. To what degree do the following statements express your views on your organisations non-profit form &amp; structure? 1 ("strongly disagree") to 5 ("strongly agree")</b>	
The ranking data gathered on views of the role of the organisation non-profit form and structure more generally and in relation to fund raising, it did not require coding as it again merely supported the construction of the semi-structure interview guide.	

<b>9. Final question: To what extent do the below qualities express what you (personally) strive for?</b>	
The ranked qualities, regarding the goods they individually strive for, were coded in relation to Klamer's (2015) Good to Strive for Framework. With "strongly agree" highlighting a strong association with the 'good' e.g. striving for 'Community' as a 'social good' to strive for. Again as above the individuals were not categorised on a definitive basis, as they can be striving for more than one of the four types.	
Excellence	Personal goods
Enlightenment & truth	Transcendental goods
Grace & beauty	Transcendental goods
Spiritual freedom & agape	Transcendental goods
Science & art	Transcendental goods
Harmony & peace	Societal/common goods
Community	Social goods
Family & friendship	Social goods
Justice & solidarity	Societal/common goods
Wisdom	Personal goods
Collegiality & trust	Social goods
Sustainability	Societal/common goods
Education	Societal/common goods
World citizenship	Societal/common goods
Peace of mind & fun	Personal goods
Craftsmanship	Personal goods
Freedom	Personal goods
Political freedom	Personal goods
Democracy & human rights	Societal/common goods
Patriotism	Societal/common goods
Love	Personal goods
Tradition	Societal/common goods
Compassion	Societal/common goods
Harmony with nature	Societal/common goods

## B.11 Pilot and example of finalised semi-structure interview guide

<b><i>Semi-structured interview question(s) under themes</i></b>
To start things off I would be really interested to hear what path you have taken to IFFR? Have you worked in similar organisations?
You have been working here for 'X' years – what does your role involve and how has this changed?
<b>Organisations values:</b>
You highlighted in the short questionnaire that 'X' statement strongly <u>characterises your organisation</u> – why is this?
Also that 'X' statement strongly characterises your organisation – why is this?
As an organisation what is important to you - what qualities are important? You identify the core values to be 'X' and 'X' – why is this?
What do you see to be the organisations 'mission' and 'vision' for the future – and how do the organisational values support this?
What do you think the <u>main value the organisation provides from others</u> and how?
You highlighted in the short questionnaire that 'X' statement strongly <u>embodies what the organisation provides for others</u> – why do you think this is?
I would now like to move onto talk more specifically about fundraising.
<b>Fundraising strategy:</b>
What is your <u>fundraising strategy</u> - what combination of funding sources do you have?
The <u>initiatives you sought to develop or introduce over the last five years</u> are 'X' & 'X' can you elaborate further on why you think this is?
You identified the <u>greatest challenge</u> to be 'X' – why do you think this was/is? Or what has been the greatest challenge?
In what way, if at all, has this required the <u>organisation to change it's positioning</u> over the last five years?
In the questionnaire you mention that 'X' statement strongly <u>explains why the organisation has turned to these funding sources rather than others</u> – can you elaborate on this? Why do you think this is?
The 'Tiger Business Lounge' was introduced in 2004 - Why do you think you have only more recently turned to <u>individual donations</u> , introducing 'Tiger Film Patrons' in 2011? Is this major donors only or also smaller contributions?
Do you think some <u>sources of funds crowd out others</u> ?
What do you recognise to be the <u>main value that various funders look for in cultural organisations</u> ?
You acknowledged that there was <u>some resistance</u> to 'X' because of 'X' can you elaborate further about why you think this is/was?
<b>Particularities of funding relationships:</b>
You are most involved in 'X' funding initiatives.
What do you see as the <u>main benefits to the organisation...and to the other party</u> ?
Did the <u>type of organisation matter</u> - the qualities they represent? Do you have <u>shared values</u> ?
How did you go about <u>attracting or developing such relationships</u> ? How did you present the benefits to them? What has been important in doing so, did you face challenges?
What were your <u>expectations</u> of the relationship, regarding how it would work and the outcomes, and do/does it continue to meet them?
Did you make <u>formal agreements</u> or how were the <u>conditions</u> made clear? Do you feel both parties had the same expectations?
What is required - <u>procedures and practices</u> to updates?
How do you <u>communicate</u> and how regularly? Do you see this as important? Would you change anything?
How do you <u>segment</u> your different funding relationships/ funders? Is this important? According to their donation amount? Do you conduct research or keep a <u>record of interactions</u> ?
Do you plan on further <u>developing these relationships</u> ? Is important to <u>maintain these relationships for the long term</u> ? If so, how?
I would now like to move onto a different topic the organisational form and structure.

<b>Organisational form and structure:</b>
Are there elements of the organisation that <i>challenge your ability to raise funds</i> ? It's form or structure? If so, why? How?
You highlighted in the short questionnaire that the <i>organisational form/structure strongly 'X'</i> – why is this?
<b>Wrap-up questions:</b>
Do you have any <i>other new initiatives to raise funds - directly or indirectly</i> ?
Do you think it is the role of <i>individual donations to step in a further support cultural organisations</i> in securing more funding sources? Do you think cultural organisations are prepared to move towards this approach?
What do you see to be your <i>main opportunities and threats in raising funds in the future</i> ? And in what way?
<b>Thank you so much for taking the time to meet with me today.</b>

## B.12 Example finalised semi –structured interview guide for RPhO

<b>Semi-structured interview question(s) under themes</b>
Just to give a brief overview of what I am interested in – essentially it is how the way an organisation is organised regarding its mission, strategy, form and structure, and the associated processes influence its approach to fundraising.
<ul style="list-style-type: none"> <li>To start things off I would be really interested to hear what path you have taken to Rotterdam Philharmonic Orchestra? Have you worked in similar organisations? What is your educational background?</li> <li>You have been working here for 4 years – what does your role involve and how has this changed?</li> </ul>
First I would like to start by talking a little bit more generally about the organisation.
<b>Organisation:</b>
Can you briefly explain the <i>organisations 'mission' and 'vision' for the future and what you see to be the main challenges</i> ?
<b>Fundraising strategy:</b>
How do you think the fundraising strategy (the combination of funding sources) has changed? Why do you think this important?
I would now like to move onto to talk more specifically about the funding initiative you are involved with – so the business relationships and also the private funds? Or does somebody else deal with this?
<b>Business sponsorship</b>
If I am correct this includes: 'Gilde van Bedrijfsbegunstigers' /guild of benefactors, partnerships, the Business Club V and the Gala
You highlighted that you <i>sought to develop these initiatives by "Building the business community of the future by current engagement"</i> – can you elaborate on this?
You highlighted that the challenge is that <i>"Young professionals have other time management and interests than the older business generations. New propositions are needed. Challenge is to create a new network in which top music, CEO's and fun are ingredients for a succesful young businessclub. Furthermore the linking of individual organizations to initiatives of the orchestra are more and more on a partnership base. Linking each other's strategic goals"</i> – can you elaborate on this?
What do you see as the <i>main benefits of such relationships to the organisation</i> ?
How do you valorise/ justify this approach – the financial versus the artistic?
In the questionnaire you mention that the following statements a) Draws on existing network b) Supports long term sustainability - strongly (4) <i>explain why the organisation has turned to these funding sources rather than others</i> – can you elaborate on this? Why do you think this is?
Arts and culture are recognised for providing value that generally falls into three categories: <b>(1) cultural value</b> – from its historical and aesthetic value to its intrinsic benefit on emotions etc, <b>(2) economic value</b> – from its contributions to the local economy to the commercial value it provides for sponsors, and <b>(3) social value</b> – from its role in the community in terms of engagement and cohesion too its facilitation of political dialogue.

What do you see to be the main benefit for the other parties regarding <u>cultural, economic, and social benefits</u> ? Do they <u>differ significantly between these groups</u> ?
How did you go about <u>attracting or developing such relationships</u> ? How did you present the benefits to them? <u>What has been important in doing so, did you face challenges</u> ?
Did the <u>type of organisation matter</u> - the qualities they represent? Does this differ between the Business Club for example and partnerships?
<u>Did you face any resistance to the partnership with ABN Ambro</u> - for example from the Guild of benefactors?
Did you make <u>formal agreements</u> or how were the <u>conditions</u> made clear? Do you feel both parties had the same expectations?
What is required - <u>procedures and practices</u> to updates?
<u>Which of these relationships</u> do you plan on further <u>developing</u> ? Will you <u>focus on some more than others</u> ?
Do you think it is the roll of <u>individual donations or businesses to step in to support cultural organisations</u> ? Or should there be a balance?
Do you think cultural organisations are prepared to move towards this approach?
<u>By having some sources of funds</u> do you think it has been difficult to attract others? i.e Subsidies?
Do you have any <u>other new initiatives</u> you are developing to raise funds - directly or indirectly?
I would now like to move onto a different topic the organisational structure.
<b>Organisational structure:</b>
You highlighted in the short questionnaire that you “agree (4)” that the following statements a) Hierarchical structure and meetings b) Low level of adaptability - <u>characterises your organisation</u> – why do you think this is?
Also you “agree (4)” that the following statements – a) Encourage and respect objective and rational decision-making when needed - <u>characterises your organisation</u> – can you elaborate on why you think this is?
Are there elements of the organisation that <u>challenge your ability to raise funds</u> ? If so, why? How? In what way, if at all, has the change in funding approach required the <u>organisation to alter it’s positioning</u> over the last five years?
You “agree (4)” that the <u>organisational structure</u> a) has a positive impact on the organisations innovative potential in fundraising - why is this?
<b>Wrap-up questions:</b>
What do you see to be the <u>most important factor to successfully raise funds to support the organisation in the future</u> ?
What do you see to be your <u>main opportunities and threats in raising funds in the future</u> ? And in what way?
<b>Thank you so much for taking the time to meet with me today.</b>

### B.13 Example finalised semi –structured interview guide for IFFR

<b>Semi-structured interview question(s) under themes</b>
Just to give a brief overview of what I am interested in – essentially it is how the way an organisation is organised regarding its mission, strategy, form and structure, and the associated processes influence its approach to fundraising.
<ul style="list-style-type: none"> <li>To start things off I would be really interested to hear what path you have taken to IFFR? Have you worked in similar organisations? What is your educational background?</li> </ul>
First I would like to start by talking a little bit more generally about the organisation.
<b>Organisation:</b>
Can you briefly explain the <u>organisations 'mission' and 'vision' for the future and what you see to be the main challenges</u> ?
You identify the <u>core values</u> to be: a) Open and broad-minded b) innovative c) distinctive - why is this and how do you think this supports the organisation?

Arts and culture are recognised for providing value that generally falls into three categories: <b>(1) cultural value</b> – from its historical and aesthetic value to its intrinsic benefit on emotions etc, <b>(2) economic value</b> – from its contributions to the local economy to the commercial value it provides for sponsors, and <b>(3) social value</b> – from its role in the community in terms of engagement and cohesion too its facilitation of political dialogue.
In relation to these categories what do you identify to be the <u>main values the organisation provides for others</u> and how?
You highlighted in the short questionnaire that <b>a) Supports economic growth (job creation and spending) b) Provides commercial value (PR, marketing, and CSR)</b> statements <i>embody what the organisation provides for others</i> – why do you think this is?
Also that <b>a) Participation in the artistic experience b) Sense of belonging</b> statements <i>embody what the organisation provides for others</i> – can you elaborate on this?
I would now like to move onto to talk more specifically about fundraising.
<b>Fundraising strategy:</b>
How do you think the fundraising strategy (the combination of funding sources) has <u>changed</u> ? Why do you think this important?
How do you <u>valorise/justify this approach</u> – regarding the financial value it provides and the possible tension this has with artistic value?
You highlighted that you <u>sought to develop these initiatives by “set up individual giving and major giving: individual giving is more stable than corporate giving”</u> – can you elaborate on this?
What do you see as the <u>main benefits of such relationships to the organisation</u> ?
And to the other parties regarding <u>cultural, economic, and social benefits</u> ?
In the questionnaire you mention that the following statements <b>a) develops current and new stakeholder relationships b) Shared values exist in the funding relationship</b> – <i>explain why the organisation has turned to developing these funding sources rather than others</i> - can you elaborate on this?
Also that it <b>a) Supports long term sustainability b) Provides a quick access to financial resources needed</b> – can you elaborate on this? Why do you think this is important?
And that <b>a) it was encouraged by local and national government</b> – can you elaborate on this and why you think this was important?
You highlighted that you faced some resistance to this <i>“yes to individual giving, in the beginning. Because it was new and we were (one of the) first cultural organizations with this initiative.”</i> – can you elaborate on why you think this was?
How did it fit within the organisations strategy? How did you <u>balance the tension</u> ? Did you have to <u>change the organisation internally to support this change of approach</u> ?
Do you plan on further <u>developing these relationships</u> ? Is important to <u>maintain these relationships for the long term</u> ? If so, how?
Do you think it is the roll of <b>individual donations or businesses to step in to support cultural organisations</b> ? Or should there be a balance?
Do you think cultural organisations are prepared to move towards this approach?
What do you think is the <u>appropriate balance between individual and business support</u> ?
Do you still find the traditional business sponsorship (logo placement) to be enough for this approach or is more needed for less financial value?
By having some sources of funds do you think it has been difficult to attract others? i.e Subsidies?
Do you have any <u>other new initiatives you are developing to raise funds - directly or indirectly</u> ?
I would now like to move onto a different topic the organisational structure.
<b>Organisational structure:</b>
You highlighted in the short questionnaire that you “agree (4)” that the following statements <b>a) Value innovativeness and an entrepreneurial approach to activities</b> - <i>characterises your organisation</i> – why do you think this is?
Also <b>a) Deliberate improvisation in activities while b) Encourage and respect objective and rational decision-making when needed</b> - <i>characterises your organisation</i> how do you think these aspects work

together?
And you “agree (4)” that the following statements – a) <b>Participation and involvement of external stakeholders is valued and b) these relationships are based on exchange (clear property rights and price) - <i>characterises your organisation</i></b> – can you elaborate on why you think this is?
You highlighted in the short questionnaire that you “disagree (2)” that the following statements a) <b>Hierarchical structure and meetings b) Clearly defined results - <i>characterises your organisation</i></b> – why do you think this is?
Are there elements of the organisation that <i>challenge your ability to raise funds</i> ? If so, why? How? In what way, if at all, has the change in funding approach required the <u>organisation to alter it's positioning</u> over the last five years?
You “agree (4)” that the <u>organisational structure</u> a) has a positive impact on the organisations innovative potential in fundraising - why is this?
How does the Hubert Bals Fund fit within the organisation – in relation to fundraising?
<b>Wrap-up questions:</b>
What do you see to be the <u>most important factor to successfully raise funds to support the organisation in the future</u> ?
What do you see to be your <u>main opportunities and threats in raising funds in the future</u> ? And in what way?
<b>Thank you so much for taking the time to meet with me today.</b>

#### B.14 Example finalised semi-structured interview guide for Museum Rotterdam

<b>Semi-structured interview question(s) under themes</b>
Just to give a brief overview of what I am interested in – essentially it is how the way an organisation is organised regarding its mission, strategy, form and structure, and the associated processes influence its approach to fundraising.
<ul style="list-style-type: none"> <li>To start things off I would be really interested to hear what path you have taken to Museum Rotterdam? Have you worked in similar organisations? What is your educational background?</li> </ul>
First I would like to start by talking a little bit more generally about the organisation.
<b>Organisation:</b>
As an organisation <u>what is important to you - what qualities</u> are important?
Can you briefly explain the <u>organisations 'mission' and 'vision' for the future and what you see to be the main challenges</u> ?
Arts and culture are recognised for providing value that generally falls into three categories: <b>(1) cultural value</b> – from its historical and aesthetic value to its intrinsic benefit on emotions etc, <b>(2) economic value</b> – from its contributions to the local economy to the commercial value it provides for sponsors, and <b>(3) social value</b> – from its role in the community in terms of engagement and cohesion too its facilitation of political dialogue.
What do you identify to be the <u>main value the organisation provides for others</u> and how?
<b>Fundraising strategy:</b>
In light of the reduction in subsidy (33%) from the government (leading to a reduction of permanent staff and accommodation costs) <u>how do you think the fundraising strategy (the combination of funding sources) has changed</u> ? Why do you think this important?
<u>How do you valorise this approach</u> ?
<u>Why do you think you have turned to these funding sources rather than others</u> ?
Are the procedures and processes similar to previous funding approaches?
I would now like to move onto to talk more specifically about the specific funding initiatives.
<b>Partnerships</b>
Since 2012 you have significantly increased your ‘Other contributions’– are these from <u>public or private funds</u> ? Why do you see this to be important?
<u>Aside from municipal and national contributions where else do these funds come from</u> ? Why do you see this to be important?
You mention various <u>partnerships</u> with the media (RTV), heritage, social and cultural, and educational

institutions in your cultural plan – do you retrieve funds from these relationships – directly or indirectly?
What do you see as the <u>main benefits of such relationships to the organisation?</u>
<u>How do you valorise/justify this approach – the financial versus the cultural value?</u>
What do you see to be the main benefit for the other parties regarding <u>cultural, economic, and social benefits?</u> Do they <u>differ significantly between your different partnerships?</u>
How did you go about <u>attracting or developing such relationships?</u> How did you present the benefits to them? <u>What has been important in doing so, did you face challenges?</u>
Did you make <u>formal agreements</u> or how were the <u>conditions</u> made clear? Do you feel both parties had the same <u>expectations?</u>
<u>Which of these relationships</u> do you plan on further <u>developing?</u> Will you <u>focus on some more than others?</u>
You mention in the cultural plan that you will seek to <u>develop ‘public and private partnerships’</u> – can you elaborate on this and why this is important?
I would now like to talk briefly about the role of individuals.
<b>Individual support</b>
In relation to ‘Friends of Museum Rotterdam’ & ‘Patrons Atlas Van Stolk’ what do you see to be the role of <b><i>individual contributions/donations in supporting the organisation?</i></b>
Do you think the organisation is prepared to move towards this approach? Is this something you will explore more in the future?
What do you see to be your main challenge in developing this?
If not, why not?
I would now like to move onto a different topic the organisational structure.
<b>Organisational structure:</b>
In the cultural plan you highlight in <u>reorganising Museum Rotterdam</u> , it is <u>not only about austerity but a change in culture</u> – can you elaborate on this and why you think this is?
What has been your <u>main challenge in making this change internally?</u>
Do you see the <u>reorganisation into a project-based form to support the organisation in securing financial resources?</u> If so, how? Why is this important?
In the cultural plan you highlight the <u>importance of ‘forming an entrepreneurial positioning’</u> – can you elaborate on this? How do you think this <u>directly or indirectly supports its ability to raise funds?</u>
Are there elements of the organisation that <u>challenge your ability to raise funds?</u> If so, why? How?
In what way, if at all, has the change in funding approach required the <u>organisation to alter it’s positioning over the last five years?</u>
<b>Wrap-up questions:</b>
Do you have any <u>other new initiatives you are developing to raise funds - directly or indirectly?</u>
What do you see to be the <u>most important factor to successfully raise funds to support the organisation in the future?</u>
What do you see to be your <u>main opportunities and threats in raising funds in the future?</u> And in what way?
<b><i>Thank you so much for taking the time to meet with me today.</i></b>



B.16 Coding scheme – semi-structured interviews

<b>Theme</b>	<b>Basic coding scheme – applied to each organisation separately</b>
<p><i>What values and goods does the organisation strive for and support 'others' in realising?</i></p>	<ul style="list-style-type: none"> <li>• Core values</li> <li>• Mission and challenges</li> <li>• Vision</li> <li>• Interviewee background</li> </ul> <p><i>Value of the arts:</i></p> <ul style="list-style-type: none"> <li>• Cultural (encompassing artistic value)</li> <li>• Economic</li> <li>• Social</li> </ul>
<p><i>What sphere(s) of the Value Based Approach are they operating within to do so?</i></p>	<p><i>Sphere of the Value Based Approach (Klamer, 2015) in relation to associated values and/or logic of relationships:</i></p> <ul style="list-style-type: none"> <li>• Market sphere</li> <li>• Government sphere</li> <li>• Social sphere</li> <li>• Sphere of the Oikos</li> <li>• Organisational shift</li> </ul>
<p><i>What combination of financial value propositions does the organisation provide and how has this changed? What practices have they employed to support them in doing so?</i></p> <p><i>In their ambition to raise funds do they stay true to the artistic values at their core or do they shift their core artistic function?</i></p>	<p><i>Sphere of the Value Based Approach (Klamer, 2015) in relation to realisation of financial values:</i></p> <ul style="list-style-type: none"> <li>• FV Market sphere</li> <li>• FV Market sphere - procedures</li> <li>• FV Government sphere</li> <li>• FV Governmental sphere - procedures</li> <li>• FV Social sphere</li> <li>• FV Social sphere - procedures</li> <li>• Sphere of the Oikos</li> <li>• FV challenges</li> </ul>
<p><i>Why is it difficult to move from one mode of financing to another? Does the organisations internal structure; its culture, values, and leadership play a role?</i></p> <p><i>Why are Dutch arts organisations inclined to turn to financial contributions from sponsorship or foundation rather than individual donations?</i></p>	<p><i>Explanations/motives for turning to certain funding sources rather than others:</i></p> <ul style="list-style-type: none"> <li>• Similar system</li> <li>• Unfamiliar system</li> <li>• Long term focus</li> <li>• Stability</li> <li>• National culture</li> <li>• Demographic</li> <li>• Rotterdam context</li> </ul>
<p><i>Additional emerging themes – applied to all organisations</i></p>	<ul style="list-style-type: none"> <li>• Intangible values hard to express</li> <li>• Social sphere valorisation</li> <li>• Social sphere – shared goods</li> <li>• FV project focus</li> <li>• Connector role</li> </ul>

## C. Findings and discussion appendix

### C.1 Stichting Rotterdams Philharmonisch Orkest

#### C.1.1 Organisation and associated organisations 'Mission', 'Vision', and core values

<b>Organisation &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Stichting Rotterdams Philharmonisch Orkest (1918)	<p><i>Translated from Dutch</i></p> <p>The foundation aims to promote musical life in Rotterdam in the widest sense, in particular by maintaining the symphony orchestra, and more broadly to engage with others related to, associated and/or with those to whom it might be beneficial. It seeks to achieve its objective by giving performances, concerts, presentations, public assistance, education and services and by any other means which may be conducive for that alone or jointly with others.</p>	<p><i>Translated from Dutch</i></p> <p>The Rotterdam Philharmonic Orchestra develops over the coming years into an innovative and entrepreneurial culture company public focus and external focus are key. It plays an important role in the attractiveness of the city and the region as a living and investment area.</p> <ul style="list-style-type: none"> <li>• <i>Public visibility and social embedding</i> – broadening audience, attract and develop current through new innovative products and format, to become flexible and remain distinctive. Employing Marketing and contemporary Communications policy to increase visibility and hospitality in the city. Cooperating with municipality to increase accessibility and attractiveness of the city. Focusing on strengthening network activities through initiatives like Business Club V.</li> <li>• <i>Artistic quality and international position</i> – maintain and enhance historical, unique artistic qualities while further developing and growing artistic productions. Extending international presence by increasing residencies, tours and participation in festivals. Seek cooperation with the Hague Philharmonic in education and talent development.</li> <li>• <i>Education and talent development</i> – expand educational activities with growth target of 5% per year. Support talent in career development through cooperation with Collegium Vocale, Codarts Rotterdam Classical Music Academy, and extending to other conservatories in the region.</li> </ul> <p>(Summary of current policy)</p>	<p>Artistic quality Innovation Accessibility Educational</p>

Sources: (RPhO, 2016a; 2016b)

<b>Associated organisations &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Stichting Rotterdams Philharmonisch Fonds (1990)	<i>Translated from Dutch</i> Its goal is to acquire and manage funds for the foundations established in Rotterdam; Stichting Rotterdam Philharmonic Orchestra and the Stichting Rotterdam Philharmonic Festival, and to include provision of funds to these foundations and any activities relating to the above objective which may be beneficial.	<i>Translated from Dutch</i> Financial support of sponsors and patrons indispensable. Structural tour sponsorship will directly benefit the orchestra, flow the other income from sponsorship to the Philharmonic Fund, which annually provide a contribution to the Orchestra and the Rotterdam Philharmonic Gergiev Festival. At the request of the fund instrument of the orchestra, the fund may also apply to be made available for purchasing high quality instruments. The Philharmonic Fund seeks to achieve its objective through a business club -the Guild Bedrijfsbegunstigers- and maintain a patronage. In addition, the multi-year sponsorship and partnership comes on. The Philharmonic Fund does more than raise funds, manage and deploy. It also plays a pivotal role towards the municipality of Rotterdam, the largest subsidy provider of the orchestra. And not only in our region but also where and receptions concerns abroad, mostly in together spoke with the Port of Rotterdam and Partners. So the fund for more support for the orchestra makes and made it possible to realize ambitions.	Support
Stichting Friends of the Rotterdam Philharmonisch Orkest (1935)	<i>Translated from Dutch</i> The Association supports the Friends of the Rotterdam Philharmonic Orchestra, not just as enthusiastic, loyal visitors, and volunteers in the Friends shop and at other events but also with concrete financial support, through the purchasing and loaning of instruments.		Support Artistic quality Community
Stichting Rotterdam Philharmonisch Festival (1996)	The purpose of the Foundation is to realise an annual festival in which the Rotterdam Philharmonic Orchestra occupies a prominent place, in which a broad musical repertoire, arranged in themes, takes centre stage, and in which other art forms can be presented to complement the music, all the foregoing in the broadest possible sense. ( <i>Gergiev Festival, 2016, Details of the public benefit organisation, Purpose</i> ).		Artistic quality Accessibility Fusion

Source: (*Gergiev Festival, 2016; RPhO, 2016a; Vrienden RPhO, 2016*)

### C.1.2 RPhO breakdown of modes of financing

The below tables contain the data collected to produce the in text graphs: RPhO earned income vs unearned income, RPhO breakdown of income sources, and RPhO breakdown of income sources according to the spheres of the Value Based Approach. Compiled from a number of documents: JAARVERSLAG ROTTERDAMS PHILHARMONISCH ORKEST (2009 – 2014)<sup>1</sup>.

		jaarverslag 2009/2010 €	jaarverslag 2010/2011 €	jaarverslag 2011/2012 €	jaarverslag 2013 €	jaarverslag 2014 €
<b>BENEFITS</b>	<b>BATEN</b>					
<b>DIRECT INCOME</b>	<b>DIRECTE OPBRENGSTEN</b>					
Public Revenues abroad	Publieksinkomsten buitenland			1226.536	2.011.822	1.011.479
takings	Recette			3.071.060	2.471.211	2.132.083
buyout	Uitkoop			905.814	668.558	758.788
Other public revenues	Overige publieksinkomsten Publieksinkomsten			135.032	98.829	58.938
Public Revenue interior	binnenland			4111.906	3.238.598	2.949.809
21. Direct revenue (public revenues)	21. Directe opbrengsten (publieksinkomsten)	3.586.591	3.558.913	5.338.442	5.250.420	3.961.288
22. Sponsorship revenue	22. Sponsorinkomsten	953.659	956.246	480.431	603.300	540.000
23. Other income	23. Overige inkomsten			121.163	143.407	4.500
		4.540.250	4.515.159	5.940.036	5.997.127	4.505.788
24. Indirect revenues	24. Indirecte opbrengsten	23.321	26.767	53.483	76.429	10.510
<b>Total revenue</b>	<b>Totaal opbrengsten</b>	<b>4.563.571</b>	<b>4.541.926</b>	<b>5.993.519</b>	<b>6.073.556</b>	<b>4.516.298</b>
<b>Contributions</b>	<b>Bijdragen</b>					
25. Structural subsidy Ministry OCW (cultural policy)	25. Structurele subsidie Ministerie OCenW (cultuurnota)	3.911.133	3683.974	4.850.529	4.361.941	4.368.353
26. Structural Funding Municipality of Rotterdam	26. Structurele Subsidie Gemeente Rotterdam	6.794.000	6794.000	8.877.493	6.597.500	6.378.502
27. Other non-structural subsidies / contributions	27. Overige niet structurele subsidies / bijdragen					
Individuals including friends associations	Particulieren inclusief vriendenverenigingen	42.500	47.500	62.500	75.000	97.448
From public funds	Uit publieke middelen			160.000	245.500	80.000
From private funds	Uit private middelen			373.436	197.394	331.450
Total grants / contributions	<i>Totaal subsidies/bijdragen</i>	10.747.633	10.525.474	14.323.958	11.477.335	11.255.753
<b>Total income</b>	<b>Totale baten</b>	<b>15.311.204</b>	<b>15.067.400</b>	<b>20.317.477</b>	<b>17.550.891</b>	<b>15.772.051</b>

<sup>1</sup> (RPhO, 2011, 2012, 2013, 2014)

<b>Breakdown of income</b>						
<b>benefit</b>	<b>Baten</b>					
<b>21. Direct revenue (Public Income)</b>	<b>21. Directe opbrengsten (Publieksinkomsten)</b>					
A breakdown of these revenues shows the following picture:	Een specificatie van deze opbrengsten geeft het onderstaande beeld:					
		jaarverslag	jaarverslag	jaarverslag	jaarverslag	jaarverslag
		2009/2010	2010/2011	2011/2012	2013	2014
		€	€	€	€	€
Public Revenues abroad	Publieksinkomsten buitenland	518.307	569.920	1.226.536	2.011.822	1.011.479
takings	Recette	2.142.768	2.232.472	3.071.060	2.471.211	2.132.083
	Partages	46.355				
buyout	Uitkoop	660.164	555.429	905.814	668.558	758.788
Yield Media Activities	Opbrengst media activiteiten	15.303		22.780	28.418	8.425
Membership sales	Verkoop Intrada	54.419	54.127	86.347	53.310	47.707
Sell CDs	Verkoop cd's	31.070	18.617	25.905	17.101	2.806
Other public revenues	<i>Overige publieksinkomsten</i>	118.205	128.348	135.032	98.829	58.938
Public Revenue interior	Publieksinkomsten binnenland	2.849.287	2.787.901	4.111.906	3.238.598	2.949.809
<b>Direct revenues (public revenues)</b>	<b>Directe opbrengsten (publieksinkomsten)</b>	<b>3.586.591</b>	<b>3.558.913</b>	<b>5.338.442</b>	<b>5.250.420</b>	<b>3.961.288</b>
The receipts are lower than budgeted. Visitor numbers are lower than budgeted. The budget was based on an	De recette is lager dan begroot. De bezoekersaantallen zijn lager dan begroot. In de begroting was uitgegaan van een					
<b>22. Sponsorship Revenue</b>	<b>22. Sponsorinkomsten</b>					
A breakdown of other income shows the following picture:						
sponsor Contributions	Sponsorbijdragen					
Philharmonic Fund	Philharmonisch Fonds	300.000	300.000	400.000	500.000	500.000
Sponsoring Tour	Sponsoring Tournee		100.000		40.000	40.000
sponsorship LOTR	Sponsoring LOTR			75.431	27.800	
Sponsorship Blown Away	Sponsoring Blown Away			5.000	35.500	
		<b>300.000</b>	<b>400.000</b>	<b>480.431</b>	<b>603.300</b>	<b>540.000</b>
<b>23. Other income</b>	<b>23. Overige inkomsten</b>					
Inheritances	Nalatenschappen			121.163	143.407	4.500
				121.163	143.407	4.500
In 2014 accounted for an amount of € 4,500 and receive inheritances. This concerns a new	In 2014 is voor een bedrag van € 4.500 als ontvangen nalatenschappen verantwoord. Dit betreft één					
legacy.	nalatenschap.					

<b>24. Indirect revenues</b>	<b>24. Indirecte opbrengsten</b>					
Compensation fund orchestra musicians	Vergoeding fonds orkestmusici	12.038	11.834	23.515	11.697	11.895
royalties	Royalties	-138.000	9.172	2.249	0.208	0.416
Other income	Overige opbrengsten	11.421	5.761	27.719	64.524	-1.801
		23.321	26.767	53.483	76.429	10.510
Other income plus indirect revenue		23.321	26.767	174.646	219.836	15.010
contribute	Bijdragen					
Annual subsidy based on the cultural policy for 2014	Jaarlijkse subsidie op basis van de cultuurnota voor 2014	3.911.133	3.683.974	4.850.529	4.361.941	4.368.353
<b>26. Structural Funding Municipality of Rotterdam</b>	<b>26. Structurele Subsidie Gemeente Rotterdam</b>					
Grant calendar year 2014 based on the arts plan	Subsidie kalenderjaar 2014 op basis van het kunstenplan	6.794.000	6.794.000	8.877.493	6.597.500	6.378.502
Claim Municipality of Rotterdam	Vordering Gemeente Rotterdam					
<b>27. Other non-structural subsidies / contributions</b>	<b>27. Overige niet structurele subsidies /bijdragen</b>					
Contribution from private organizations including Friends	Bijdrage van particulieren inclusief vriendenverenigingen					
Friends of the Rotterdam Philharmonic Orchestra	Vereniging Vrienden van het Rotterdams Philharmonisch Orkest	42.500	47.500	62.500	75.000	97.448
From public funds	Uit publieke middelen					
Sponsorship by the troika	Sponsoring door de trojka	180.000	120.000	160.000	80.000	80.000
Performing Arts Fund	Fonds Podiumkunsten				44.900	
Contribution City of Rotterdam	Bijdrage Gemeente Rotterdam				120.600	
<b>Contribution from public funds</b>	<b>Bijdrage uit publiek middelen</b>	<b>180.000</b>	<b>120.000</b>	<b>160.000</b>	<b>245.500</b>	<b>80.000</b>

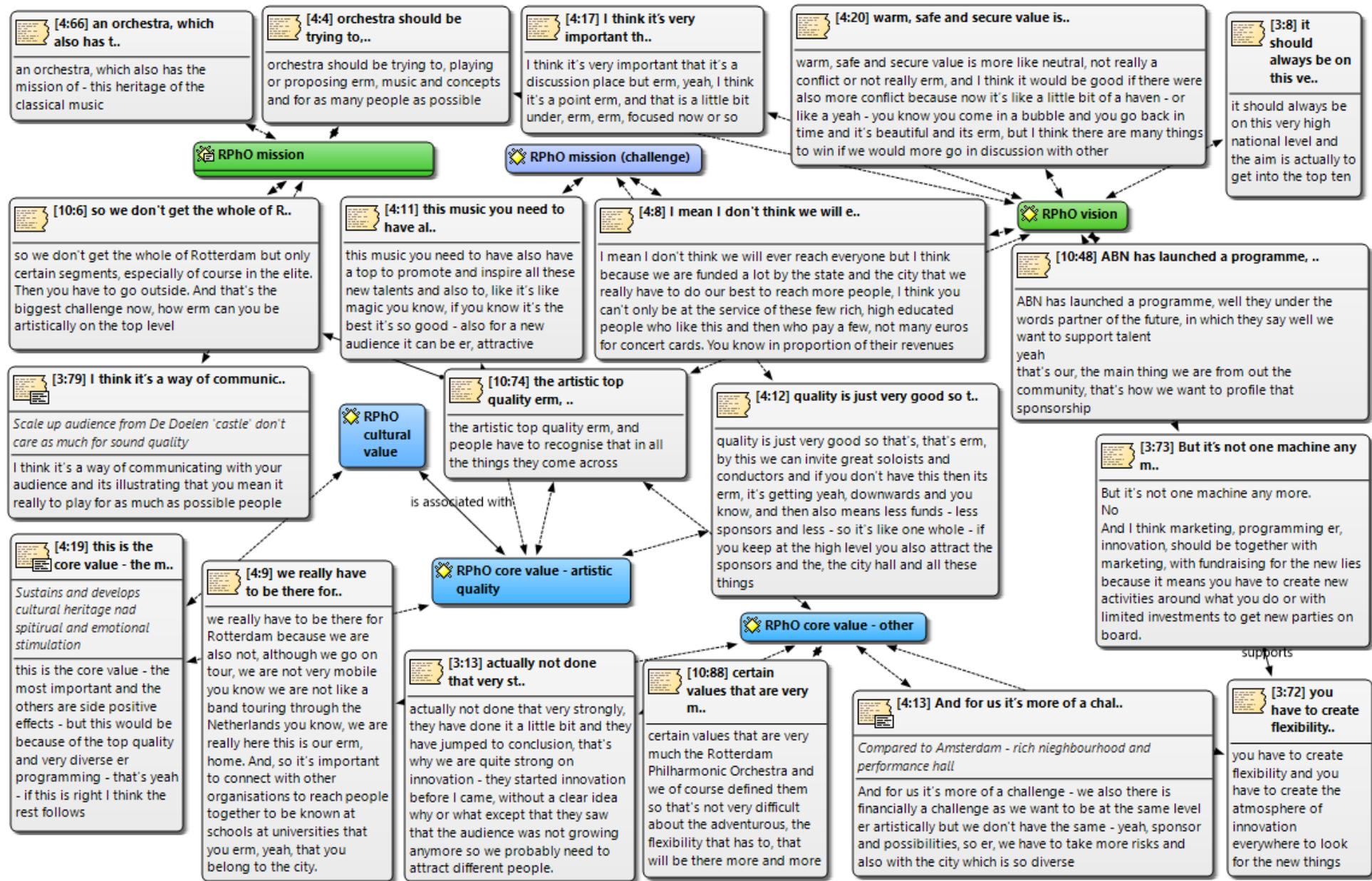
From private funds	Uit private middelen					
Adessium contribution to Community Projects	Bijdrage Adessium voor Community Projects	410.65	401.412	301.636	145.644	136.950
various funds	Diverse fondsen	63.009	34.834			
codarts	Codarts					4.000
cultural projects	Culturele projecten					10.000
The goals	De Doelen					4.000
Music Matters	Music Matters					71.000
patronage	Mecenaat				12.000	18.000
	Legaat			3.000		
	Bijdrage weekendschool via Mecenasfonds			4.500		
	Bijdrage ziekenhuizen aan concerten aan het ziekbed			4.050		
	Concertbijdragen			3.000		
SKVR	SKVR			2.500		4.000
Elise Mathilde Fund	Elise Mathilde Fonds			2.500	2.500	4.500
Erasmus Foundation	Erasmus Stichting			1.500	1.500	2.000
Fonds Schiedam Vlaardingen	Fonds Schiedam Vlaardingen			5.000	5.000	
Janivo Foundation	Janivo Stichting					5.000
KCR Culture Route	KCR Cultuurtraject					1.000
	Ommoord Cultuurbuur			3.000		
Schadee Fund	Schadee Fonds			1.250	1.250	2.000
SNS Reaal Fonds	SNS Reaal Fonds			7.500	7.500	12.500
Swart van Essen	Swart van Essen			5.000	5.000	3.000
Thurkow Fund	Thurkow Fonds					1.500
Trekpaert	Trekpaert					11.000
	Van der Mandele			2.000		
Foundation of Capellen	van Capellen Stichting			2.000	2.000	3.000
van Ommeren de Voogt	van Ommeren de Voogt					4.000
Lions of Lignac	van Leeuwen van Lignac			5.000	5.000	5.000
Vineyards Boat	van Wijngaarden Boot					5.000
Verhagen Foundation	Verhagen Stichting					2.000
people Power	Volkskracht			10.000		5.000
VSF Fund	VSF Fonds			10.000	10.000	17.000
<b>Contribution from private funds</b>	<b>Bijdrage uit private middelen</b>	<b>473.659</b>	<b>436.246</b>	<b>373.436</b>	<b>197.394</b>	<b>331.450</b>
Contributions from private funds minus mecenaat		473.659	436.246	373.436	185.394	313.450
Contributions from private funds plus RPho additional contributions		516.159	483.746	435.936	272.394	428.898
<b>Total contributions</b>	<b>Totaal bijdragen</b>	<b>956.246</b>	<b>956.246</b>	<b>595.936</b>	<b>517.894</b>	<b>508.898</b>

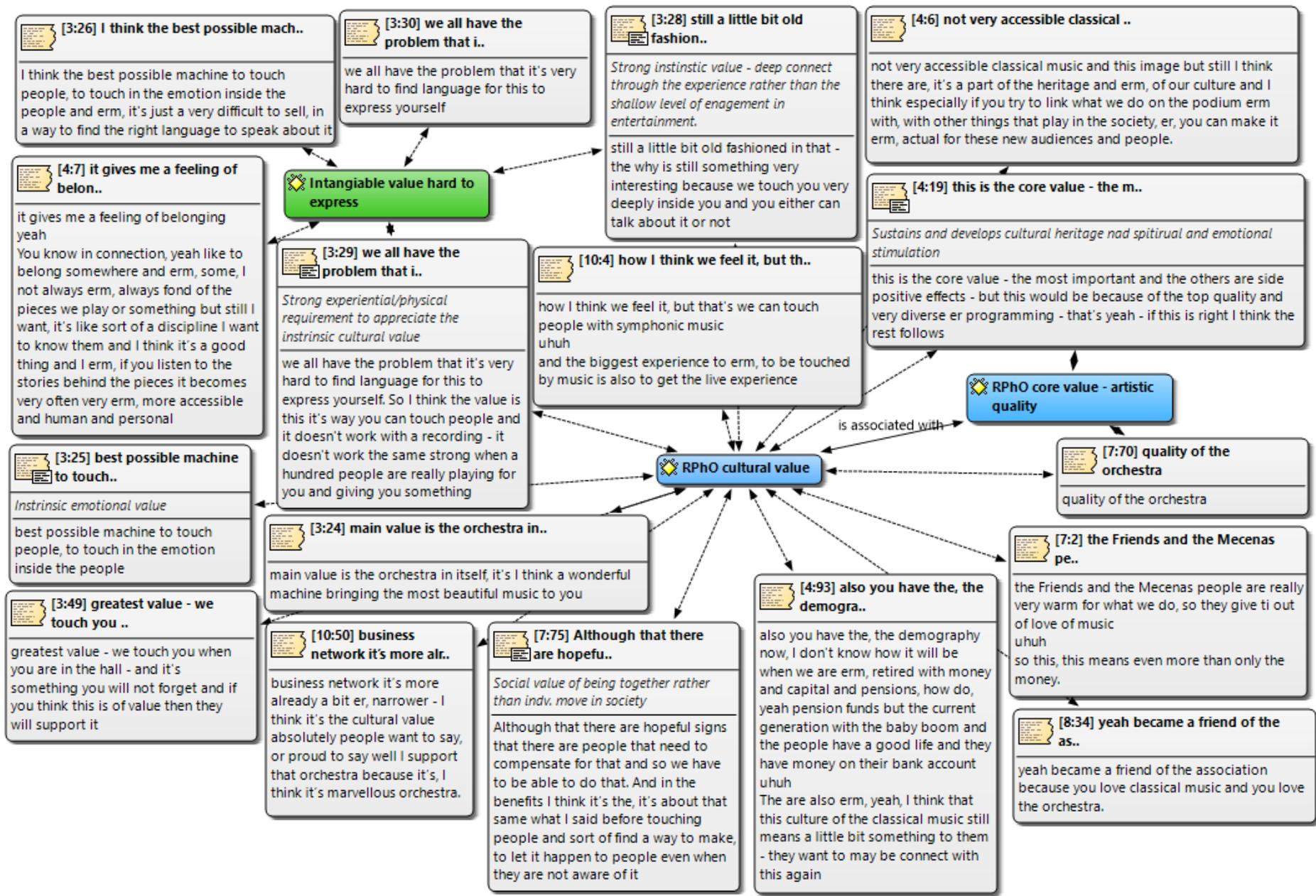
<u>Earned income vs unearned</u>	<b>2009/2010</b>	<b>2010/2011</b>	<b>2011/2012 (1 Sept - 31 Dec)</b>	<b>2013</b>	<b>2014</b>
Total Earned Income (direct revenue)	4564	4542	5994	6074	4516
Total Unearned Income (grants/contributions)	10748	10525	14324	11477	11256
<b>Total</b>	<b>15311</b>	<b>15067.400</b>	<b>20317.477</b>	<b>17550.891</b>	<b>15772.051</b>
<u>Earned income vs unearned income (% total income)</u>	<b>2009/2010</b>	<b>2010/2011</b>	<b>2011/2012</b>	<b>2013</b>	<b>2014</b>
Total Earned Income (revenue)	29.81%	30.14%	29.50%	34.61%	28.63%
Total Unearned Income (grants/contributions)	70.19%	69.86%	70.50%	65.39%	71.37%
<b>Total</b>	<b>100.00%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

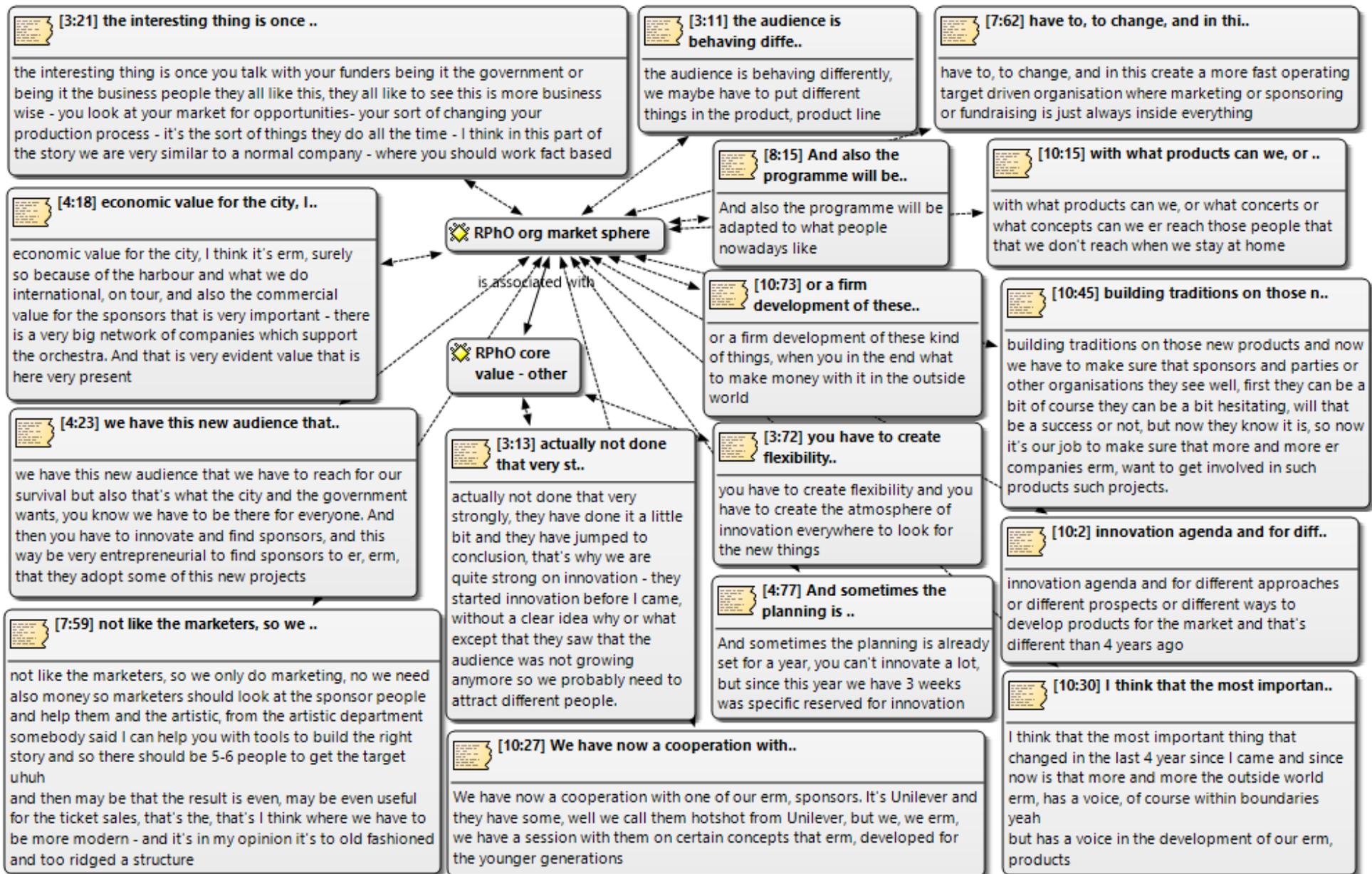
<u>RPhO breakdown of income sources</u>						
	<b>2009/ 2010</b>	<b>2010/ 2011</b>	<b>2011/ 2012</b>	<b>2013</b>	<b>2014</b>	<b>Notes</b>
Direct revenue (public revenue)	3587	3559	5338	5250	3961	
Sponsorship revenue	954	400	480	603	540	2010/2011 public & private funds recorded under sponsorship revenue - therefore this figure is higher 956.246 in the more basic outline
Other income/indirect revenue	23	27	175	220	15	
Subsidy Ministry of Education	3911	3684	4851	4362	4368	
Subsidy City of Rotterdam	6794	6794	8877	6598	6379	
Grants/contributions from public resources	180	120	160	246	80	(incl contribution by City of Rotterdam in 2013)
Grants/contributions from private resources	474	484	436	272	429	
<u>RPhO breakdown of income sources (% total income)</u>						
	<b>2009/ 2010</b>	<b>2010/ 2011</b>	<b>2011/ 2012</b>	<b>2013</b>	<b>2014</b>	
Direct revenue (public revenue)	23.42%	23.62%	26.28%	29.92%	25.12%	
Sponsorship revenue	6.23%	2.65%	2.36%	3.44%	3.42%	
Other income/indirect revenue	0.15%	0.18%	0.86%	1.25%	0.10%	
Subsidy Ministry of Education	25.54%	24.45%	23.87%	24.85%	27.70%	
Subsidy City of Rotterdam	44.37%	45.09%	43.69%	37.59%	40.44%	
Grants/contributions from public resources	1.18%	0.80%	0.79%	1.40%	0.51%	
Grants/contributions from private resources	3.09%	3.21%	2.15%	1.55%	2.72%	

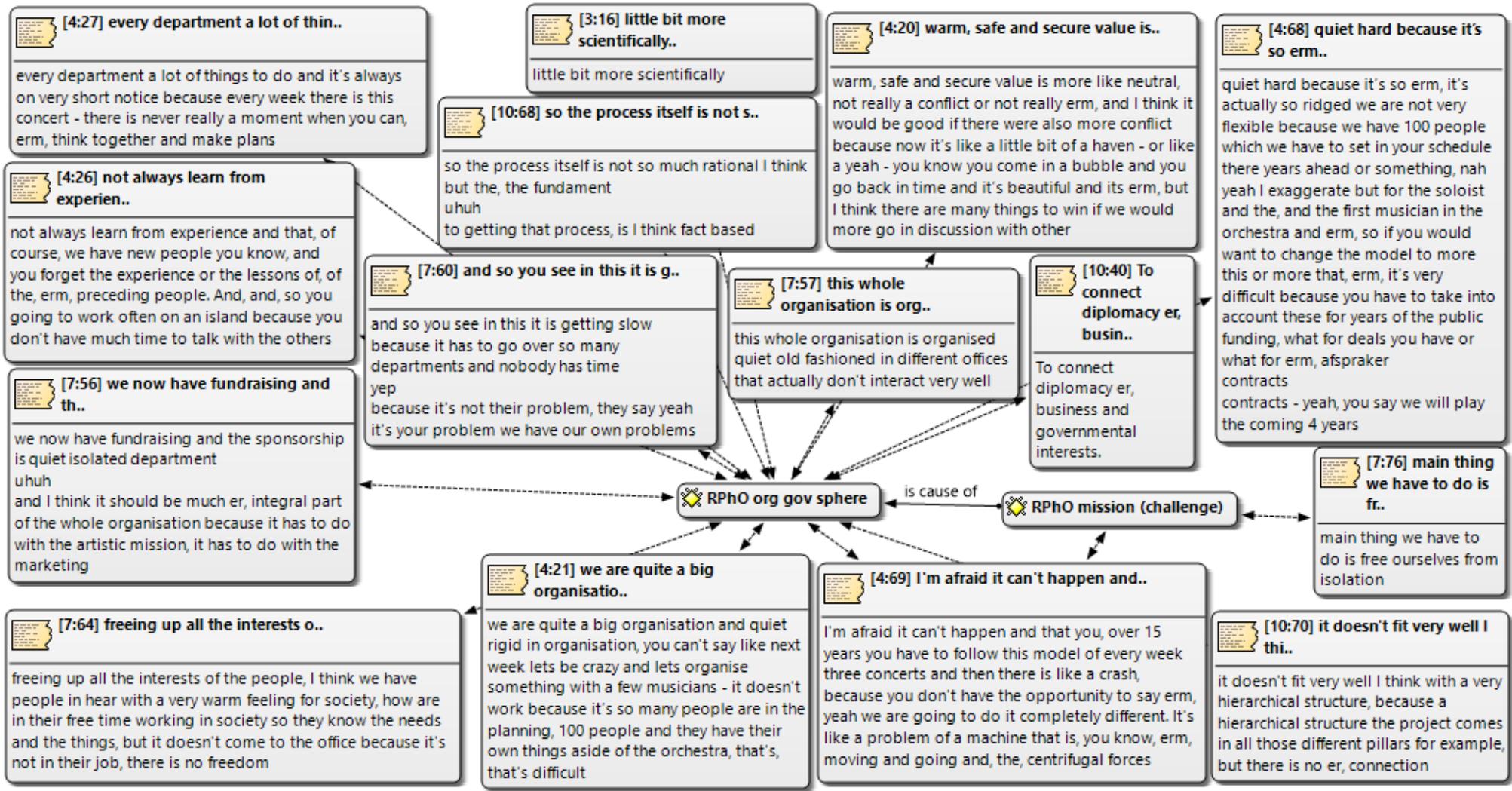
<b>RPhO breakdown of income sources according to spheres of Value Based Approach</b>					
	<b>2009/ 2010</b>	<b>2010/2011</b>	<b>2011/2012 (1 Sept - 31 Dec)</b>	<b>2013</b>	<b>2014</b>
Direct revenue (public revenue)	3587	3559	5338	5250	3961
Sponsorship revenue (in 2010/2011 the public and private funds were counted under sponsor income and therefore this figure is higher 956.246 in the more basic outline)	954	400	480	603	540
Other income			121	143	5
Indirect revenue	23	27	53	76	11
<b>Total Market Sphere</b>	<b>4564</b>	<b>3986</b>	<b>5994</b>	<b>6074</b>	<b>4516</b>
Subsidy Ministry of Education	3911	3684	4851	4362	4368
Subsidy City of Rotterdam	6794	6794	8877	6598	6379
Grants/contributions from public funds*incl contribution by City of Rotterdam in 2013	180	120	160	246	80
Grants/contributions from private funds	474	436	373	185	313
<b>Total Governmental Sphere</b>	<b>11359</b>	<b>11034</b>	<b>14261</b>	<b>11390</b>	<b>11140</b>
Friends of the Rotterdam Philharmonic Orchestra (additional contributions aside from membership)	43	48	63	75	97
Mecenaat - patrons (recorded separately from 2013)				12	18
<b>Total Social Sphere</b>	<b>43</b>	<b>48</b>	<b>63</b>	<b>87</b>	<b>115</b>
<b>RPhO breakdown of income sources according to spheres of Value Based Approach (% of total income)</b>					
	<b>2009/ 2010</b>	<b>2010/2011</b>	<b>2011/2012 (1 Sept - 31 Dec)</b>	<b>2013</b>	<b>2014</b>
Market Sphere	4564	3986	5994	6074	4516
Governmental Sphere	11359	11034	14261	11390	11140
Social Sphere	43	48	63	87	115
<b>Total Income</b>	<b>15964.863</b>	<b>15067.400</b>	<b>20317.477</b>	<b>17550.891</b>	<b>15772.051</b>
Percentage of total income					
Market Sphere	28.59%	26.45%	29.50%	34.61%	28.63%
Governmental Sphere	71.15%	73.23%	70.19%	64.90%	70.63%
Social Sphere	0.27%	0.32%	0.31%	0.50%	0.73%

### C.1.3 RPhO Atlas.ti network view outputs

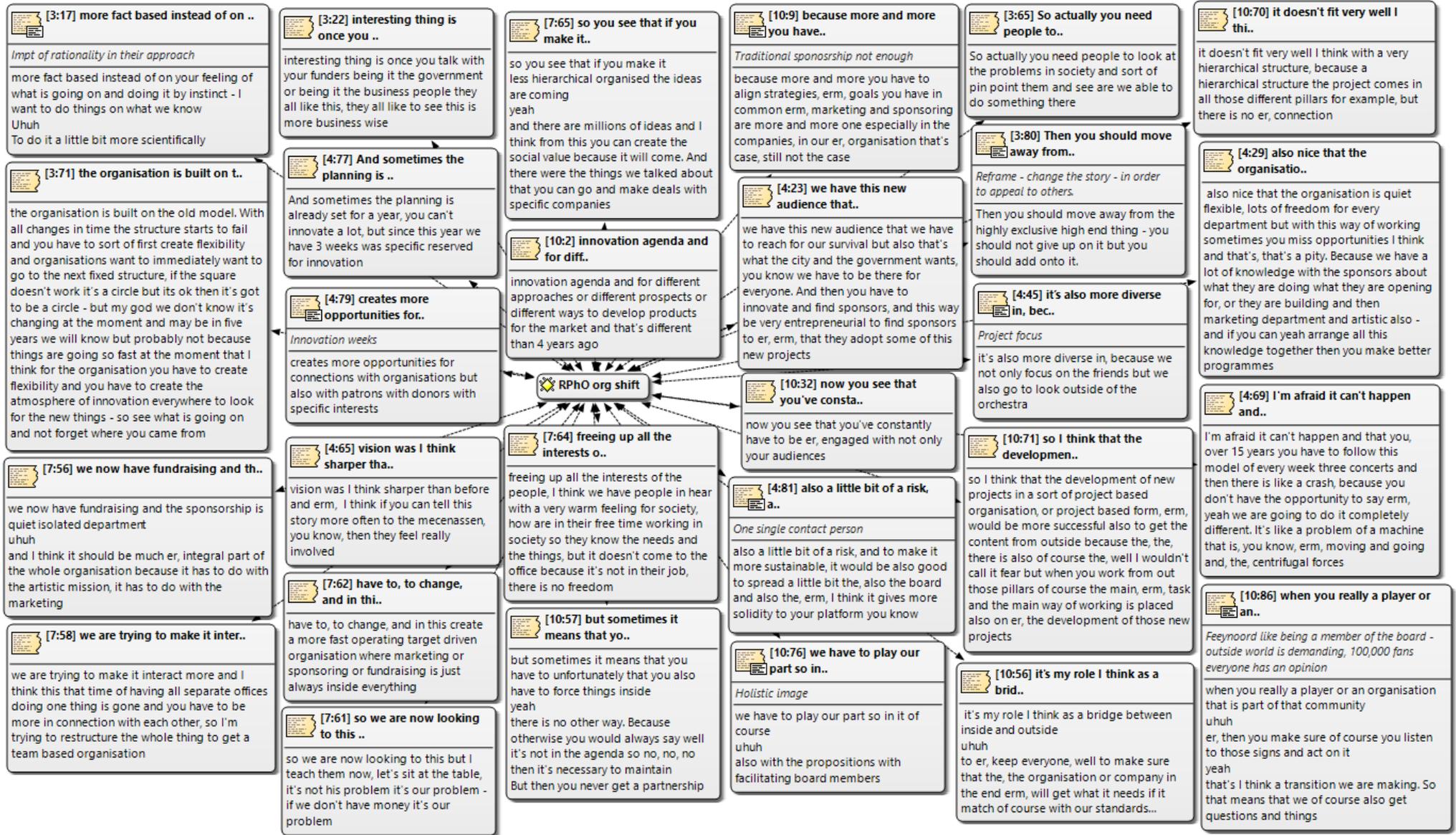


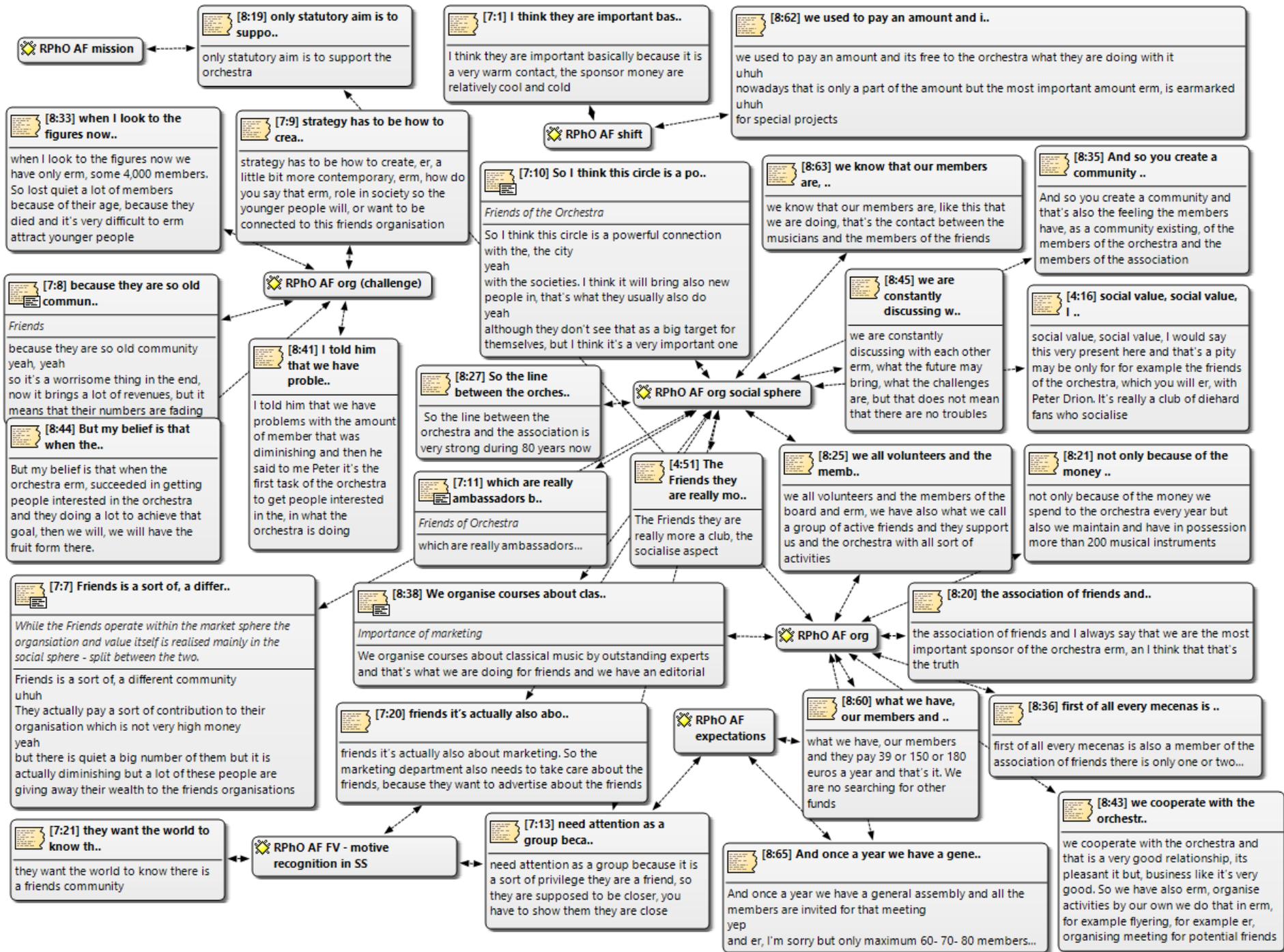


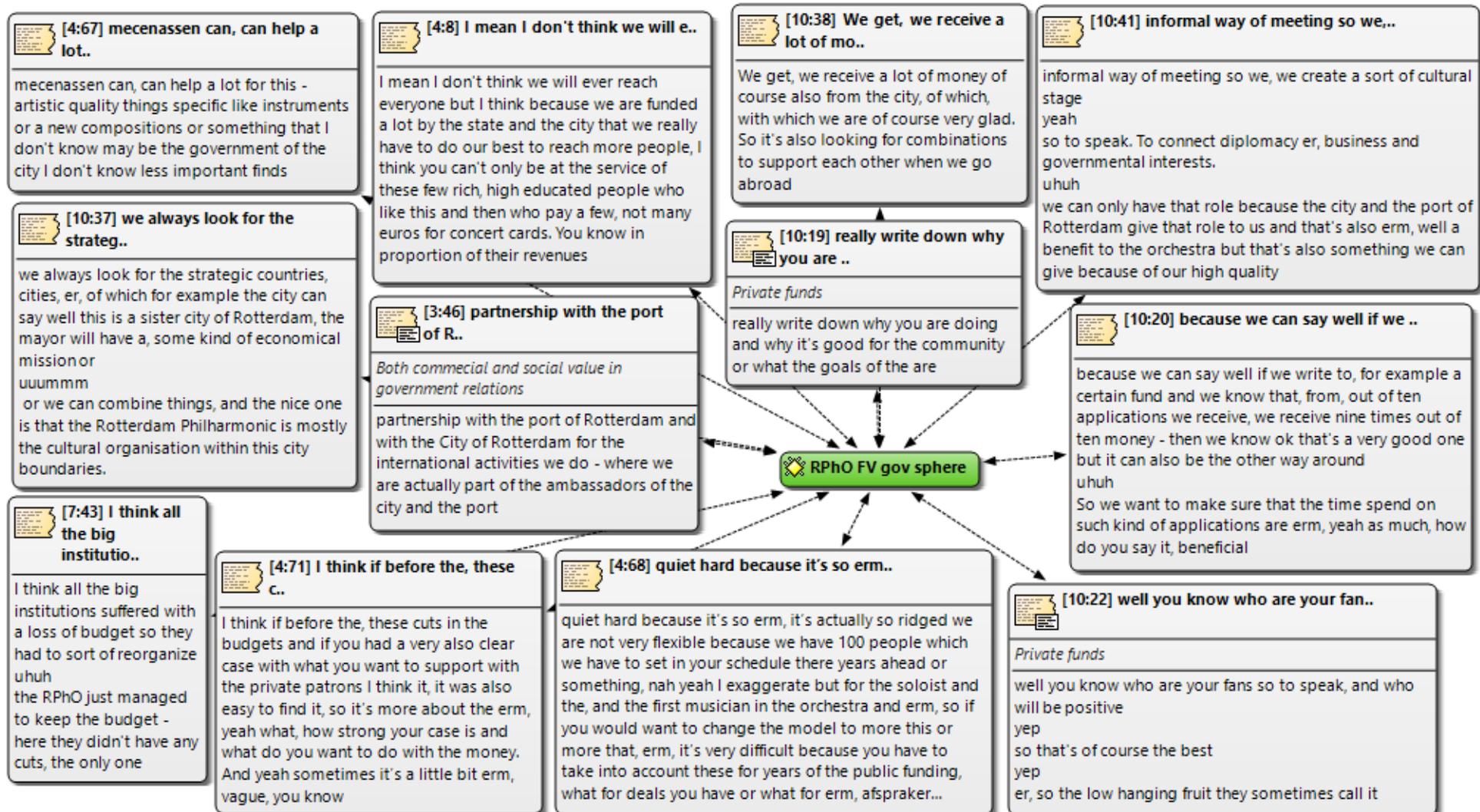


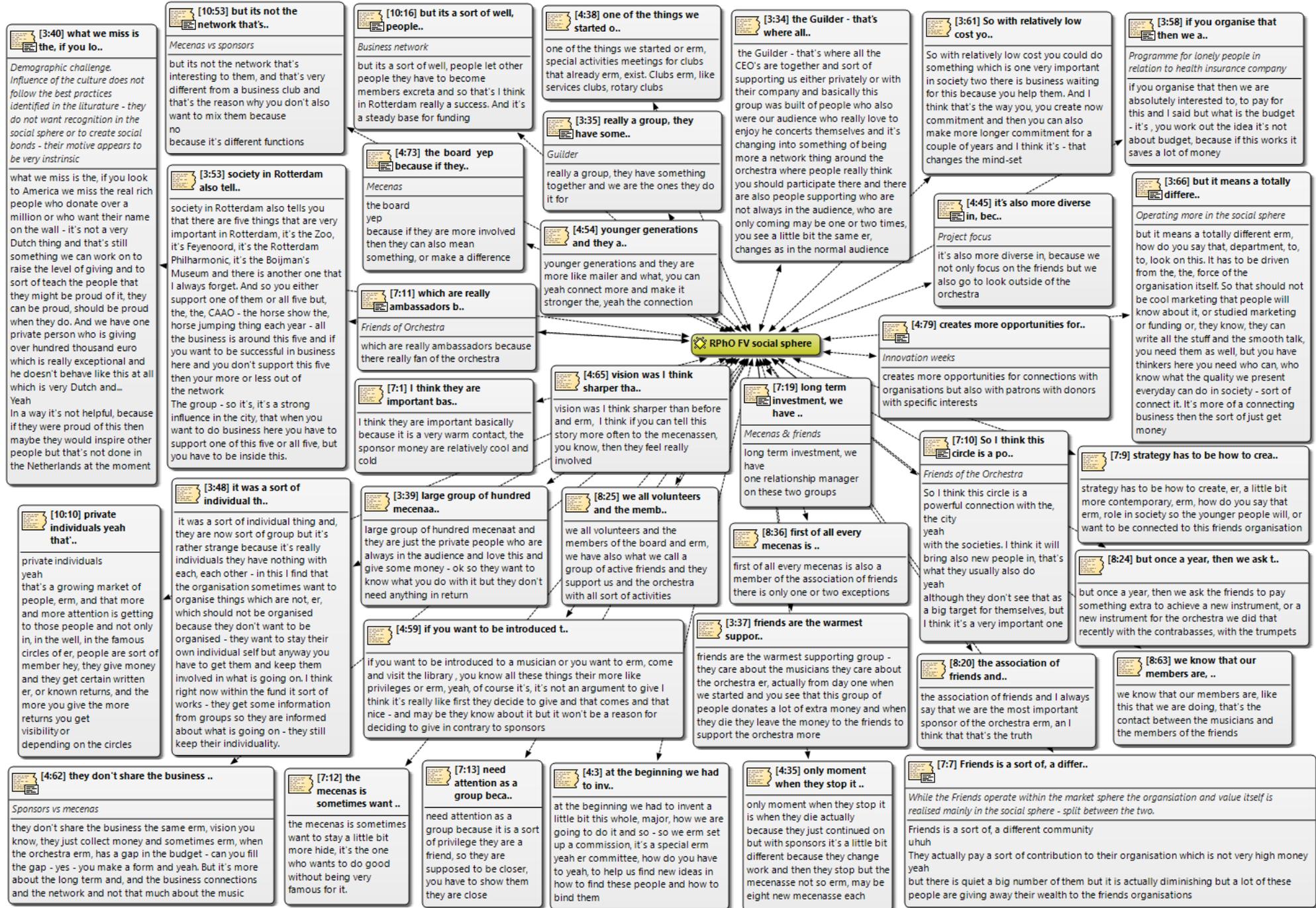


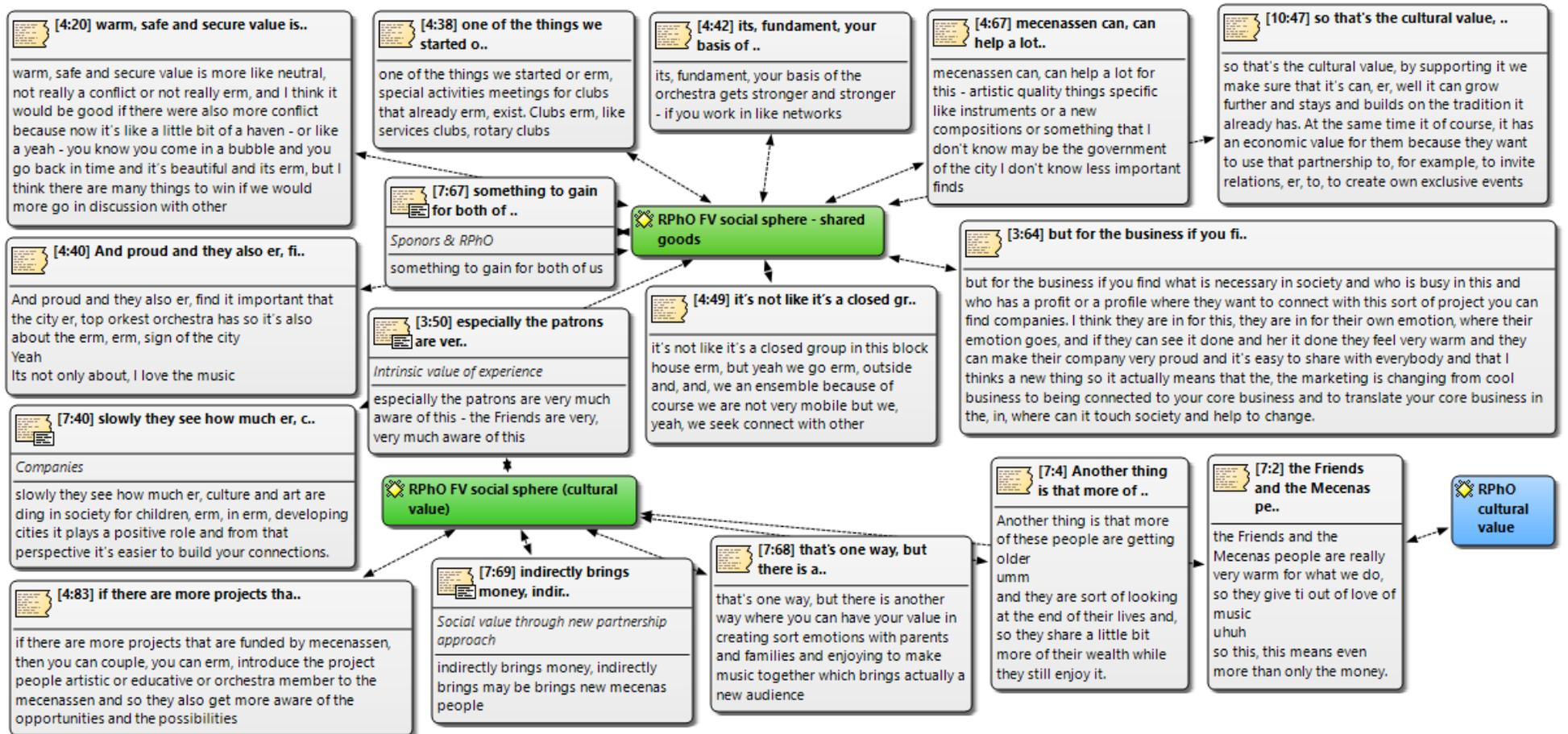


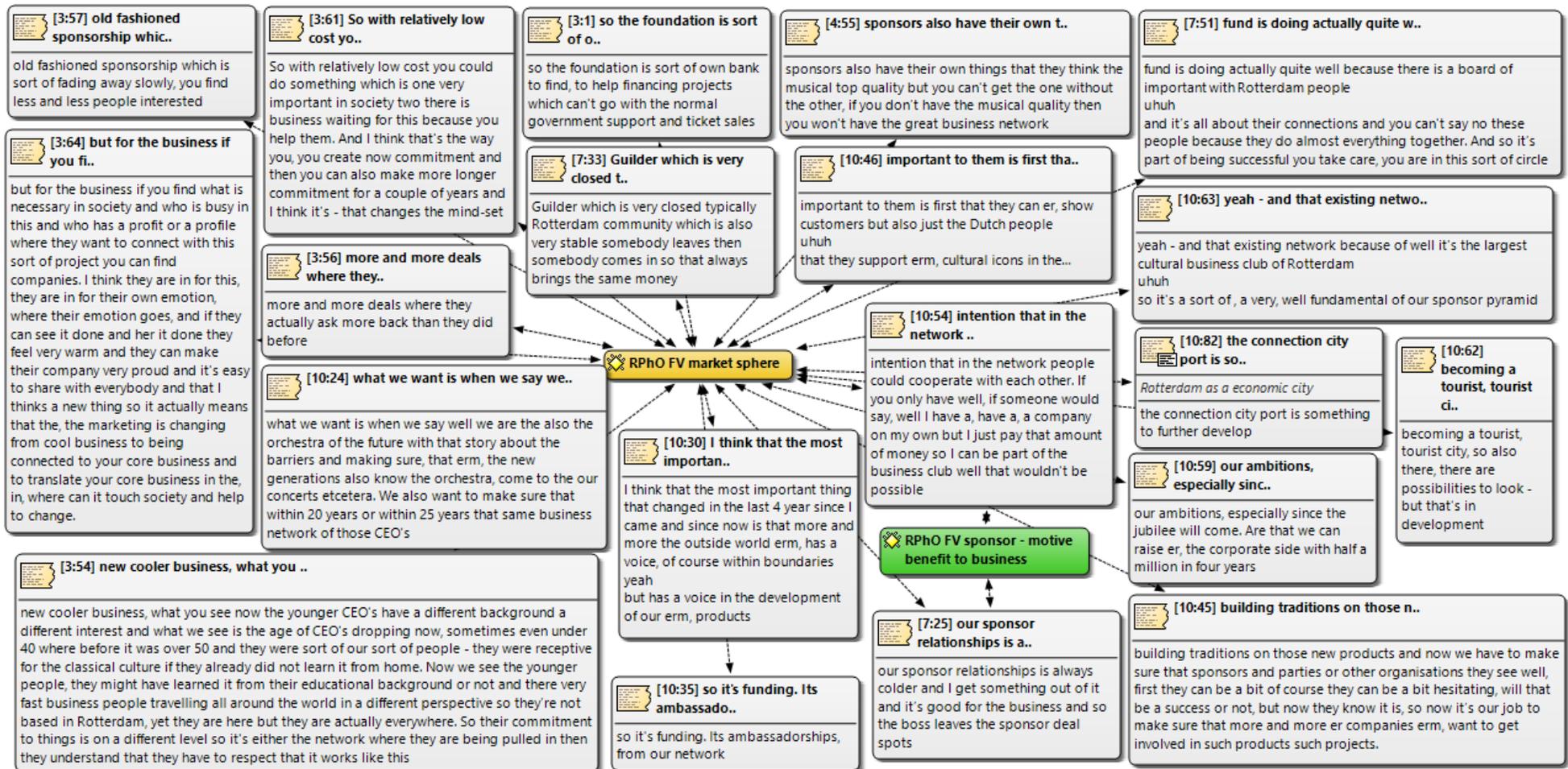


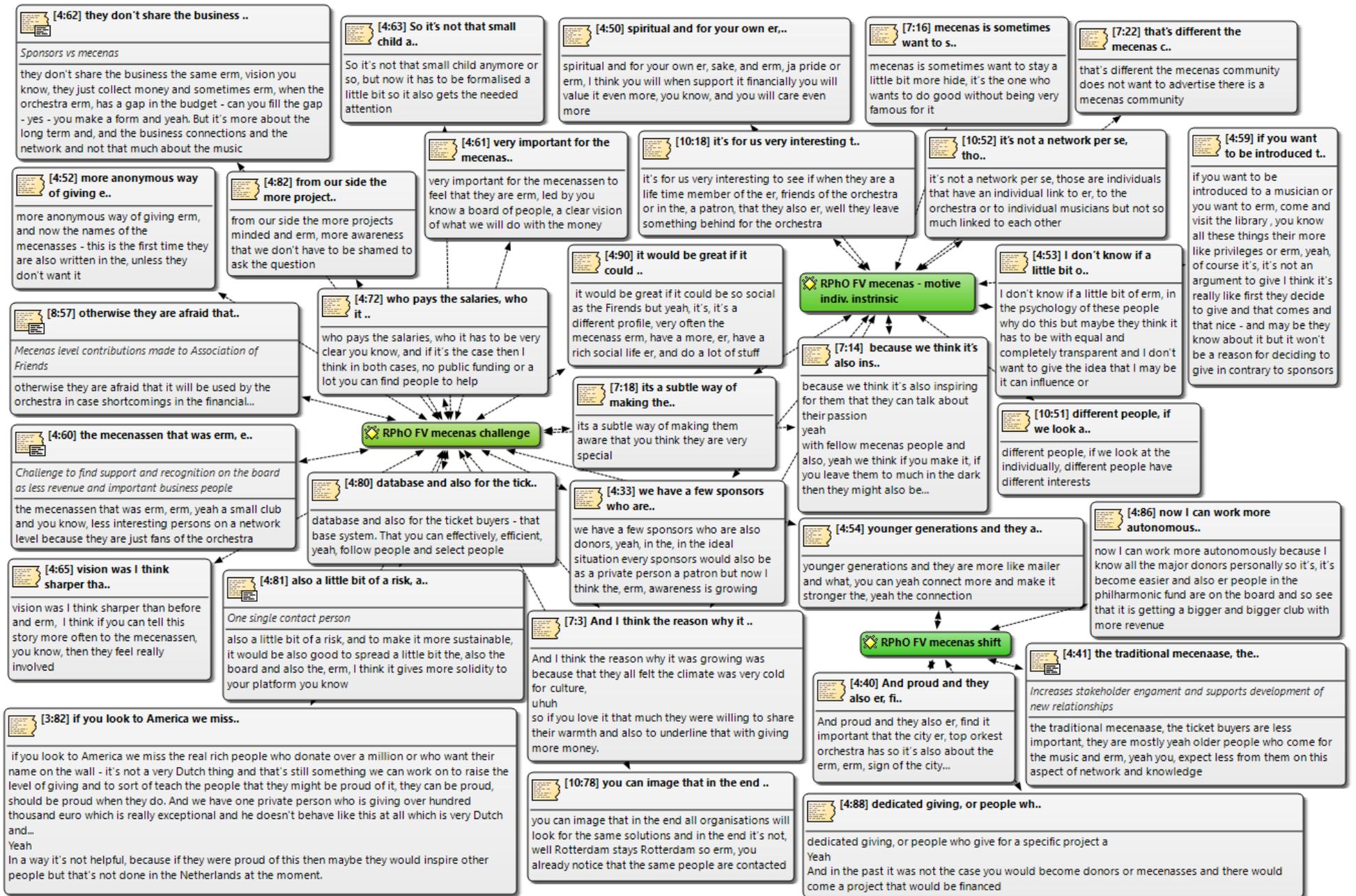


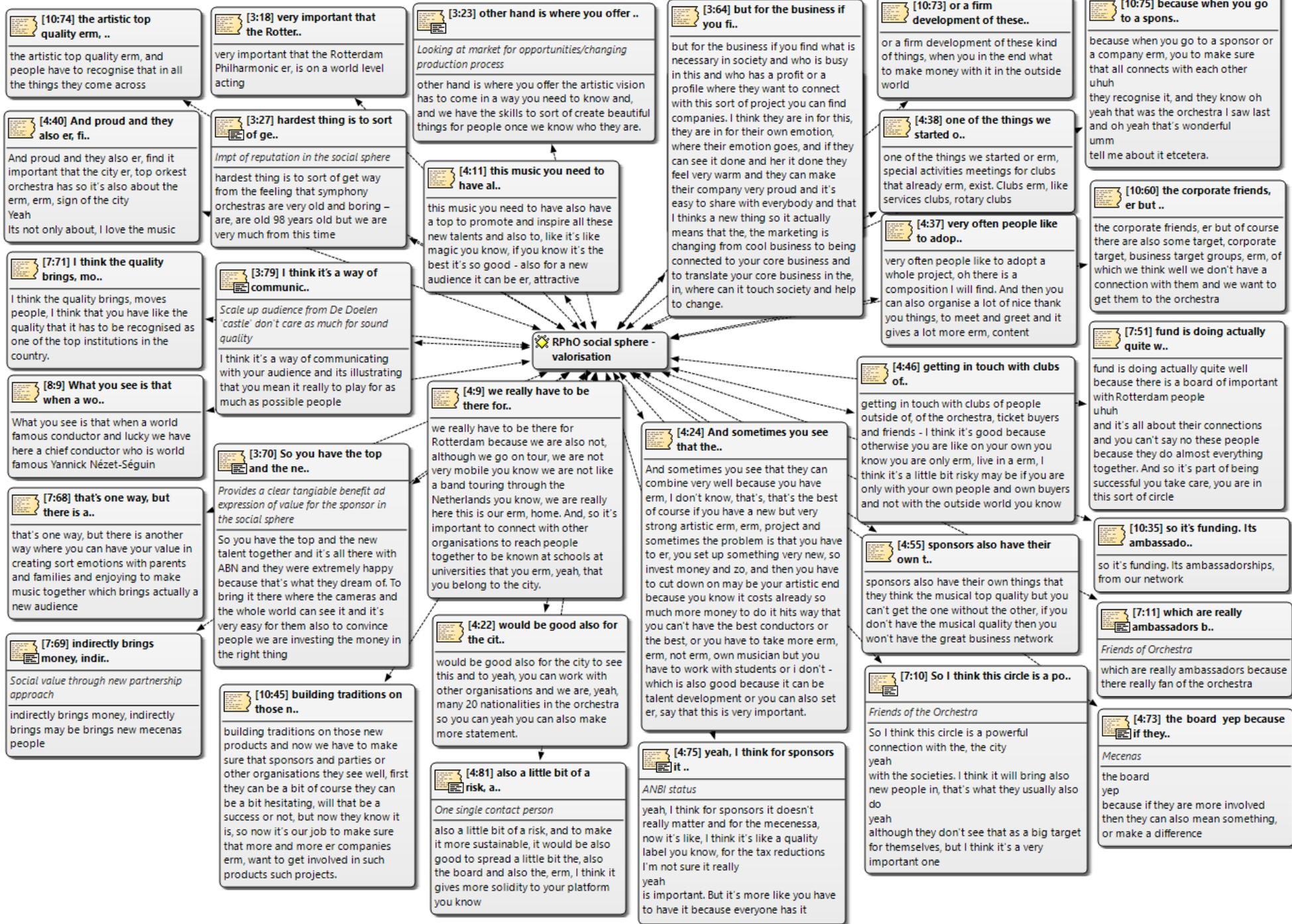




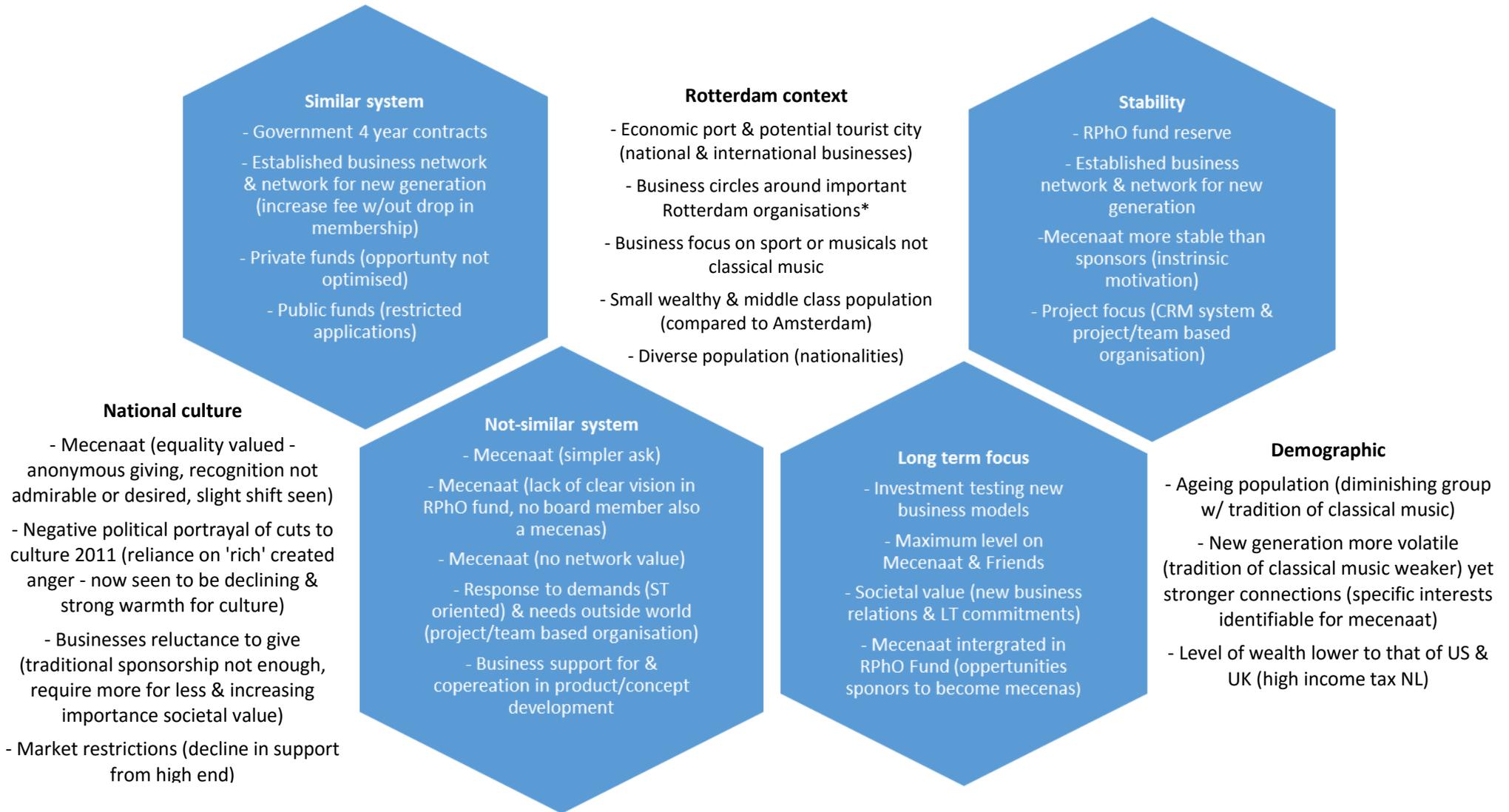








### C.1.4 RPhO explanation of funding approach



Key  Within Hexagon internal to the organisation     Outside of Hexagon external to the organisation

\*Rotterdam Philharmonic Orchestra, Rotterdam Zoo, Museum Boijmans van Beuningen, Feyenoord Football Club, and CHIO Rotterdam horse show.

Source: See additional Atlas.ti network views in additional file containing the interview transcripts, from which the above information was surmised.

### C.1.5 RPhO pre-interview questionnaire responses

To what degree do the following statements characterise your organisation? (“strongly disagree”) to 5 (“strongly agree”)					Score out 15
Value innovativeness & an entrepreneurial approach to activities	Market Sphere	3	3	4	10
Appreciation for authenticity and inner freedom	Cultural Sphere	1	4	4	9
Deliberate improvisation in activities	(non) Government Sphere	3	2	3	8
Seeks to develop a community, social cohesion and inclusion	Social Sphere	4	1	3	8
Clear procedures and protocols	Governmental Sphere	4	2	2	8
Hierarchical structure and meetings	Governmental Sphere	1	4	3	8
Formalised budgets	Governmental Sphere	1	3	3	7
Encourage and respect objective and rational decision-making when needed	Governmental Sphere	3	4	3	10
Friendship and informal support among employees in their everyday tasks	Social Sphere	4	4	4	12
Inspire shared commitment from employees	Oikos	3	3	2	8
Low level of adaptability	(non) Governmental Sphere	1	4	3	8
Recognition for efficient performance within organisation	Market Sphere	4	1	3	8
Seek to stimulate curiosity of audience	Cultural Sphere	4	5	4	13
High level of loyalty and trust among employees	Oikos	4	3	4	11
Strong interdependence among employees	Oikos	5	4	2	11
Donations are seen as a form of begging	(non) Social Sphere	1	1	1	3
Participation and involvement of external stakeholders is valued	Social Sphere	1	3	4	8
Shared ownership of projects with external stakeholders is believed to be important	Social Sphere	4	3	4	11
Clearly defined results	Governmental Sphere	1	2	3	6
External stakeholder relationships are based on exchange (clear property rights and price)	Market Sphere	3	2	3	8

In your opinion, what are the organisations core values?			
Open-Ended Response	involvement to the point	No response	Rotterdam?, Musical quality, taking risks

To what degree do the following statements embody what the organisation provides for others? (“strongly disagree”) to 5 (“strongly agree”)					Score out 15
Pursuit of artistic quality	Cultural	3	5	4	12
Provision of cultural goods/services	Economic	4	5	4	13
Accessibility to goods deemed ‘public’ in nature	Economic/Social	4	4	4	12
Supports economic growth (job creation and spending)	Economic	1	3	3	7
Positive effect on well-being & health	Economic/Cultural	1	5	3	9
Participation in the artistic experience	Cultural	1	2	3	6
Creates social bonds	Social	5	4	3	12
Expands capacity for empathy	Social/Cultural	5	4	3	12
Transfers values & ideals	Social	2	4	4	10
Positive effect on civic pride	Social	1	5	4	10
Sense of belonging	Social	4	5	3	12
Sustains and develops cultural heritage	Economic/Social	3	5	5	13
Provides commercial value (PR, marketing, and CSR)	Economic	1	3	3	7
Expression of communal meanings	Social/Cultural	1	2	3	6
Promotes freedom of expression	Social	1	4	3	8
Spiritual and emotional stimulation	Cultural	1	5	5	11
Supports community cohesion	Social	5	3	3	11
Sustains and develops tradition for future generations	Economic/Social	4	5	5	14

Expands knowledge and skills	Cultural	3	3	4	<b>10</b>
Captivation and pleasure	Cultural	3	4	5	<b>12</b>
Facilitates political dialogue	Social	1	2	2	<b>5</b>
Supports personal development (creative and critical thinking)	Cultural	1	2	3	<b>6</b>
Creates shared meanings	Social	1	4	2	<b>7</b>
Love & friendship	Social	5	4	4	<b>13</b>
Possibility to use or enjoy services in future	Economic	4	3	3	<b>10</b>
Other (please elaborate)	Code accordingly			Warm, safe and secure feeling?	

<b>Of your organisations funding sources – which initiatives are you most involved with? (Please select/tick as many options and elaborate in the 'Other' comment box where appropriate)</b>			
Support from family (income)	X		
Individual gifts (donations and time)	X	X	X
Corporate gifts		X	
Trust or foundation gifts			
Subsides or grants		X	
Tickets, memberships and auxiliary services			
Sponsorship (including business clubs)		X	
Partnership (collaborations)		X	
Crowdfunding			
Debt & quasi-equity			
Accelerator			
Art venture and impact funds			
Other (please elaborate)			

<b>In light of the changing funding environment, what initiatives have you sought to develop or introduce in the past 5 years and why? What has been the greatest challenge?</b>			
Open-Ended Response	to get more members of the association	Building the business community of the future by current engagement. Young professionals have other time management and interests than the older business generations. New propositions are needed. Challenge is to create a new network in which top music, CEO's and fun are ingredients for a successful young businessclub. Furthermore, the linking of individual organizations to initiatives of the orchestra are more and more on a partnership base. Linking each other's strategic goals.	Get in touch with clubs of people in the city who are arguably interested in classical music and wealthy by seeking ambassadors inside these clubs. The greatest challenge has been to find recognition and support at the board level.

To what extent do the following statements explain why the organisation has turned to these funding sources rather than others? 1 ("strongly disagree") to 5 ("strongly agree")					Score out 15
Clear exchange value (property right and price)	Market sphere logic of relationships	1	4	3	8
Aligns with previous funding approach	Similar logic of relationships	1	4	2	7
Familiar procedures and systems	Similar logic of relationships	4	3	2	9
Draws on existing network	Externally motivated	1	5	3	9
Organisational values align with the funder	Long term focus	1	4	3	8
Increases current stakeholder engagement	Externally motivated	1	4	5	10
Develops new stakeholder relationships	Externally motivated	1	3	5	9
Received the least resistance from within the organisation	Internally motivated	1	4	3	8
Proposed and encouraged by the governance board	Internally motivated	1	4	2	7
Resources were available to develop the approach	Internally motivated	1	4	4	9
Provides a quick access to financial resources needed	Short term focus	1	4	4	9
Shared values exist in the funding relationship	Long term focus	1	3	4	8
Encouraged by government cultural policy measures (national level)	Externally motivated	1	2	3	6
Appropriate for the organisational form	Similar logic of relationships	4	2	3	9
Similar ROI offer as in current funding relationships	Similar logic of relationships	1	2	2	5
Encouraged by local municipality	Externally motivated	1	3	4	8
Aligns with the organisations 'mission' and 'vision'	Long term focus	4	3	5	12
Supports long term sustainability	Long term focus	1	5	5	11
Supports the development of the organisational image	Long term focus	4	4	5	13
Proposed internally within the organisation	Internally motivated	1	2	3	6
Draws on current employees skills & knowledge	Internally motivated	4	3	3	10
Please elaborate why you think the organisation turned to these funding sources rather than others.	Code accordingly				

Has there been resistance to any funding initiatives? If yes, how and why do you think this was/is?			
Open-Ended Response	no	<i>No response</i>	As far as I know not really, rather resistance in the allocation of specific projects to the funding initiatives. The board is more interested in wealth building than in direct support to the orchestra

To what degree do the following statements express your views on your organisations non-profit form (first ten rows) & structure (last four rows)?					Score out 15
<b>Organisational form</b>					
It enables to organisation to strive for its 'mission'		4	1	3	8
Has a positive impact on the organisations fundraising ability		1	5	3	9
Encourages gifts from individuals in the local community		5	5	4	14
Has a positive effect on funding relations with the business community		1	3	4	8
Enables the establishment of appropriate ROI in funding relationships		1	3	4	8
Has a positive impact on the organisations innovative potential in fundraising		1	4	3	8
Evokes positive emotions with funders		1	3	3	7
Leads to realisation of common goals with community (artistic, educational, social etc.)		1	1	3	5
Enables the organisation to generate benefits of equal measure for both parties in funding relations		1	2	3	6
It supports the organisations image		5	5	3	13
<b>Organisational structure</b>					
It enables to organisation to strive for its 'mission'		5	3	3	11
Has a positive impact on the organisations fundraising ability		1	3	3	7

Has a positive impact on the organisations innovative potential in fundraising	1	4	4	9
Evokes positive emotions with funders	1	4	3	8
If you have any further comments, please elaborate below.				

<b>To what extent do the below qualities express what you (personally) strive for? 1 ("strongly disagree") to 5 ("strongly agree")</b>					<b>Score out 15</b>
Excellence	Personal goods	5	5	4	14
Enlightenment and truth	Transcendental goods	5	4	5	14
Grace and beauty	Transcendental goods	5	4	4	13
Spiritual freedom and agape	Transcendental goods	1	3	5	9
Progression of science and art	Transcendental goods	4	4	4	12
Harmony and peace	Societal/common goods	5	3	5	13
Community	Social goods	5	5	5	15
Family and friendship	Social goods	5	3	5	13
Justice and solidarity	Societal/common goods	1	4	5	10
Wisdom	Personal goods	1	3	4	8
Collegiality and trust	Social goods	5	3	4	12
Sustainability	Societal/common goods	1	3	5	9
Education	Societal/common goods	3	4	5	12
World citizenship	Societal/common goods	1	5	5	11
Peace of mind and fun	Personal goods	1	2	3	6
Craftsmanship	Personal goods	1	4	5	10
Freedom	Personal goods	1	4	4	9
Political freedom	Personal goods	1	2	5	8
Democracy and human rights	Societal/common goods	1	3	5	9
Patriotism	Societal/common goods	1	2	3	6
Love	Personal goods	5	3	3	11
Tradition	Societal/common goods	5	4	4	13
Compassion	Societal/common goods	5	3	4	12
Harmony with nature	Societal/common goods	1	2	5	8

## C.2 Stichting International Film Festival Rotterdam

### C.2.1 Organisation and associated organisations 'Mission', 'Vision', and core values

<b>Part of org &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Festival (1972)	<p>"International Film Festival Rotterdam (IFFR) offers a high quality line-up of carefully selected fiction and documentary feature films, short films and media art... It aims to organise and stimulate film-related activities in Rotterdam...actively supports new and adventurous filmmaking talent through its co-production market CineMart, its Hubert Bals Fund, Rotterdam Lab and other Industry activities."</p> <p>(IFFR, 2016, Who we are, Para. 1 &amp; 2)</p>	<p>"commitment to and active support of independent cinema as well as of a welcoming meeting place for filmmakers, audiences, film professionals and film critics...one of the largest audience and industry-driven film festivals in the world...maintaining its focus on innovative filmmaking by talented newcomers and established authors as well as on presenting cutting edge media art."</p> <p>(IFFR, 2016, Who we are, Para. 5)</p>	Artistic quality Innovation Support
Hubert Bals Fund (1989)	<p>"Hubert Bals Fund is designed to help remarkable or urgent feature films by innovative and talented filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe on their road to completion. It provides grants that often turn out to play a crucial role in enabling these filmmakers to realise their projects" (IFFR, 2016, About Hubert Bals, Para. 1)</p> <p>"...particularly countries where making independent, artistic films is no mean feat, specific educational opportunities are rare, local finance is hard to come by or completely absent, or there is limited scope for free cultural expression."</p> <p>(Hubert Bals Fund, 2015, p.5)</p>	<p>"...pioneering fund has become a world-renowned brand that has a considerable impact within the international film world."</p> <p>(Hubert Bals Fund, 2015, p.5)</p> <p>"the three underlying objectives of the Hubert Bals Fund:</p> <ul style="list-style-type: none"> <li>• Strengthening the production of films from emerging countries</li> <li>• Increasing the visibility of films from emerging countries in their own regions and beyond</li> <li>• Opening up and connecting networks"</li> </ul> <p>(Hubert Bals Fund, 2015, p.6)</p>	Accessibility Support
Cinemart (1983)	<p>"Our international co-production market offers a selection of 25 carefully curated feature film projects – independent art- house films with market potential...platform...to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed"</p> <p>(IFFR, 2016, About Cinemart, Para. 2)</p>	<p>"...an integral part of the film industry, providing an indispensable platform for support of the realisation of new film projects and heralding the start of each new 'film season'...presenting daring, innovative and independent film projects."</p> <p>(IFFR, 2016, Cinemart History, Para. 2)</p>	Connections Support

Sources: ((IFFR, 2016a, 2016b, 2016c, 2016e)

<b>Associated organisations &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Stichting Tiger Friends (2011)	<p><i>Translated from Dutch</i></p> <p>The group aims to provide:</p> <ul style="list-style-type: none"> <li>• Provide financial support and stability for IFFR</li> <li>• Deepen and build lasting relationships between IFFR &amp; its audience through dissemination info &amp; promotions, special events (Stichting Tiger Friends, 2015)</li> </ul>	<p><i>Translated from Dutch</i></p> <p>To create a group/community who have a shared love of film and a strong relationship with IFFR, who are committed to supporting IFFR and its sub-projects. (Stichting Tiger Friends, 2015)</p>	Community Support Involvement
Prins Bernard Cultuurfonds (Tiger Film Mecenaat founded in 2011)	<p><i>Translated from Dutch</i></p> <p>Tiger Film Mecenaat aims to support independent and innovative film and film-related art projects from around the world and in their presentation at the International Film Festival Rotterdam. By means of this fund revenue IFFR can detect international film talent early and offer them stage to show their work. The IFFR can thus build strong ties with upcoming film talent and further strengthen its international competitiveness.</p>	<p><i>Translated from Dutch</i></p> <p>The fund was established to allow people with heart IFFR to actively participate in our mission. We therefore involve voluntary basis the major donors in the development of the plans of the festival.</p>	Artistic quality Support Participation Connections

Sources: (IFFR, 2016d), (Prins Bernard Cultuurfonds, 2016), (Stichting Tiger Friends, 2015)

### C.2.2 IFFR breakdown of modes of financing

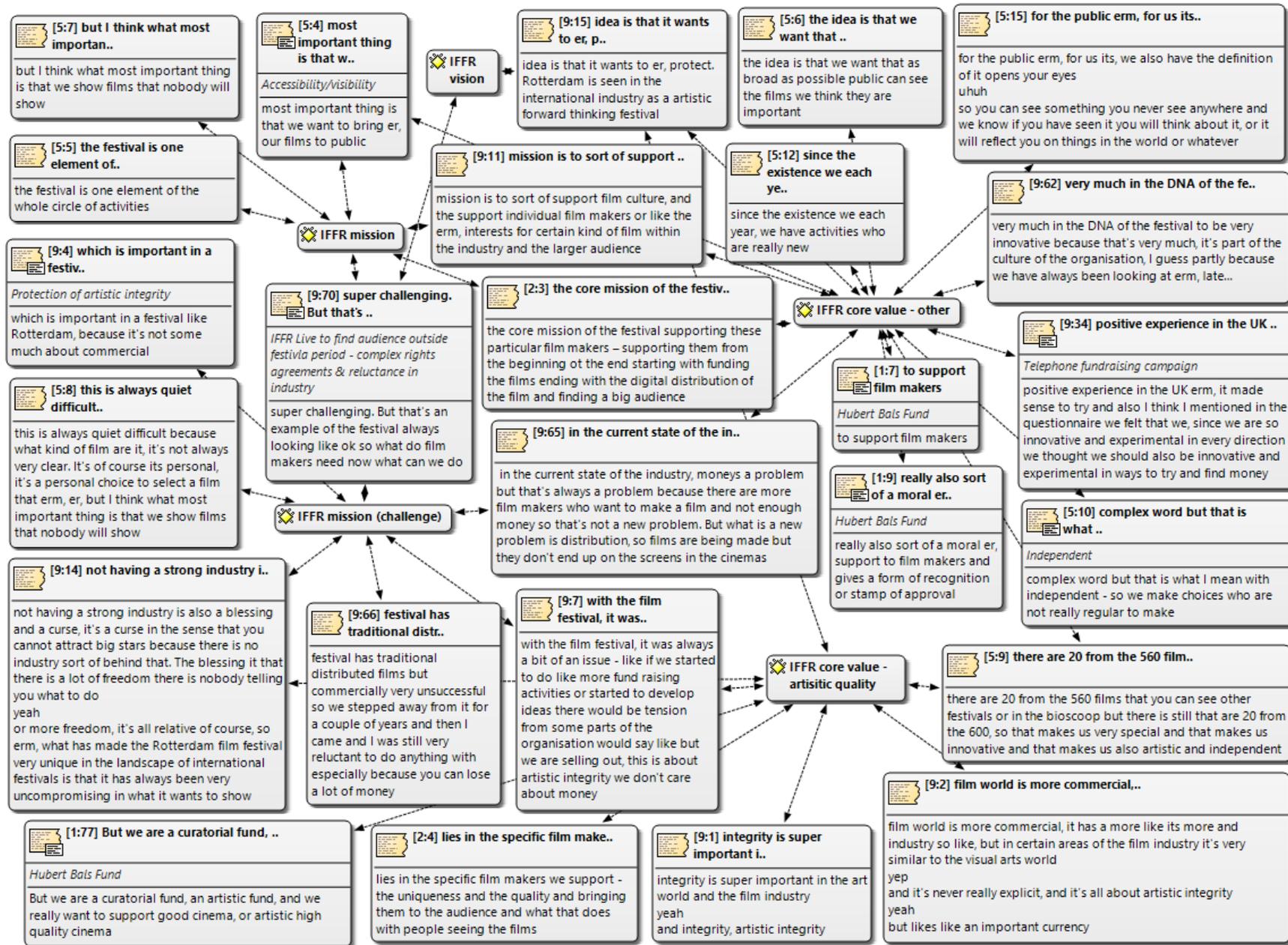
The below tables contain the data collected to produce the in text graphs: IFFR earned income vs unearned income, IFFR breakdown of income sources, and IFFR breakdown of income sources according to the spheres of the Value Based Approach. Compiled from a number of documents: JAARVERSLAG 2010-2015. International Film Festival Rotterdam and International Film Festival Rotterdam Financieel Jaarverslag 2013-2015.

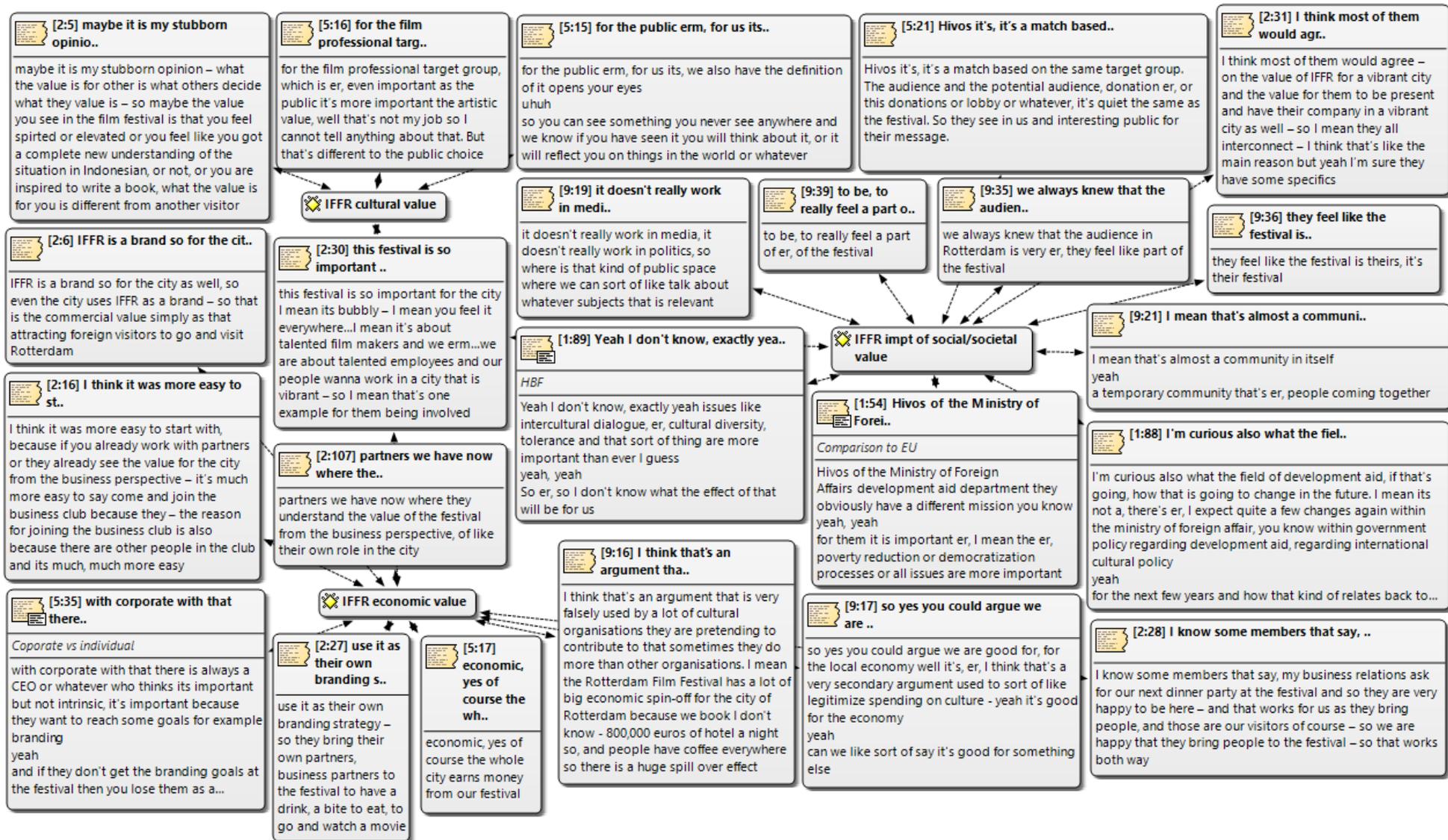
<b>Budget</b>		<b>2014/ 2015</b>	<b>2013/ 2014</b>	<b>2012/ 2013</b>	<b>2011/ 2012</b>	<b>2010/ 2011</b>
<b>INCOME</b>	<b>BATEN</b>	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>
<b>Direct revenues</b>	<b>1 Directe opbrengsten</b>					
Public revenues	1.a Publieksinkomsten	2.145.916	2.152.278	2.066.262	2.031.111	2.346.844
Sponsorship revenue	1.b Sponsorinkomsten	639.864	630.721	842.720	622.340	527.584
Other income	1.c Overige inkomsten	148.399	258.301	196.625	195.517	273.874
<b>Total Revenue</b>	<b>Totaal Opbrengsten</b>	<b>2.934.178</b>	<b>3.041.301</b>	<b>3.105.607</b>	<b>2.848.967</b>	<b>3.148.301</b>
<b>Grants / Contributions</b>	<b>2 Subsidies/Bijdragen</b>					
Subsidy Ministry of Education	2.a Subsidie Ministerie van OCW	1.291.876	1.287.970	1.241.877	1.262.721	1.287.401
Subsidy Province	2.b Subsidie provincie	-	-	-	-	-
Subsidy City of Rotterdam	2.c Subsidie Gemeente Rotterdam	1.167.500	1.000.000	1.215.000	1.240.000	1.240.000
<b>Other grants and contributions</b>	<b>Overige subsidie en bijdragen</b>					
Grants/contributions from Public Resources	2.d Subsidies uit Publieke Middelen	735.544	900.969	1.400.744	1.480.904	1.771.938
Grants/contributions from Private Resources	2.e Subsidies uit Private Middelen	773.362	480.872	544.790	760.419	719.922
Contributions from VSB	Bijdragen van VSBfonds	0.000	0.000	0.000	50.206	18.794
<b>Total Grants / Contributions</b>	<b>Totaal Subsidies/Bijdragen</b>	<b>3.968.281</b>	<b>3.669.811</b>	<b>4.402.411</b>	<b>4.794.250</b>	<b>5.038.055</b>
<b>Total income</b>	<b>Som der baten</b>	<b>6.902.460</b>	<b>6.711.112</b>	<b>7.508.018</b>	<b>7.643.218</b>	<b>8.186.356</b>

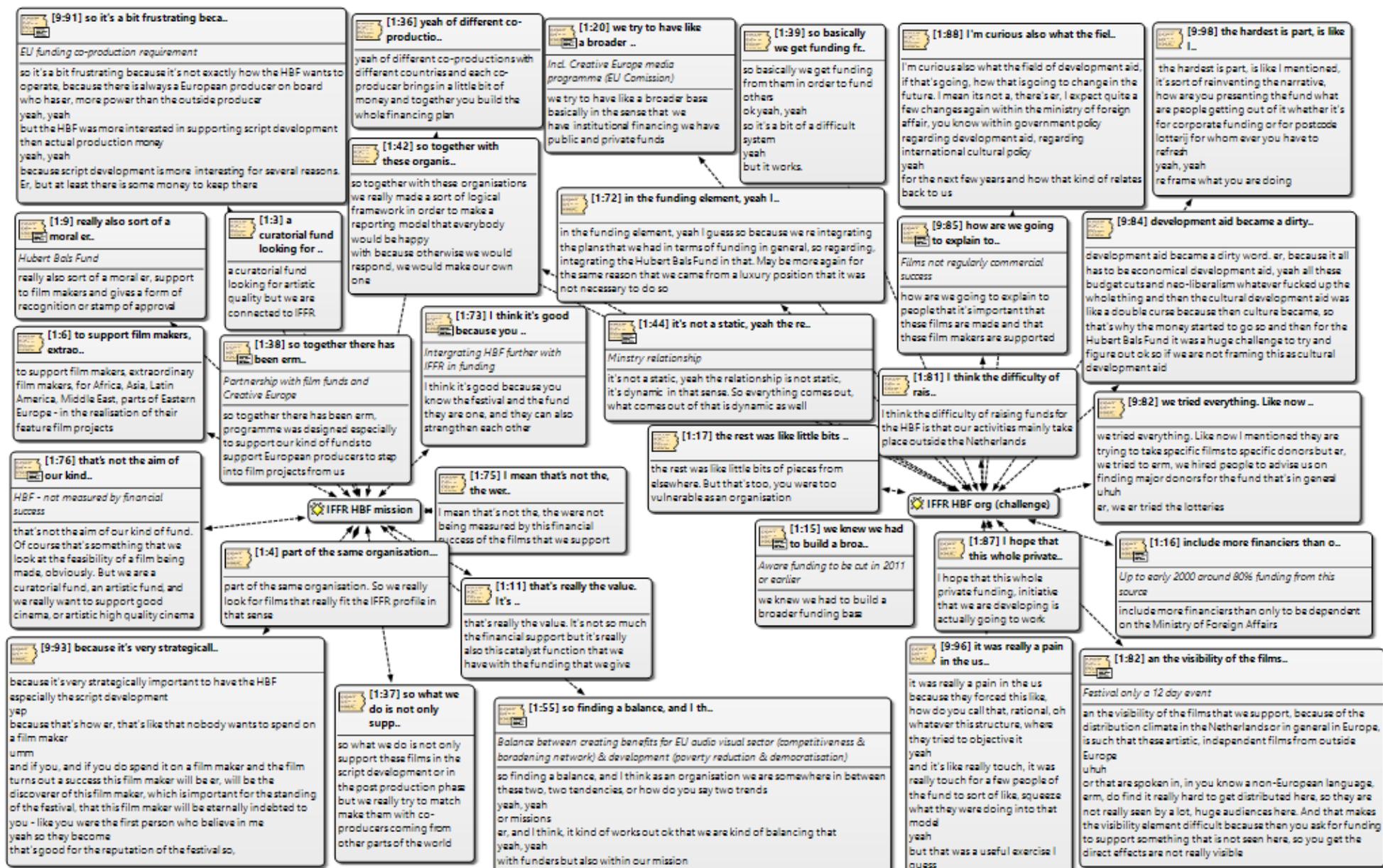
	2010/2011	2011/2012	2012/2013	2013/2014	2014/2015
<b>INCOME</b>	€	€	€	€	€
<b>Direct revenues</b>					
Public revenues	2.346.844	2.031.111	2.066.262	2.152.278	2.145.916
Sponsorship revenue	527.584	622.340	842.720	630.721	639.864
Other income	273.874	195.517	196.625	258.301	148.399
<b>Total Revenue</b>	<b>3.148.301</b>	<b>2.848.967</b>	<b>3.105.607</b>	<b>3.041.301</b>	<b>2.934.178</b>
<b>Grants / Contributions</b>					
Subsidy Ministry of Education	1.287.401	1.262.721	1.241.877	1.287.970	1.291.876
Subsidy Province	-	-	-	-	-
Subsidy City of Rotterdam	1.240.000	1.240.000	1.215.000	1.000.000	1.167.500
<b>Other grants and contributions</b>					
Grants/contributions from Public Resources	1.771.938	1.480.904	1.400.744	900.969	735.544
Grants/contributions from Private Resources	719.922	760.419	544.790	480.872	773.362
Contributions from VSB	18.794	50.206			
<b>Total Grants / Contributions</b>	<b>5.038.055</b>	<b>4.794.250</b>	<b>4.402.411</b>	<b>3.669.811</b>	<b>3.968.281</b>
<b>Total income</b>	<b>8.186.356</b>	<b>7.643.218</b>	<b>7.508.018</b>	<b>6.711.112</b>	<b>6.902.460</b>
<b>Earned income vs unearned</b>	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
<b>Total Earned Income (direct revenue)</b>	3148	2849	3106	3041	2934
<b>Total Unearned Income (grants/contributions)</b>	5038	4794	4402	3670	3968
<b>Total</b>	<b>8186.356</b>	<b>7643.217</b>	<b>7508.018</b>	<b>6711.112</b>	<b>6902.459</b>
<b>Earned income vs unearned income</b>	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
<b>Total Earned Income (direct revenue)</b>	38.46%	37.27%	41.36%	45.32%	42.51%
<b>Total Unearned Income (grants/contributions)</b>	61.54%	62.73%	58.64%	54.68%	57.49%
<b>IFFR breakdown of income sources</b>					
	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
Public revenue	2347	2031	2066	2152	2146
Sponsorship revenue	528	622	843	631	640
Other income	274	196	197	258	148
Subsidy Ministry of Education	1287	1263	1242	1288	1292
Subsidy Province	0	0	0	0	0
Subsidy City of Rotterdam	1240	1240	1215	1000	1168
Grants/contributions from public resources	1772	1481	1401	901	736
Grants/contributions from private funds	720	760	545	481	773
Contributions from VSB	19	50	0	0	0
Grants/contributions from private resources	739	811	545	481	773
<b>Total income</b>	<b>8186</b>	<b>7643</b>	<b>7508</b>	<b>6711</b>	<b>6902</b>

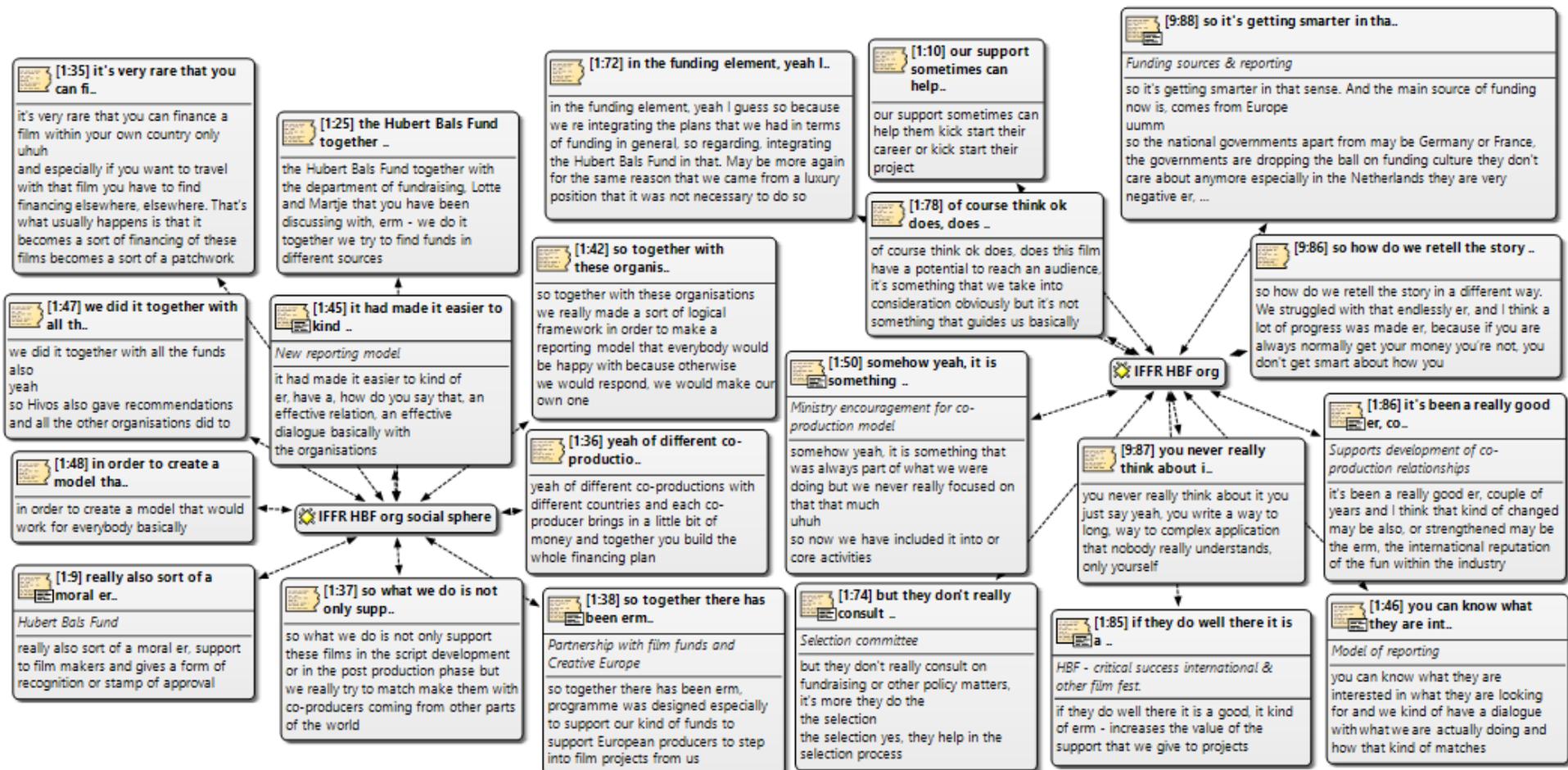
<b>IFFR breakdown of income sources as a percentage</b>					
	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
Public revenue	28.67%	26.57%	27.52%	32.07%	31.09%
Sponsorship revenue	6.44%	8.14%	11.22%	9.40%	9.27%
Other income	3.35%	2.56%	2.62%	3.85%	2.15%
Subsidy Ministry of Education	15.73%	16.52%	16.54%	19.19%	18.72%
Subsidy Province	0.00%	0.00%	0.00%	0.00%	0.00%
Subsidy City of Rotterdam	15.15%	16.22%	16.18%	14.90%	16.91%
Grants/contributions from public resources	21.65%	19.38%	18.66%	13.43%	10.66%
Grants/contributions from private resources	9.02%	10.61%	7.26%	7.17%	11.20%
<b>Total</b>	<b>100.00%</b>	<b>100.00%</b>	<b>100.00%</b>	<b>100.00%</b>	<b>100.00%</b>
<b>IFFR breakdown of income sources according to spheres of Value Based Approach</b>					
	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
Public revenue	2346.844	2031.111	2066.262	2152.278	2145.916
Sponsorship revenue	527.584	622.340	842.720	630.721	639.864
Other income	273.874	195.517	196.625	258.301	148.399
<b>Total Market Sphere</b>	<b>3148.302</b>	<b>2848.968</b>	<b>3105.607</b>	<b>3041.300</b>	<b>2934.179</b>
Subsidy Ministry of Education	1287.401	1262.721	1241.877	1287.970	1291.876
Subsidy Province	0.000	0.000	0.000	0.000	0.000
Subsidy City of Rotterdam	1240.000	1240.000	1215.000	1000.000	1167.500
Grants/contributions from public resources	1771.938	1480.904	1400.744	900.969	735.544
Contributions from VSB	18.794	50.206	0.000	0.000	0.000
<b>Total Governmental Sphere</b>	<b>4318.133</b>	<b>4033.831</b>	<b>3857.621</b>	<b>3188.939</b>	<b>3194.920</b>
Grants/contributions from private funds	719.922	760.419	544.790	480.872	773.362
Minus total social sphere					125.000
<b>Total Governmental/Social Sphere</b>	<b>738.716</b>	<b>810.625</b>	<b>544.790</b>	<b>480.872</b>	<b>648.362</b>
Mecenaat contributions			0.000	0.000	15.000
Stichting Tiger friends			0.000	0.000	110.000
<b>Total Social Sphere</b>	<b>0.000</b>	<b>0.000</b>	<b>0.000</b>	<b>0.000</b>	<b>125.000</b>
<b>IFFR breakdown of income sources according to spheres of Value Based Approach</b>					
	<b>2010/2011</b>	<b>2011/2012</b>	<b>2012/2013</b>	<b>2013/2014</b>	<b>2014/2015</b>
Market Sphere	3148	2849	3106	3041	2934
Governmental Sphere	4299	3984	3858	3189	3195
Governmental/Social Sphere	739	811	545	481	648
Social Sphere					125
<b>Total Income</b>	<b>8186.357</b>	<b>7643.218</b>	<b>7508.018</b>	<b>6711.111</b>	<b>6902</b>
Percentage of total income					
Market Sphere	38.46%	37.27%	41.36%	45.32%	42.51%
Governmental Sphere	52.52%	52.12%	51.38%	47.52%	46.29%
Governmental/Social Sphere	9.02%	10.61%	7.26%	7.17%	9.39%
Social Sphere	0.00%	0.00%	0.00%	0.00%	1.81%

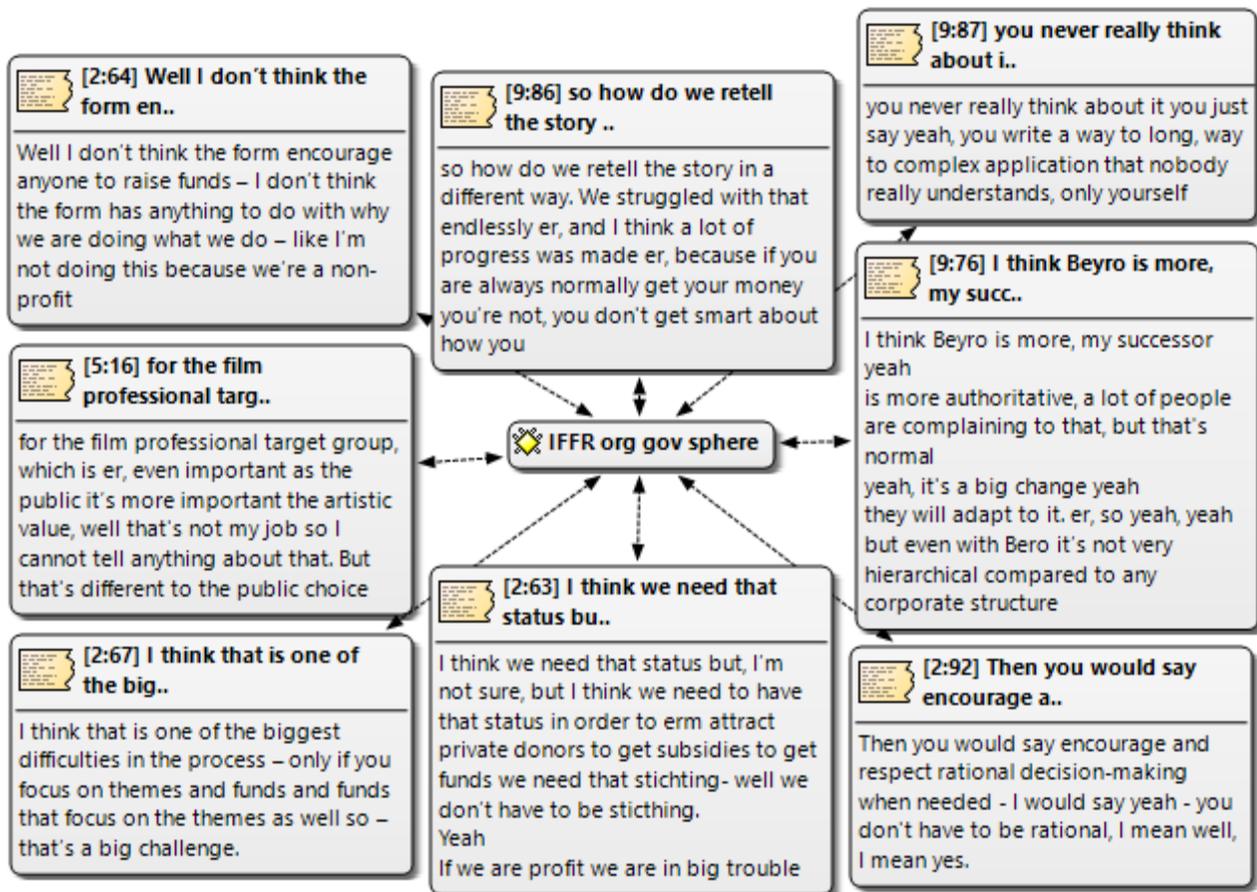
### C.2.3 IFFR Atlas.ti network view outputs

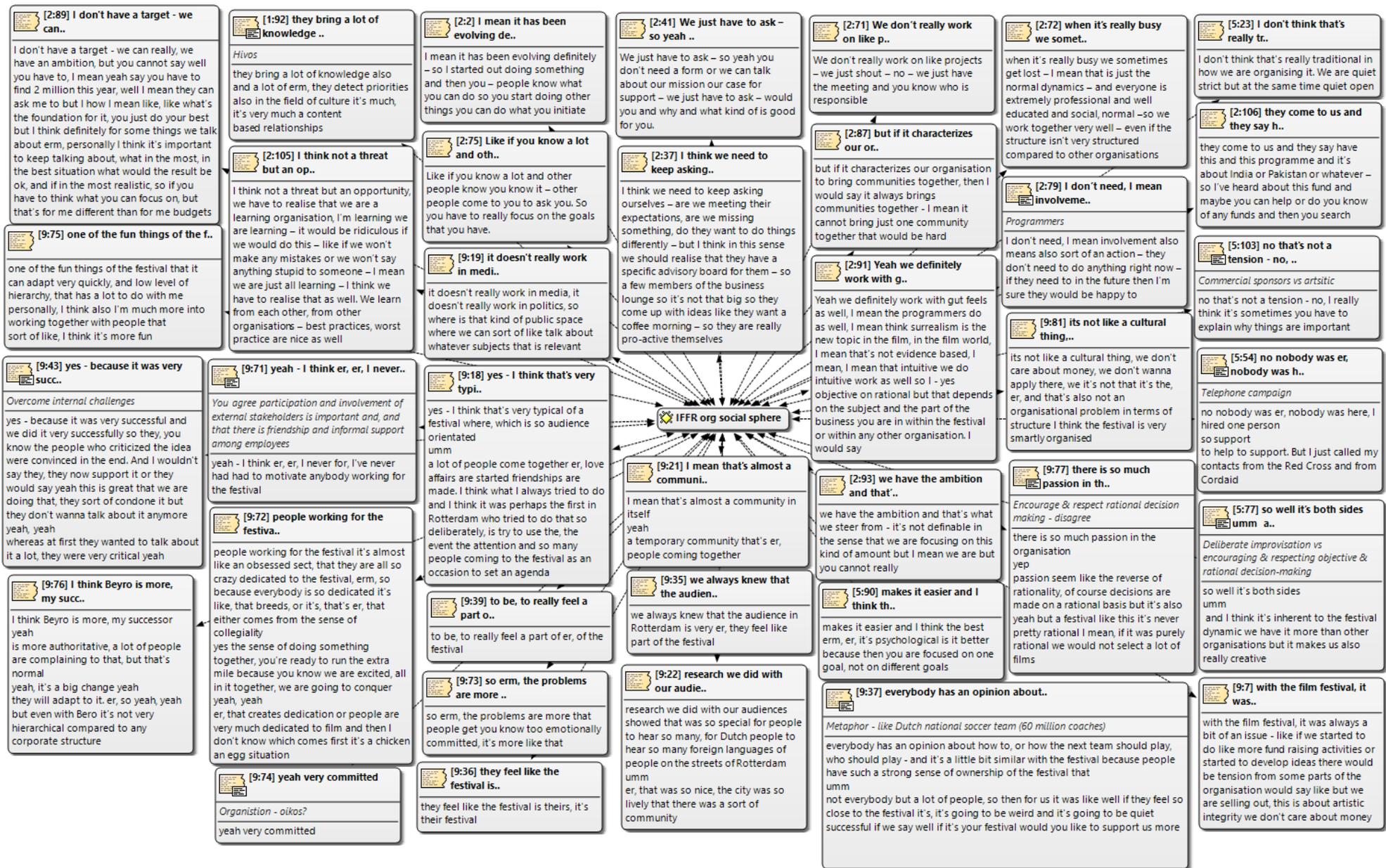


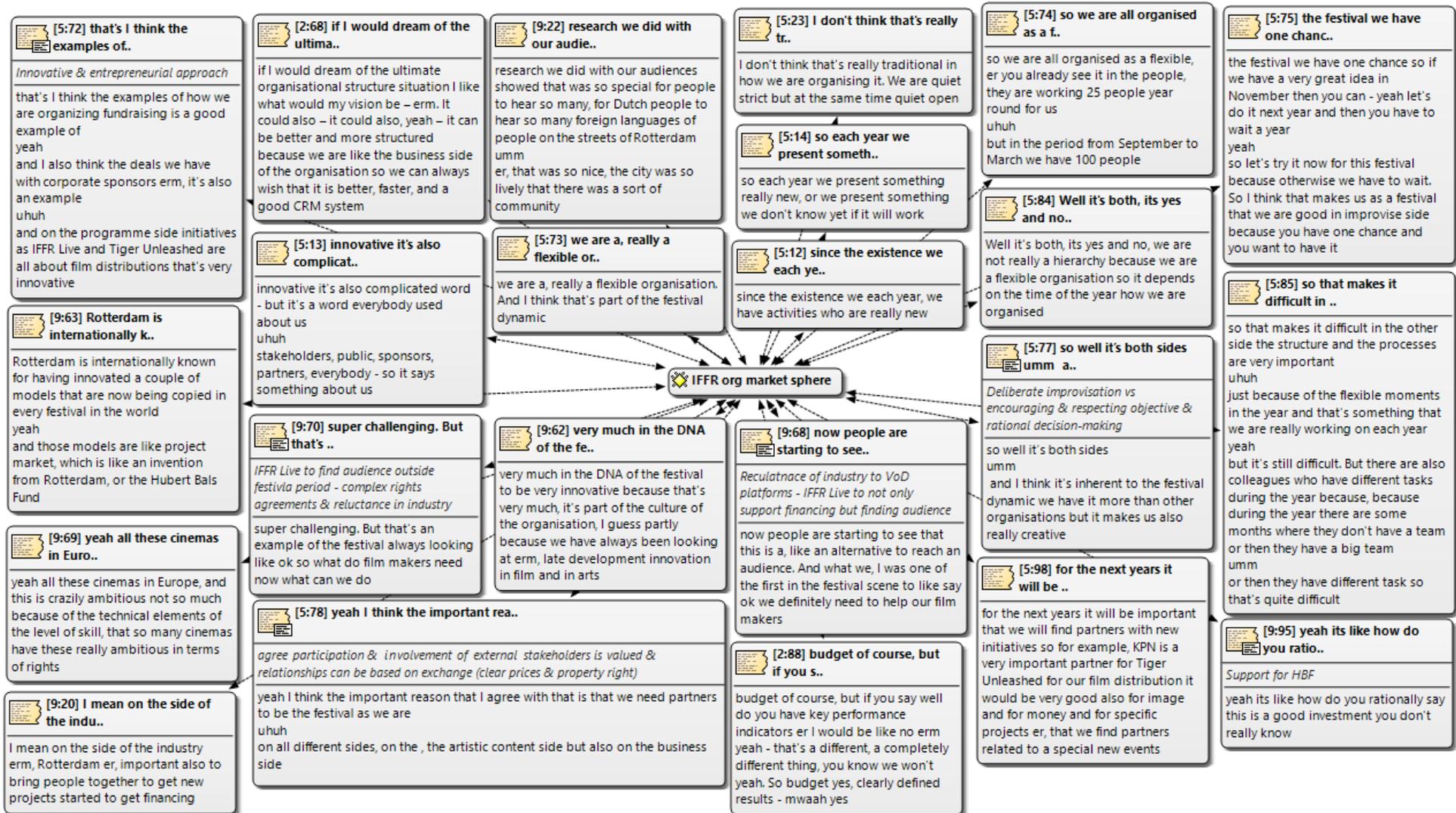












[2:1] well my career started at the ..

well my career started at the XX branch – I started working when I was 19 because didn't get accepted to the Utrecht school of the arts. The management education then the arts management faculty – so I started working and I started working as a manager in the...how do you say that...in the job agency sector

Yeah  
So accidentally I made a career there – and then after 2 years I thought well what do I want to do, where is my passion and it was still there where I thought it was initially, so I applied again and got accepted, so I studied a little bit later than the rest started studying – visual arts and design management and arts management and then I did the masters at the Erasmus and in-between I worked at various cultural organisations - one of them was the photography museum for example where I did fundraising – so I just started fundraising - but it was kind of evident that I would be more on the business side of the spectrum

Yep  
Photography, business, design management  
...moving into fundraising  
Moving into fundraising, yeah.

[1:1] Well I studied film and televi..

Well I studied film and television studies  
uhuh  
and I had a focus on non-western cinema and especially Indian cinema at the time  
uhuh  
Erm - so a thesis already on Indian cinema back in 2001, 2002. Erm - and then I actually did an internship here also at the Hubert Bals Fund 2002, I think I don't know  
ummm - specifically at the fund  
yeah, yeah because it was really my focus  
yeah  
and this was so in line with what I was doing so. Then afterwards I did another Master in Social Theory, like social philosophy at the University of Melbourne  
uhuh  
in Australia. Erm, and I worked for several other cultural institutions that were focusing on culture in Africa, Asia, and Latin America  
uhuh  
so international, outside the Europe and the US  
yep  
erm - like the Prins Klaus fund, I also did an internship back in 2002 also at UNESCO also for culture and development. So I have been working in this field of culture and development for a long time.  
uhuh  
and then there was this, this job vacancy at the Hubert Bals Fund that was coming, erm how do you say that, er, bring everything together  
yeah  
bring everything together of what I have been doing and I have been doing it for seven years now

[9:5] my background is from the art ..  
my background is from the art world where it is even more important

[9:8] educational background the sa..  
educational background the same as yours

[9:9] very hard-core arts scene yeah..  
very hard-core arts scene yeah, I think Dear arts

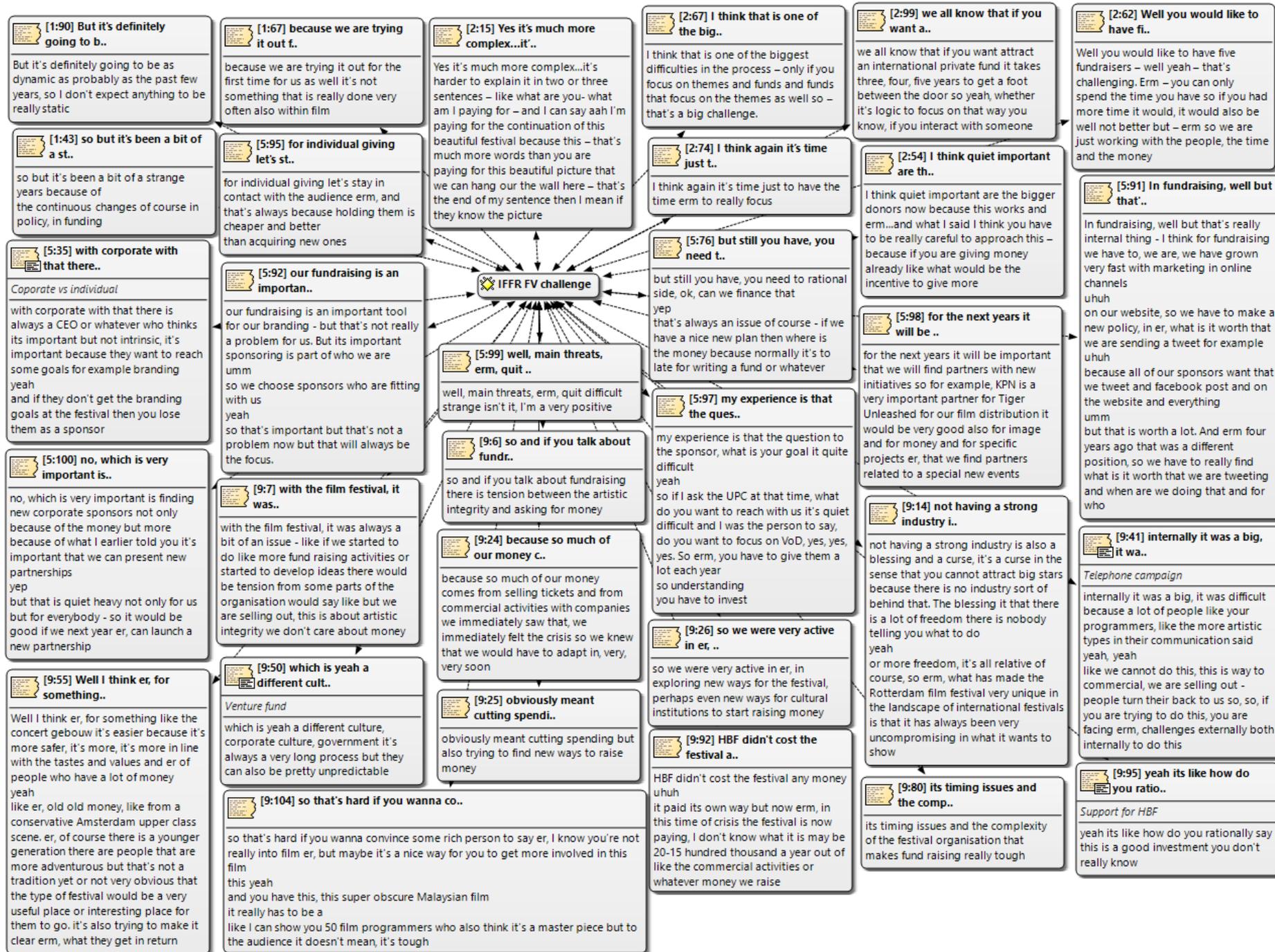
IFFR interviewee background

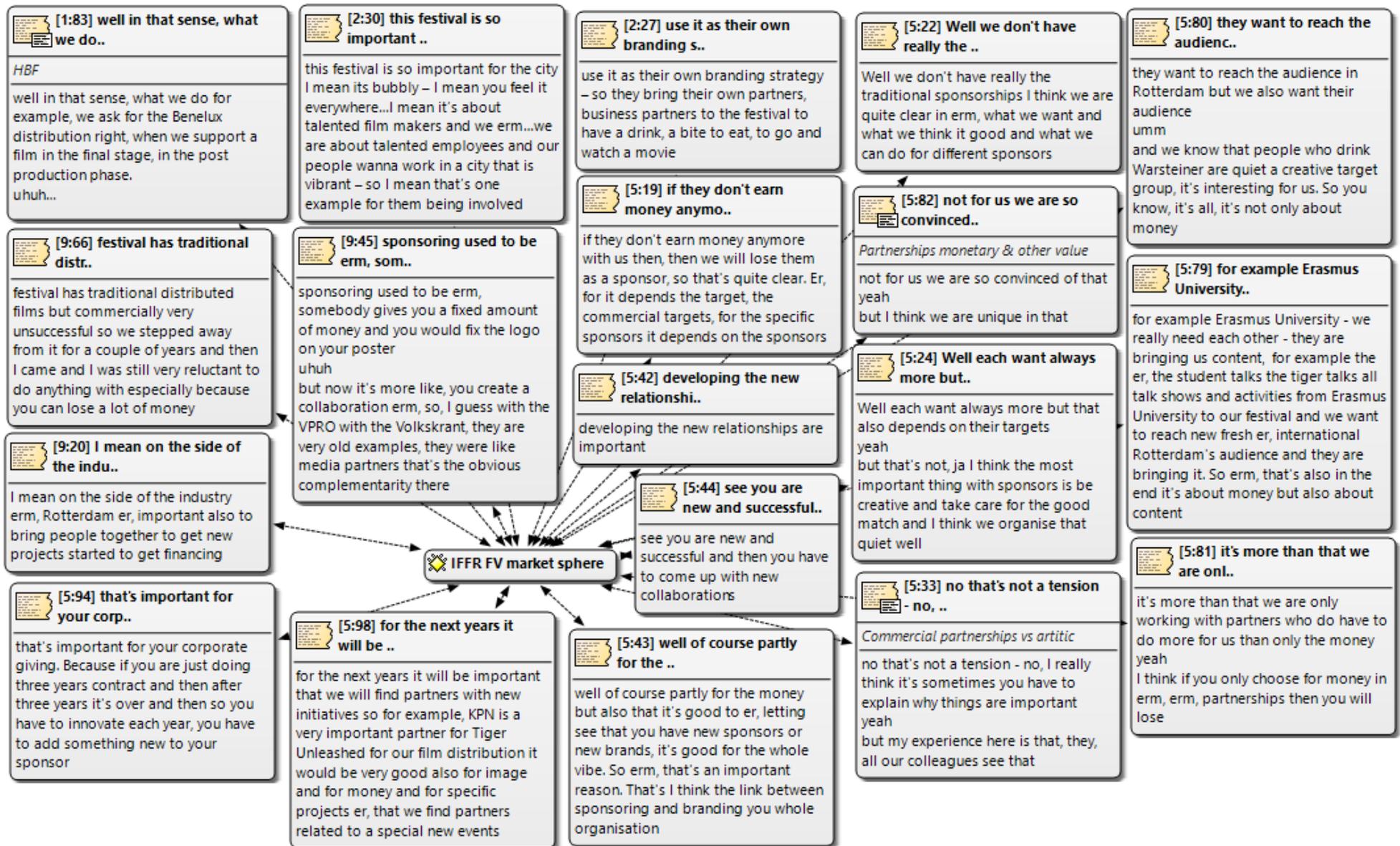
[9:10] more hard-core art world where..  
more hard-core art world where but the un-commercial very artistic, artistically orientated scenes heavily subsidized art  
yep  
in the Netherlands. Yeah

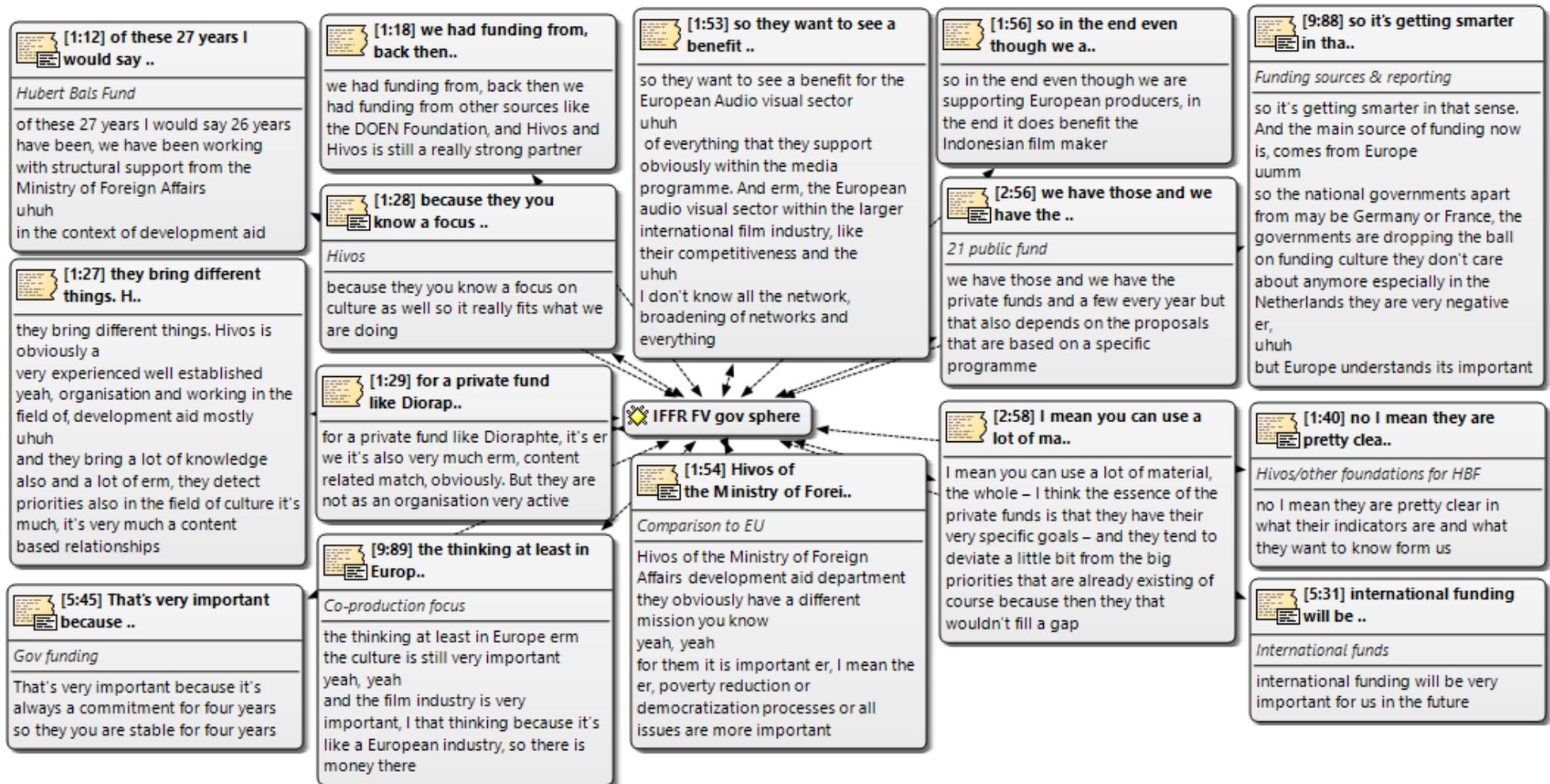
[5:1] so I studied journalism and de..

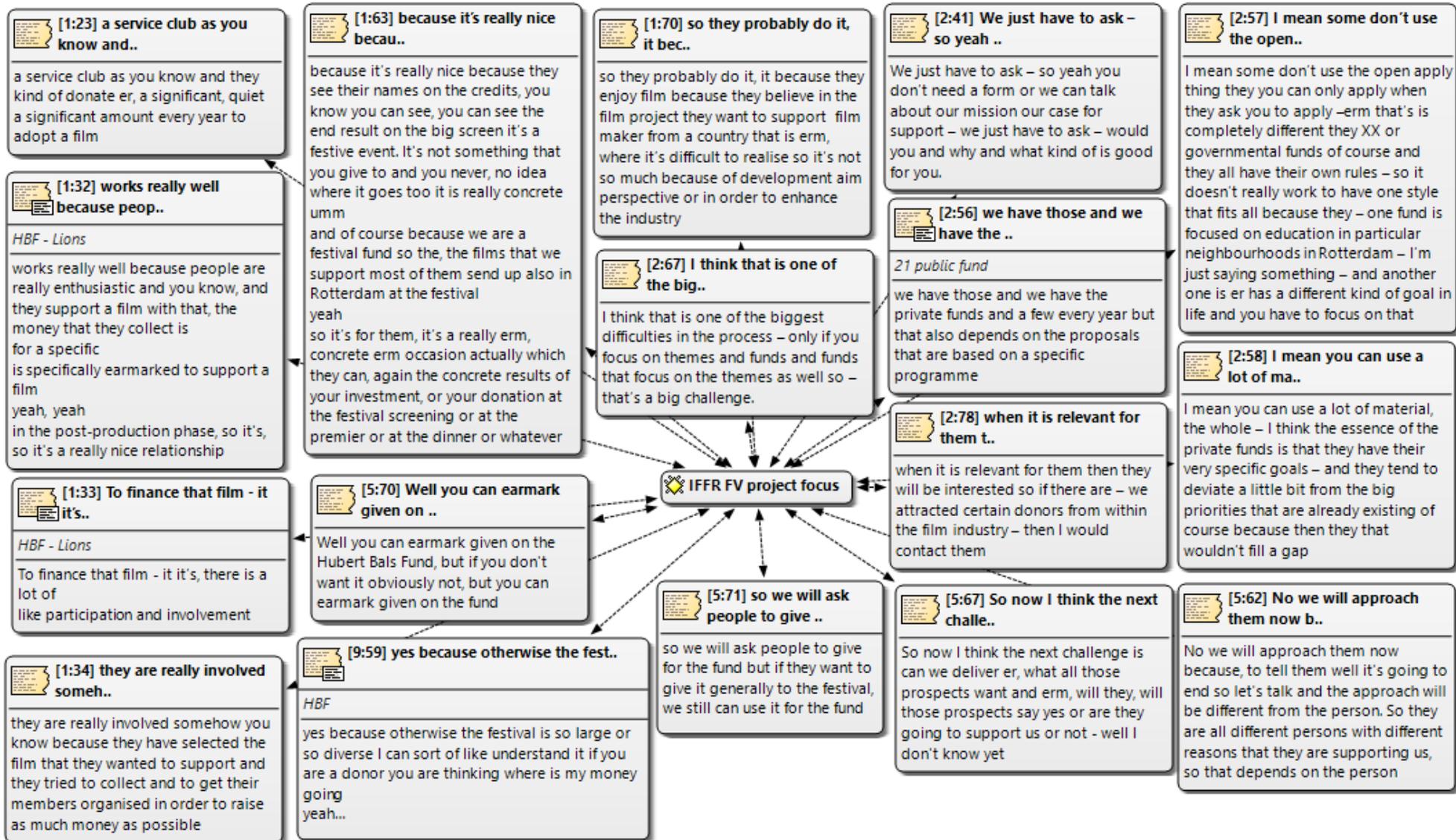
so I studied journalism and development studies  
uhuh  
and then I worked directly after erm, finalising the studies for Cordaid, a development organisation in the Hague  
uhuh  
And for seven years  
yep  
I started as a communications officer and then I specialised in marketing and fundraising  
uhuh  
erm so I had different jobs there, I had three jobs in Cordaid in 7 years.  
uhuh  
And then I quit too er, the Dutch Red Cross  
yep  
And there I was firstly project manager of three events serious request  
uhuh  
and then the head of individual giving  
yep  
so that is fundraising for particular donations  
uhuh  
and after 4 and a half years at Red Cross I made the step to IFFR

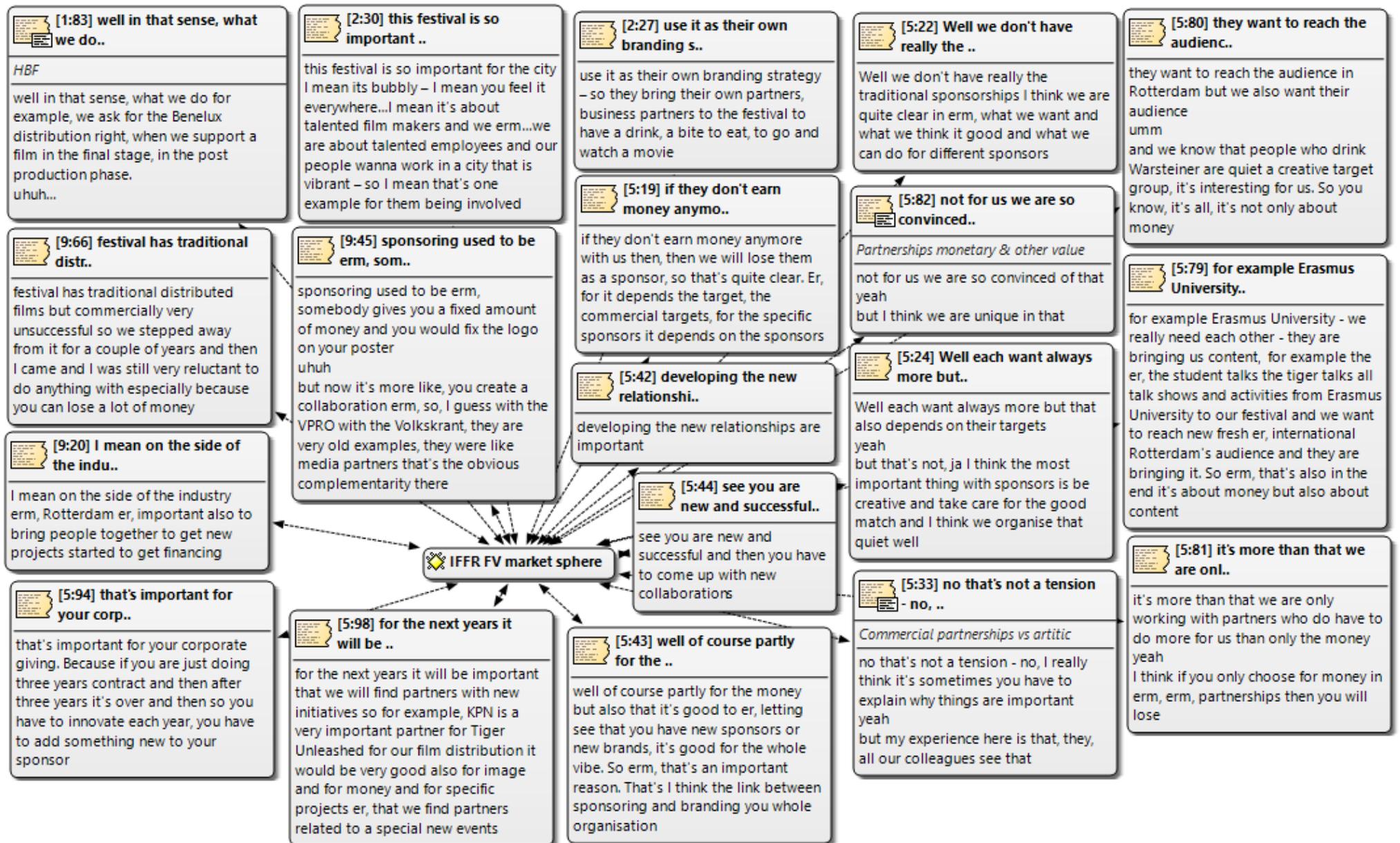


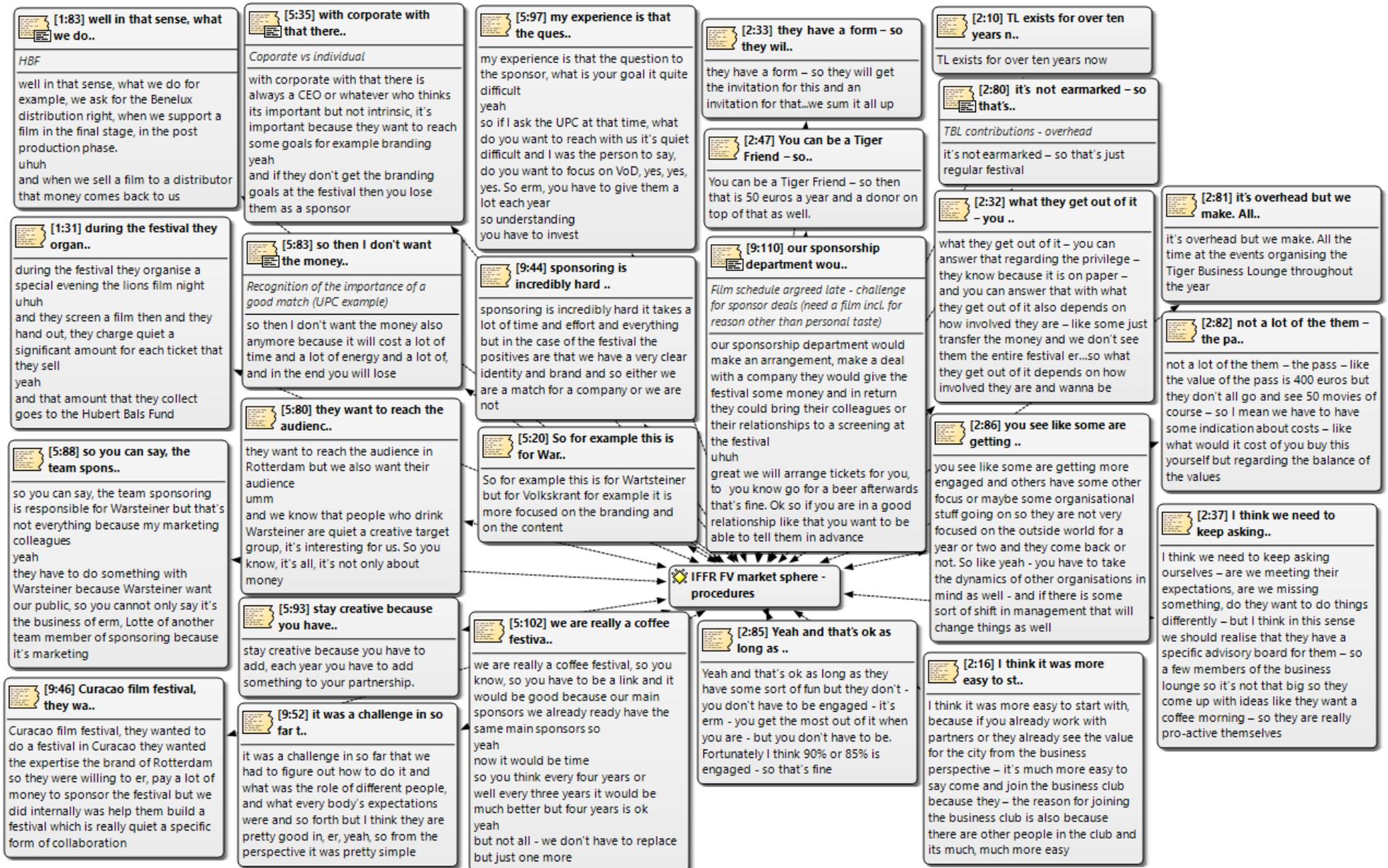


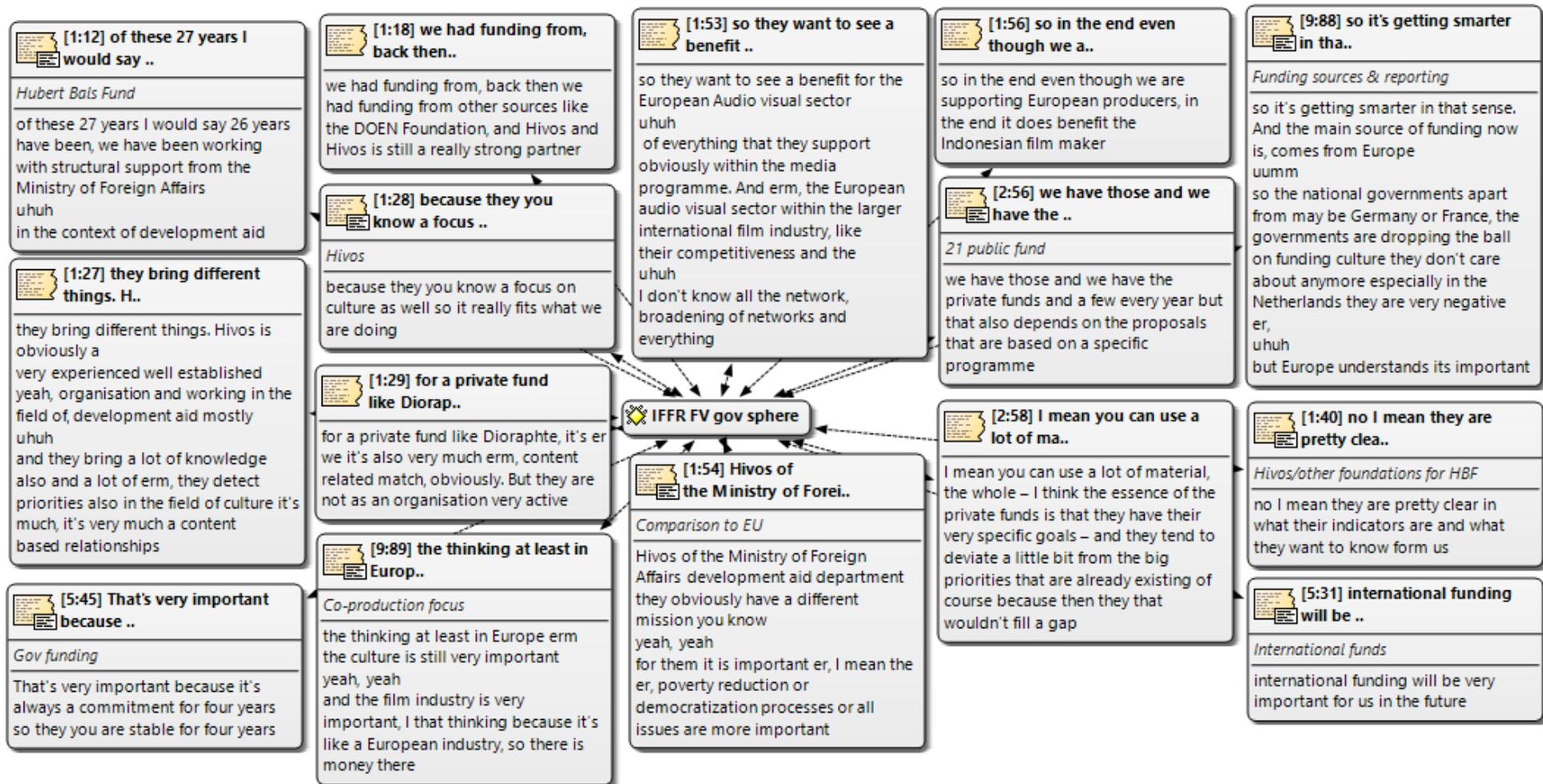


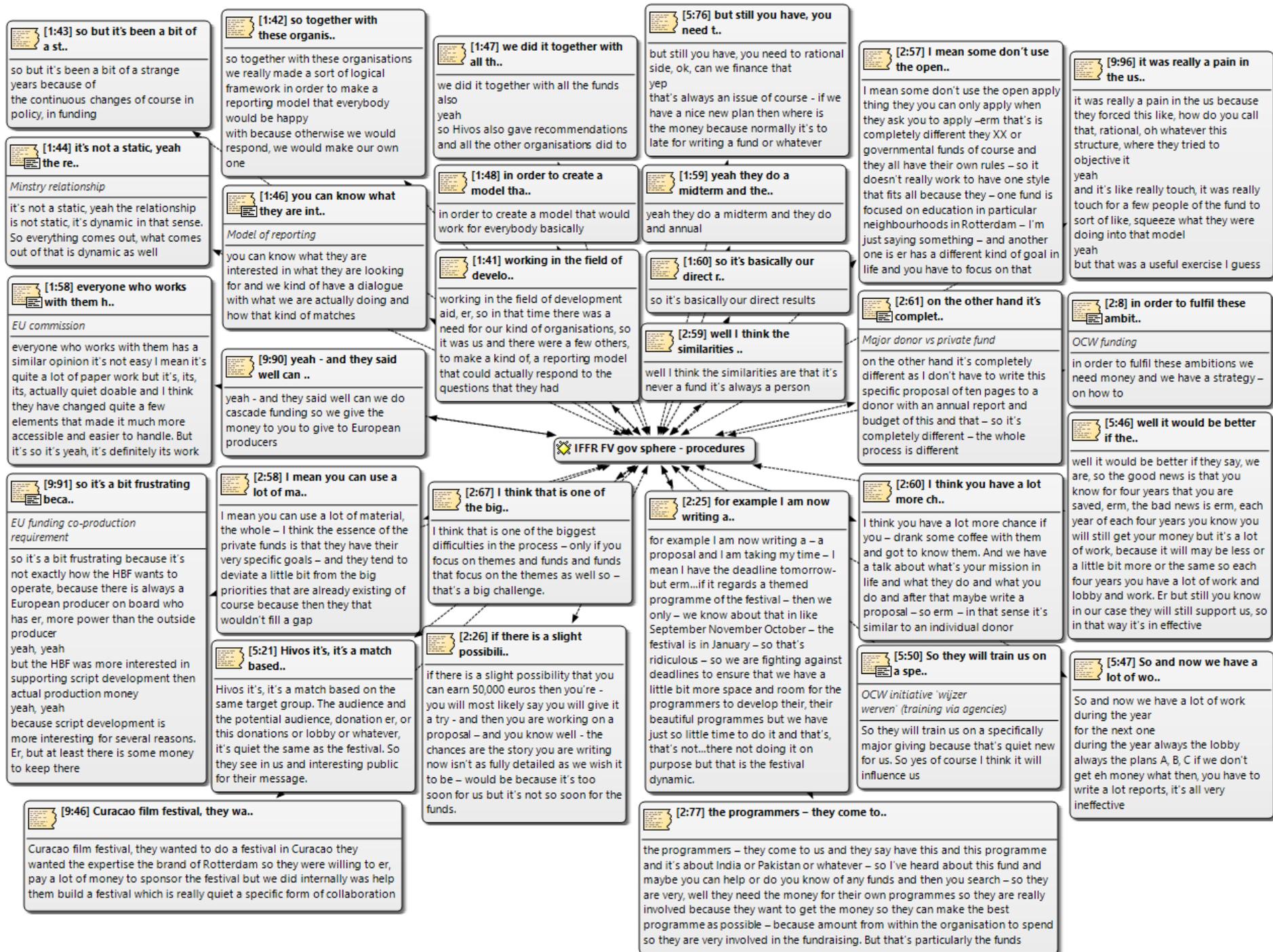


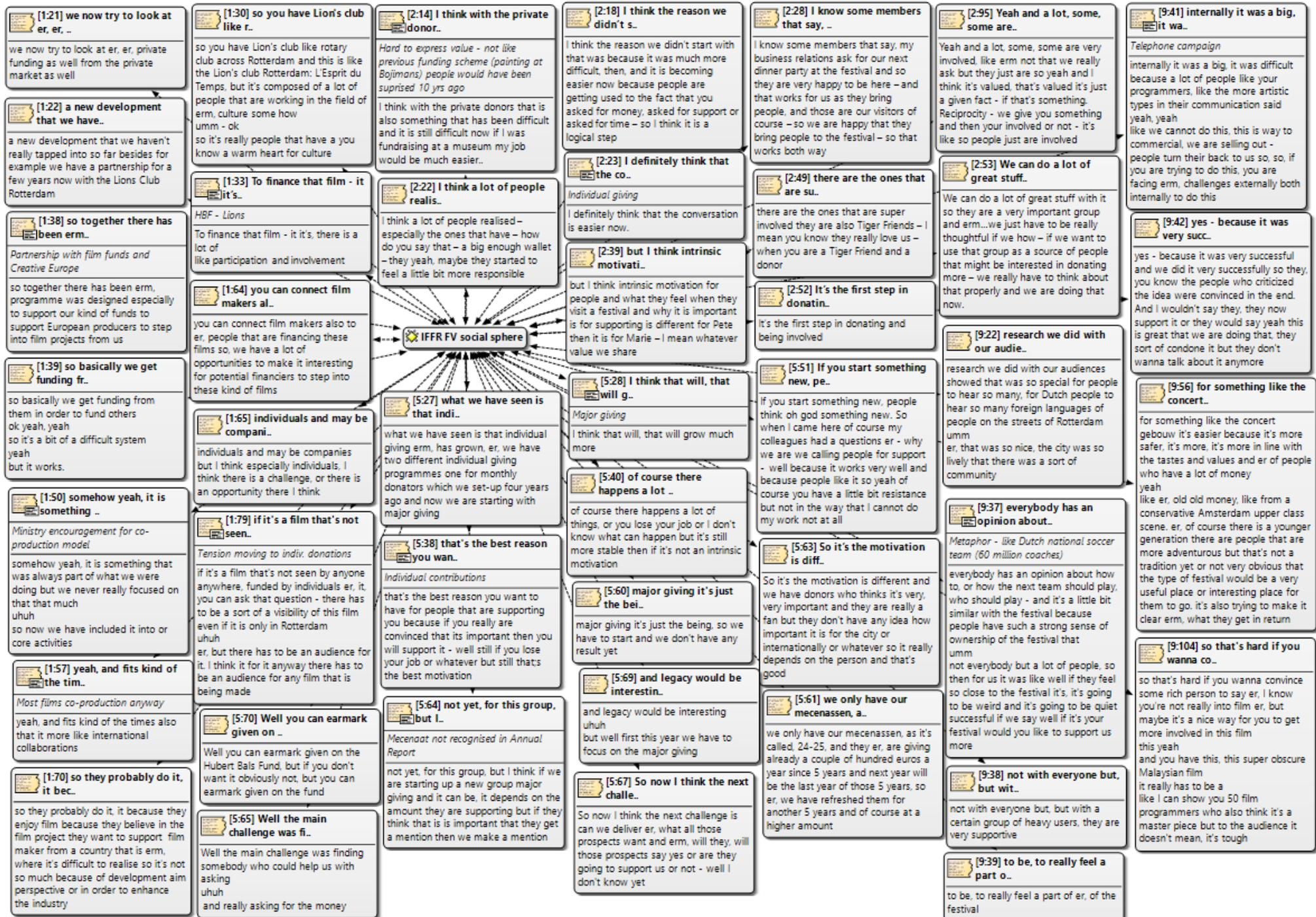


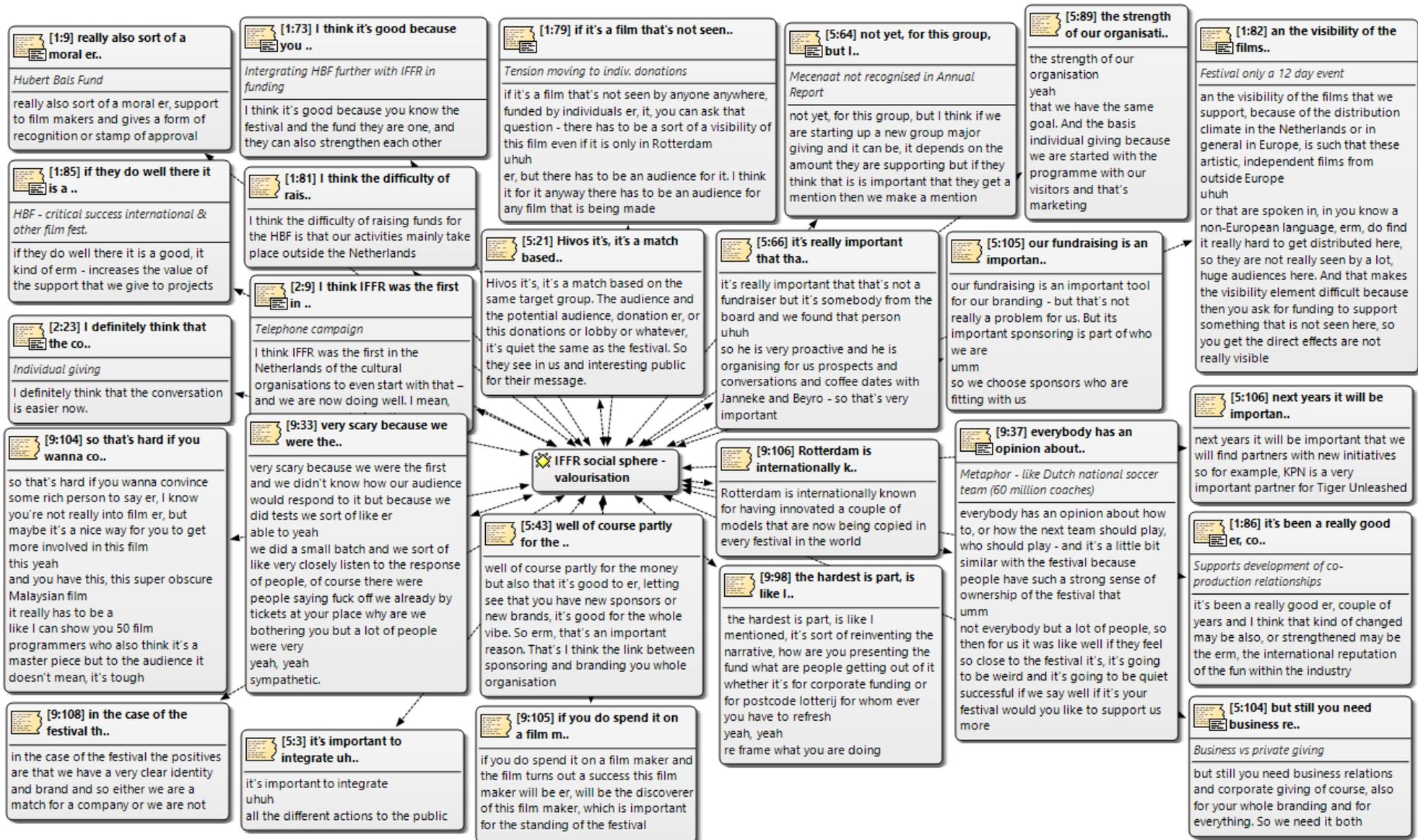




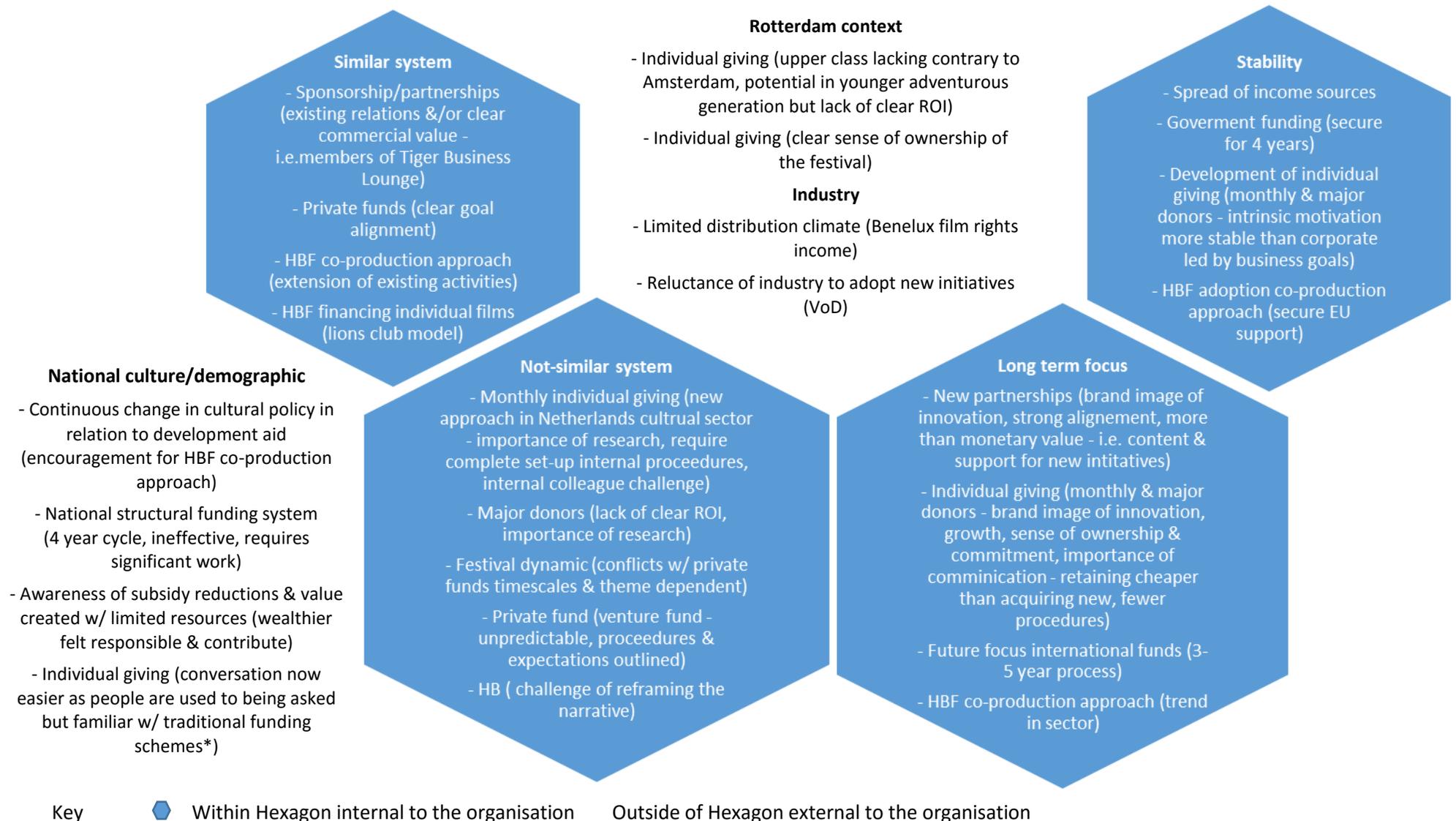








## C.2.4 IFFR explanation of funding approach



Source: See additional Atlas.ti network views in additional file containing the interview transcripts, from which the above information was surmised.

### C.2.5 IFFR pre-interview questionnaire responses

To what degree do the following statements characterise your organisation? (“strongly disagree”) to 5 (“strongly agree”)				Score out 10
Value innovativeness & an entrepreneurial approach to activities	Market Sphere	5	5	10
Appreciation for authenticity and inner freedom	Cultural Sphere	5	5	10
Deliberate improvisation in activities	(non) Government Sphere	3	3	6
Seeks to develop a community, social cohesion and inclusion	Social Sphere	4	4	8
Clear procedures and protocols	Governmental Sphere	3	5	8
Hierarchical structure and meetings	Governmental Sphere	2	2	4
Formalised budgets	Governmental Sphere	Look at transcript	4	4
Encourage and respect objective and rational decision-making when needed	Governmental Sphere		3	3
Friendship and informal support among employees in their everyday tasks	Social Sphere	5	5	10
Inspire shared commitment from employees	Oikos	4	5	9
Low level of adaptability	(non) Governmental Sphere	1	1	2
Recognition for efficient performance within organisation	Market Sphere	Look at transcript	5	5
Seek to stimulate curiosity of audience	Cultural Sphere	5	5	10
High level of loyalty and trust among employees	Oikos	4	5	9
Strong interdependence among employees	Oikos	4	5	9
Donations are seen as a form of begging	(non) Social Sphere	1	1	2
Participation and involvement of external stakeholders is valued	Social Sphere	5	4	9
Shared ownership of projects with external stakeholders is believed to be important	Social Sphere	5	4	9
Clearly defined results	Governmental Sphere	Look at transcript	4	4
External stakeholder relationships are based on exchange (clear property rights and price)	Market Sphere	5	4	9

In your opinion, what are the organisations core values?		
Open-Ended Response	free cultural expression/supporting autonomous, independent film makers/IFFR as a window to the world/the combination between a free artistic film culture and reaching a large and broad audience is the core and strength of IFFR	artistic taste and vision is leading. supportive to film makers. innovation and forward thinking

To what degree do the following statements embody what the organisation provides for others? (“strongly disagree”) to 5 (“strongly agree”)				Score out 10
Pursuit of artistic quality	Cultural	5	5	10
Provision of cultural goods/services	Economic	5	5	10
Accessibility to goods deemed ‘public’ in nature	Economic/Social	5	5	10
Supports economic growth (job creation and spending)	Economic	4	1	5
Positive effect on well-being & health	Economic/Cultural	3	3	6
Participation in the artistic experience	Cultural	3	5	8
Creates social bonds	Social	4	4	8
Expands capacity for empathy	Social/Cultural	5	4	9
Transfers values & ideals	Social	5	4	9
Positive effect on civic pride	Social	3	4	7
Sense of belonging	Social	3	4	7
Sustains and develops cultural heritage	Economic/Social	4	4	8

Provides commercial value (PR, marketing, and CSR)	Economic	4	4	<b>8</b>
Expression of communal meanings	Social/Cultural	4	4	<b>8</b>
Promotes freedom of expression	Social	5	5	<b>10</b>
Spiritual and emotional stimulation	Cultural	5	5	<b>10</b>
Supports community cohesion	Social	4	4	<b>8</b>
Sustains and develops tradition for future generations	Economic/Social	3	4	<b>7</b>
Expands knowledge and skills	Cultural	5	4	<b>9</b>
Captivation and pleasure	Cultural	5	5	<b>10</b>
Facilitates political dialogue	Social	5	4	<b>9</b>
Supports personal development (creative and critical thinking)	Cultural	5	4	<b>9</b>
Creates shared meanings	Social	4	4	<b>8</b>
Love & friendship	Social	3	3	<b>6</b>
Possibility to use or enjoy services in future	Economic	4	3	<b>7</b>
Other (please elaborate)	Code accordingly			

<b>Of your organisations funding sources – which initiatives are you most involved with? (Please select/tick as many options and elaborate in the 'Other' comment box where appropriate)</b>		
Support from family (income)		
Individual gifts (donations and time)	X	X
Corporate gifts	X	
Trust or foundation gifts	X	X
Subsides or grants	X	X
Tickets, memberships and auxiliary services		X
Sponsorship (including business clubs)	X	X
Partnership (collaborations)	X	X
Crowdfunding		
Debt & quasi-equity		
Accelerator		
Art venture and impact funds		
Other (please elaborate)		

<b>In light of the changing funding environment, what initiatives have you sought to develop or introduce in the past 5 years and why? What has been the greatest challenge?</b>		
Open-Ended Response	donation program, various partnerships, fundraising... great challenge due to festival dynamic	crowd funding for film projects, telephone donations, mecenaat (were new at the time, we wanted to investigate potential) greatest challenge was finding out how this could work for IFFR

<b>To what extent do the following statements explain why the organisation has turned to these funding sources rather than others? 1 (“strongly disagree”) to 5 (“strongly agree”)</b>				<b>Score out 10</b>
Clear exchange value (property right and price)	Market sphere logic of relationships	0	1	<b>1</b>
Aligns with previous funding approach	Similar logic of relationships	0	4	<b>4</b>
Familiar procedures and systems	Similar logic of relationships	*3	1	<b>1</b>
Draws on existing network	Externally motivated	4	4	<b>8</b>
Organisational values align with the funder	Long term focus	4	4	<b>8</b>
Increases current stakeholder engagement	Externally motivated	4	4	<b>8</b>
Develops new stakeholder relationships	Externally motivated	4	4	<b>8</b>
Received the least resistance from within the organisation	Internally motivated	0	2	<b>2</b>
Proposed and encouraged by the governance board	Internally motivated	0	2	<b>2</b>
Resources were available to develop the approach	Internally motivated	0	4	<b>4</b>

Provides a quick access to financial resources needed	Short term focus	0	2	<b>2</b>
Shared values exist in the funding relationship	Long term focus	5	4	<b>9</b>
Encouraged by government cultural policy measures (national level)	Externally motivated	3	4	<b>7</b>
Appropriate for the organisational form	Similar logic of relationships	4	4	<b>8</b>
Similar ROI offer as in current funding relationships	Similar logic of relationships	0	2	<b>2</b>
Encouraged by local municipality	Externally motivated	3	4	<b>7</b>
Aligns with the organisations 'mission' and 'vision'	Long term focus	4	3	<b>7</b>
Supports long term sustainability	Long term focus	5	5	<b>10</b>
Supports the development of the organisational image	Long term focus	5	3	<b>8</b>
Proposed internally within the organisation	Internally motivated	0	1	<b>1</b>
Draws on current employees skills & knowledge	Internally motivated	0	3	<b>3</b>
<b>Please elaborate why you think the organisation turned to these funding sources rather than others.</b>				
* IFFR was one of the first with a donor campaign	it was absolutely necessary financially and we felt that we, as one of the largest and most popular cultural events in NL, owed it to our colleagues to experiment with this.			

<b>Has there been resistance to any funding initiatives? If yes, how and why do you think this was/is?</b>		
Open-Ended Response		fear of being perceived as selling out

<b>To what degree do the following statements express your views on your organisations non-profit form (first ten rows) &amp; structure (last four rows)?</b>				<b>Score out 10</b>
<b>Organisational form</b>				
It enables to organisation to strive for its 'mission'	4	3		<b>7</b>
Has a positive impact on the organisations fundraising ability	4	3		<b>7</b>
Encourages gifts from individuals in the local community	3	3		<b>6</b>
Has a positive effect on funding relations with the business community	4	3		<b>7</b>
Enables the establishment of appropriate ROI in funding relationships	4	3		<b>7</b>
Has a positive impact on the organisations innovative potential in fundraising	3	3		<b>6</b>
Evokes positive emotions with funders	3	3		<b>6</b>
Leads to realisation of common goals with community (artistic, educational, social etc.)	3	3		<b>6</b>
Enables the organisation to generate benefits of equal measure for both parties in funding relations	3	3		<b>6</b>
It supports the organisations image	3	3		<b>6</b>
<b>Organisational structure</b>				
It enables to organisation to strive for its 'mission'	4	3		<b>7</b>
Has a positive impact on the organisations fundraising ability	3	3		<b>6</b>
Has a positive impact on the organisations innovative potential in fundraising	4	3		<b>7</b>
Evokes positive emotions with funders	4	3		<b>7</b>
<b>If you have any further comments, please elaborate below.</b>				
Positive: festival director and managing director	I don't understand difference between function and form in this question			

<b>To what extent do the below qualities express what you (personally) strive for? 1 (“strongly disagree”) to 5 (“strongly agree”)</b>				<b>Score out 10</b>
Excellence	Personal goods	4	5	<b>9</b>
Enlightenment and truth	Transcendental goods	3	5	<b>8</b>
Grace and beauty	Transcendental goods	3	4	<b>7</b>
Spiritual freedom and agape	Transcendental goods	3	5	<b>8</b>
Progression of science and art	Transcendental goods	4	4	<b>8</b>
Harmony and peace	Societal/common goods	3	5	<b>8</b>
Community	Social goods	4	5	<b>9</b>
Family and friendship	Social goods	3	5	<b>8</b>
Justice and solidarity	Societal/common goods	3	5	<b>8</b>
Wisdom	Personal goods	4	5	<b>9</b>
Collegiality and trust	Social goods	4	5	<b>9</b>
Sustainability	Societal/common goods	4	5	<b>9</b>
Education	Societal/common goods	4	4	<b>8</b>
World citizenship	Societal/common goods	4	4	<b>8</b>
Peace of mind and fun	Personal goods	4	4	<b>8</b>
Craftsmanship	Personal goods	4	3	<b>7</b>
Freedom	Personal goods	4	4	<b>8</b>
Political freedom	Personal goods	4	4	<b>8</b>
Democracy and human rights	Societal/common goods	4	4	<b>8</b>
Patriotism	Societal/common goods	2	2	<b>4</b>
Love	Personal goods	3	4	<b>7</b>
Tradition	Societal/common goods	3	3	<b>6</b>
Compassion	Societal/common goods	4	5	<b>9</b>
Harmony with nature	Societal/common goods	3	4	<b>7</b>

### C.3 Stichting Museum Rotterdam

#### C.3.1 Organisation and associated organisations 'Mission', 'Vision', and core values

<b>Organisation &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Stichting Museum Rotterdam (1905)*	"Museum Rotterdam envisions itself to be an active player in the creation of a better city making connections between the past, present and future Rotterdammers" (Van de Laar, P, 2016)	"act as a centre repository and a portal for the city, a place where everyone is invited to explore, celebrate and exchange ideas about the history, present and future of the city" (Van de Laar, P, 2016)	<p><i>Translated from Dutch</i></p> <p><b>Basic value = Rotterdam.</b> We say what we do and do what we promise. We are proud of the city and its inhabitants. In our approach we are right and sometimes a bit (sympathetic) cocky, like the city itself.</p> <p><b>Differentiating value = open.</b> We involve Rotterdam and Rotterdam society in everything we do. We are welcoming and hospitable. We bring the museum to the outside and bring the city into the museum. We offer our visitors the opportunity to contribute to the maximum extent.</p> <p><b>Differentiating value = surprising.</b> Nostalgia is not the first aim, but a dynamic involvement and interpretation of cultural heritage of the city by public participation (collect to connect). We address current events and dare to experiment. (Museum Rotterdam, 2016, Meerjarenbeleidsplan Museum Rotterdam 2017-2020, p.3)</p> <p><b>Unique:</b> what makes Rotterdam a unique city</p> <p><b>Connectivity:</b> Rotterdam's heritage as a connecting element with a view to the future of the city</p> <p><b>Reflective:</b> takes multiple narratives as a base and reflects on the contemporary city</p> <p><b>Diverse:</b> show the diversity of the city and how it has shaped the city and will give shape to the city in the future</p> <p><b>Actively:</b> enables inhabitants of Rotterdam to actively participate</p> <p><b>Challenging:</b> challenges for dialogue on the past and the future of the city</p> <p><b>Experimental:</b> allows for discovery for children and their parents (Museum Rotterdam, 2016, Organisatie en beleid, para.6)</p>

\* Formerly 'Stichting Historical Museum Rotterdam' name changed in 2010.

Sources: (Museum Rotterdam, 2016), (Museum Rotterdam, 2013), (Van de Laar, P, 2016)

<b>Associated organisations &amp; year est.</b>	<b>Mission (higher goals/purpose)</b>	<b>Vision (what it wants to be)</b>	<b>Core values</b>
Stichting Friends of Museum Rotterdam (1979)	<i>Translated from Dutch</i> The Friends of the Museum Rotterdam aims to support Museum Rotterdam in reaching the widest possible audience with the rich history of the city of Rotterdam. It aims to provide a helping hand in supporting Museum Rotterdam in providing beautiful and interesting exhibits while attracting as many people and businesses to the Museum Rotterdam. <i>(Vrienden van Museum Rotterdam, 2016, Para. 2)</i>	<i>Translated from Dutch</i> With this new website, the Friends of Museum Rotterdam will offer a digital platform with director Paul van de Laar on the basis of a selection of masterpieces often can tell surprising story of Rotterdam. <i>(Vrienden van Museum Rotterdam, 2016, Para. 1)</i>	Accessibility Support Connections
Stichting Begunstigers Atlas van Stolk (1993 – integration of collection 1984)	<i>Translated from Dutch</i> To maintain, in the broadest sense of the word, the collection known under the name "Atlas Van Stolk", which must also include fundraising for the foundation, targeted publicity, recruiting benefactors, and additional supporting activities for the Foundation.	N/A	Preserve Support

Sources: (Bedrijfnederland, 2016), (Museum Rotterdam, 2016), (Museum Rotterdam, 2013), (Atlas van Stolk, 2012), (Van de Laar, P, 2016), (Vrienden van Museum Rotterdam, 2016)

### C.3.2 Museum Rotterdam breakdown of modes of financing

The below tables contain the data collected to produce the in text graphs: Museum Rotterdam earned income vs unearned income, Museum Rotterdam breakdown of income sources, and Museum Rotterdam breakdown of income sources according to the spheres of the Value Based Approach. Compiled from the interview with Director, Van De Laar and a number of documents: Jaarrekening 2013, and Jaarrekening 2014.

		Rekening 2012	Rekening 2013	Rekening 2014
benefit	<b>Baten</b>			
revenues	Opbrengsten			
direct revenues	<i>Directe opbrengsten</i>			
Entrance fees	Entreegelden	78.562	16.904	48.972
sale items	Verkoop artikelen	59.524	6.271	10.770
Guided tours, educational materials and events	Rondleidingen, educatief materiaal en evenementen	6.760	5.173	8.185
project Contributions	Projectbijdragen	28.724	0	0
Sell Photos and	Verkoop foto's en rechten	0	15.653	21.210
Other direct income	Overige directe inkomsten	0.037	12.986	10.311
<b>Total Direct Income</b>	<b>Totaal Directe Opbrengsten</b>	<b>173.611</b>	<b>56.987</b>	<b>99.448</b>
indirect revenues	<i>Indirecte opbrengsten</i>			
Facility management	Facilitaire Dienstverlening	354.633	360.573	377.982
lease Catering	Pacht Horeca	69.393	107.523	73.140
Burdened by costs	Doorbelaste kosten	17.905	5.605	10.376
<b>Total Indirect Income</b>	<b>Totaal Indirecte Opbrengsten</b>	<b>441.931</b>	<b>473.701</b>	<b>461.498</b>
<b>Total revenue</b>	<b>Total Opbrengsten</b>	<b>615.542</b>	<b>530.688</b>	<b>560.946</b>
	<b>Bijdragen</b>			
Grants Av. Rotterdam as part of the Cultural Plan	Subsidies Gem. Rotterdam in het kader van het Cultuurplan			
Regular grant 2013 City of Rotterdam	Reguliere subsidie 2013 Gemeente Rotterdam	5.411.500	4.238.948	4.272.552
Various project grants City of Rotterdam (Grant 'The City as Story' continuous learning heritage in accordance with letter December 3, 2014, feature SUB.14.06.00035.SBSA)	Diverse projectsubsidies Gemeente Rotterdam (Subsidie 'De Stad als Verhaal' doorlopende leerlijn erfgoededucatie conform brief 3 december 2014, kenmerk SUB.14.06.00035.SBSA)	131.57	75	75
Supplement subsidy in 2013, characterized SUB.13.01.00090.WSBSV dated. December 22, 2014	Aanvulling subsidie 2013, kenmerk SUB.13.01.00090.WSBSV dd. 22 december 2014	0	0	1.302
<b>Total subsidy i.h.k.v. cultural Plan</b>	<b>Totale subsidie i.h.k.v. Cultuurplan</b>	<b>5543.070</b>	<b>4313.948</b>	<b>4348.854</b>
Notes to the statement of income and expenses (continued)	<b>Toelichting op de staat van baten en lasten (vervolg)</b>			
Other contributions	<b>Overige bijdragen</b>			
Bijdragen project 'South Pact'	Bijdragen project 'Pact op Zuid'	-10.087	0	0
Daman fund for purchasing Vincent Mentzel	Damanfonds voor aankoop Vincent Mentzel	0	0	60.000
St.Trefcentrum project Bayonet	St.Trefcentrum voor project Bajonet	0	30.000	0
Inflow / Transition Jobs	Instroom/Doorstroombanen	28.106	0	0
Contributions restoration projects	Bijdragen restauratieprojecten	14.000	0	0
City of Rotterdam on friction costs	Gemeente Rotterdam inzake frictiekosten	0	1233.259	338.296

Contributions Project "City as Muse" exhibition Contributions	Bijdragen project "Stad als Muze" Tentoonstellingsbijdragen	37.500	0	0
Digitization Project Atlas van Stolk St. Atlas van Stolk awning. 200 years Kingdom	Digitaliseringsproject Atlas van Stolk St. Atlas van Stolk voor tent. 200 jaar Koninkrijk	106.000	97.500	148.000
Project "Connecting through Heritage"	Project "Verbinding door Erfgoed"	0	0	73.500
Project "City as a Story"	Project "Stad als Verhaal"	0	130.000	75.000
Fund for Cultural exhibition "Real Rotterdam II"	Fonds Cultuurparticipatie voor tentoonstelling 'Echte Rotterdammers II'	0	75.000	75.000
Other contributions	Overige bijdragen	0	0	42.250
		12.813	120.912	23.750
		<b>231.332</b>	<b>1686.671</b>	<b>835.796</b>
Total minus restoration contributions (from the Friends as indicated from V.De Laar )		217.332	1686.671	835.796
Total subsidies and contributions	<b>Total subsidies en bijdragen</b>	<b>5774.402</b>	<b>6000.619</b>	<b>5184.650</b>
		5760.402	6000.619	5184.650
<b>Total income</b>		<b>6389.944</b>	<b>6531.307</b>	<b>5745.596</b>

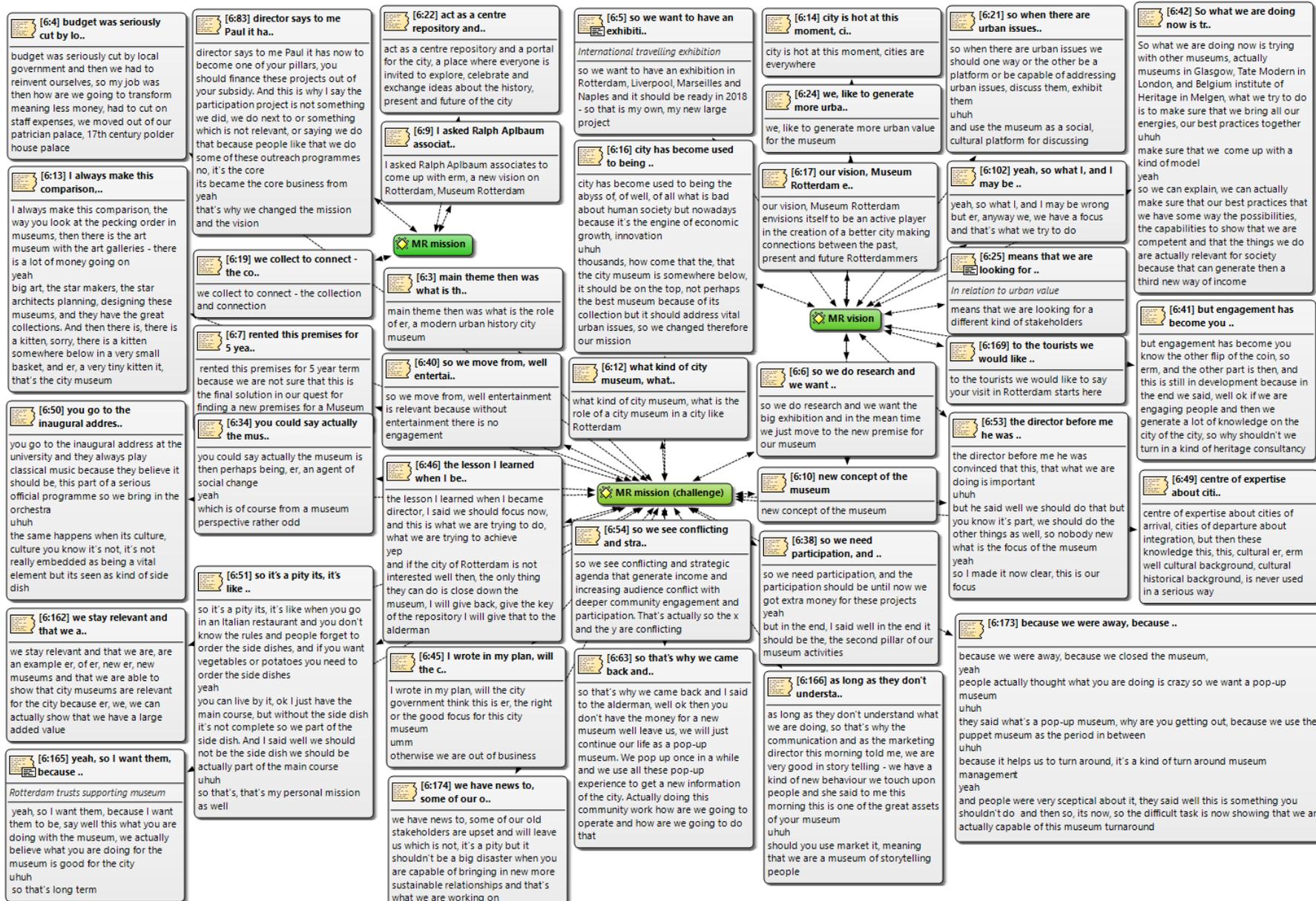
<u>Earned income vs unearned</u>	2012	2013	2014
<b>Total Earned Income (direct revenue)</b>	615.542	530.688	560.946
<b>Total Unearned Income (grants/contributions)</b>	5774.402	6000.619	5184.650
<b>Total</b>	<b>6389.944</b>	<b>6531.307</b>	<b>5745.596</b>
	2012	2013	2014
<b>Earned income vs unearned income</b>	9.63%	8.13%	9.76%
<b>Total Earned Income (direct revenue)</b>	90.37%	91.87%	90.24%
<b>Total Unearned Income (grants/contributions)</b>	100.00%	100.00%	100.00%

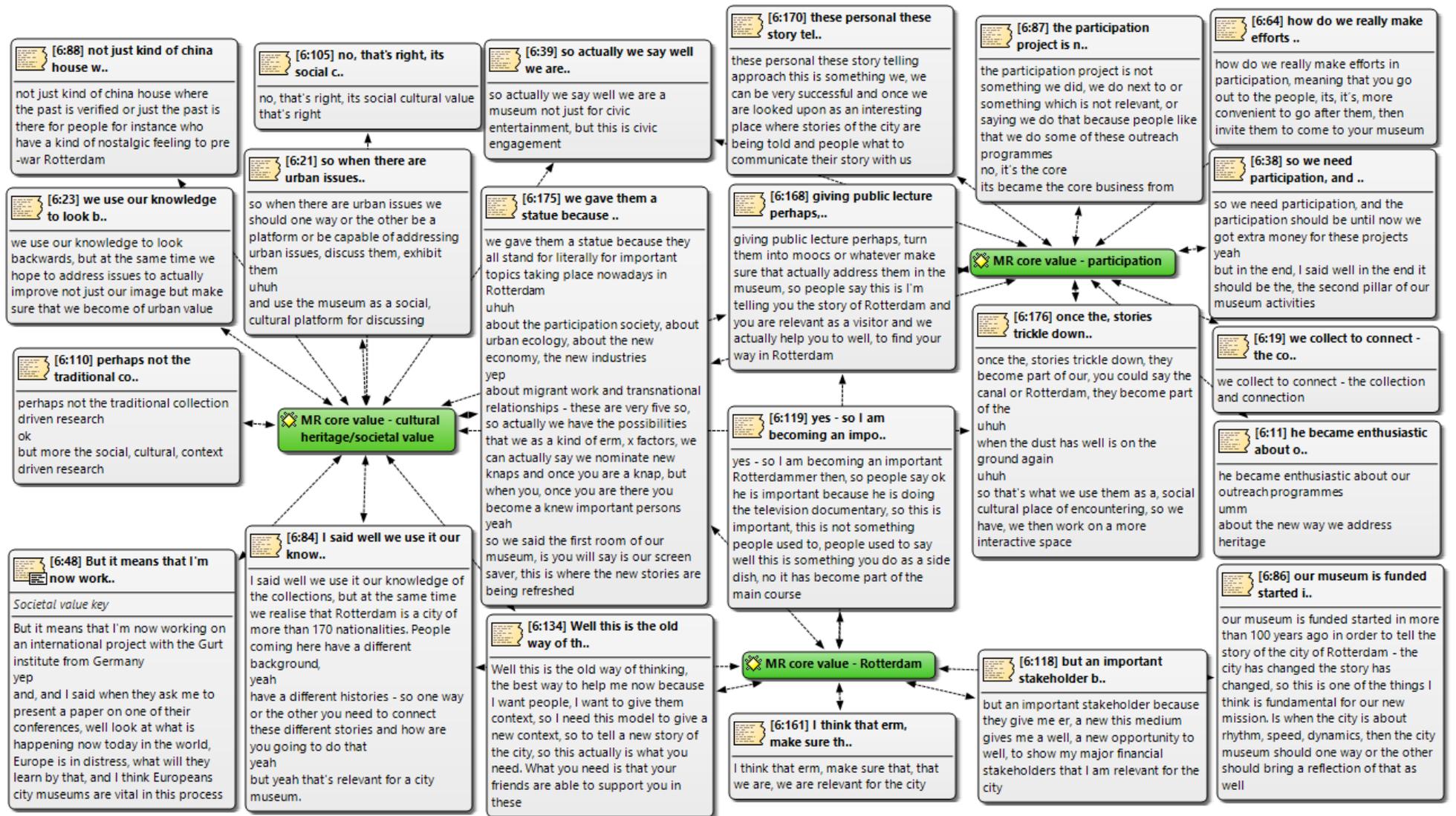
<b>Contributions private funds</b>		2012	2013	2014
Digitization Project Atlas van Stolk	Digitaliseringsproject Atlas van Stolk	106.000	97.500	148.000
St. Atlas van Stolk awning. 200 years Kingdom	St. Atlas van Stolk voor tent. 200 jaar Koninkrijk	0	0	73.500
Contributions restoration projects	Bijdragen restauratieprojecten	14.000	0	0
<b>Total contributions private funds</b>		<b>120.000</b>	<b>97.500</b>	<b>221.500</b>
<b>Contributions public funds</b>		2012	2013	2014
City of Rotterdam on friction costs	Gemeente Rotterdam inzake frictiekosten	0	1233.259	338.296
Bijdragen project 'South Pact'	Bijdragen project 'Pact op Zuid'	-10.087	0	0
Daman fund for purchasing Vincent Mentzel	Damanfonds voor aankoop Vincent Mentzel	0	0	60.000
St.Trefcentrum project Bayonet	St.Trefcentrum voor project Bajonet	0	30.000	0
Inflow / Transition Jobs	Instroom/Doorstroombanen	28.106	0	0
Contributions Project "City as Muse" exhibition Contributions	Bijdragen project "Stad als Muze" Tentoonstellingsbijdragen	37.500	0	0
Project "Connecting through Heritage"	Project "Verbinding door Erfgoed"	0	130.000	75.000
Project "City as a Story"	Project "Stad als Verhaal"	0	75.000	75.000
Fund for Cultural exhibition "Real Rotterdam II"	Fonds Cultuurparticipatie voor tentoonstelling 'Echte Rotterdammers II'	0	0	42.250
Other contributions	Overige bijdragen	12.813	120.912	23.750
<b>Total contributions public funds</b>		<b>111.332</b>	<b>1589.171</b>	<b>614.296</b>

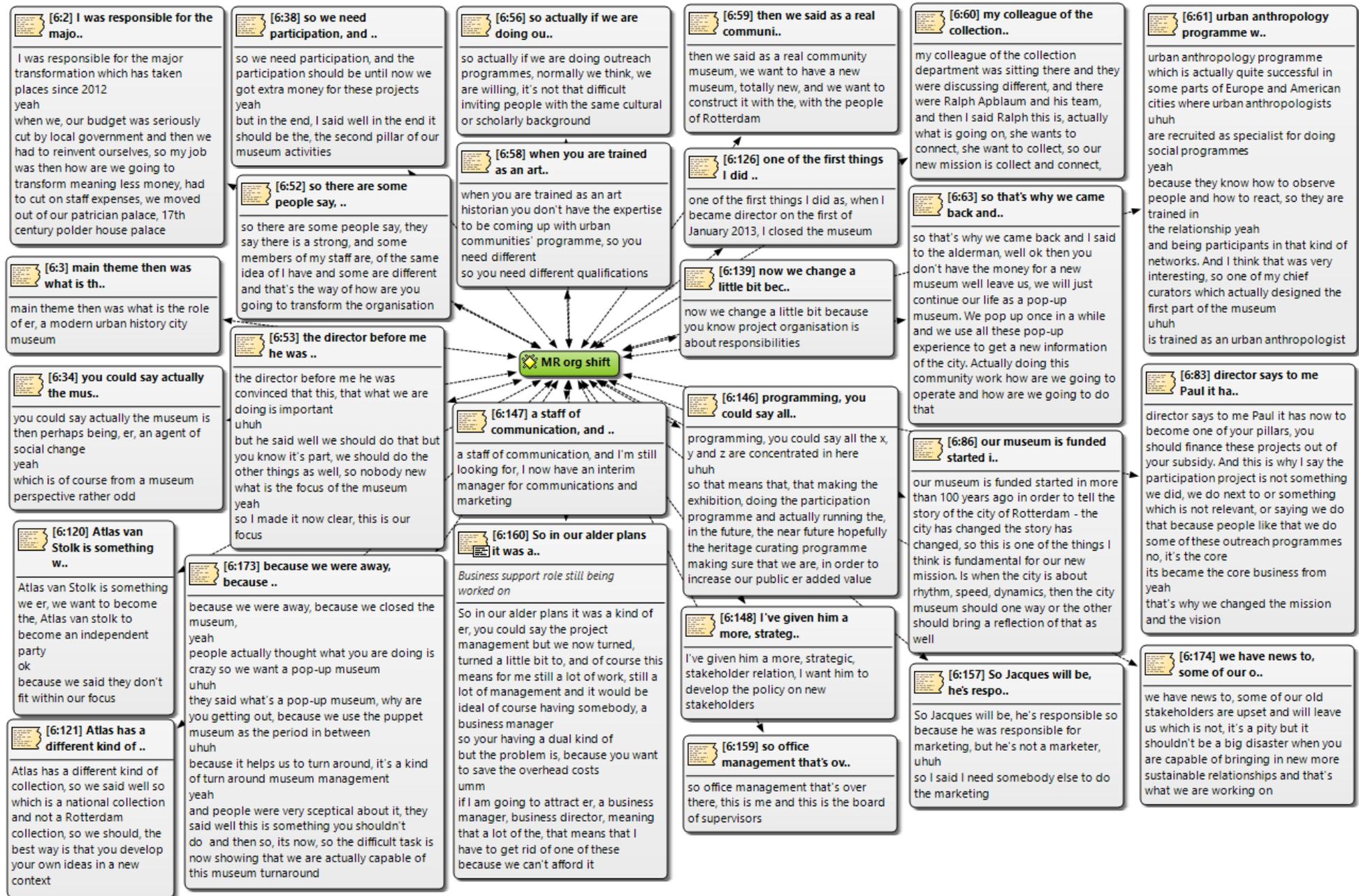
<b>MR breakdown of income sources</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	
Direct revenue (public revenue)	173.611	56.987	99.448	
Sponsorship revenue				
Other income /indirect revenue	441.931	473.701	461.498	
Subsidy Ministry of Education				
Subsidy City of Rotterdam	5543.070	4313.948	4348.854	
Grants/contributions from public resources	111.332	1589.171	614.296	
Grants/contributions from private resources	120.000	97.500	221.500	
<b>Total</b>	<b>6389.944</b>	<b>6531.307</b>	<b>5745.596</b>	
<b>MR breakdown of income sources (% total income)</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	
Direct revenue (public revenue)	2.72%	0.87%	1.73%	
Sponsorship revenue				
Other income /indirect revenue	6.92%	7.25%	8.03%	
Subsidy Ministry of Education				
Subsidy City of Rotterdam	86.75%	66.05%	75.69%	
Grants/contributions from public resources	1.74%	24.33%	10.69%	
Grants/contributions from private resources	5.96%	4.84%	11.00%	we made 10-15% of our budget is from these so quiet a lot (Van De Laar, p 12)

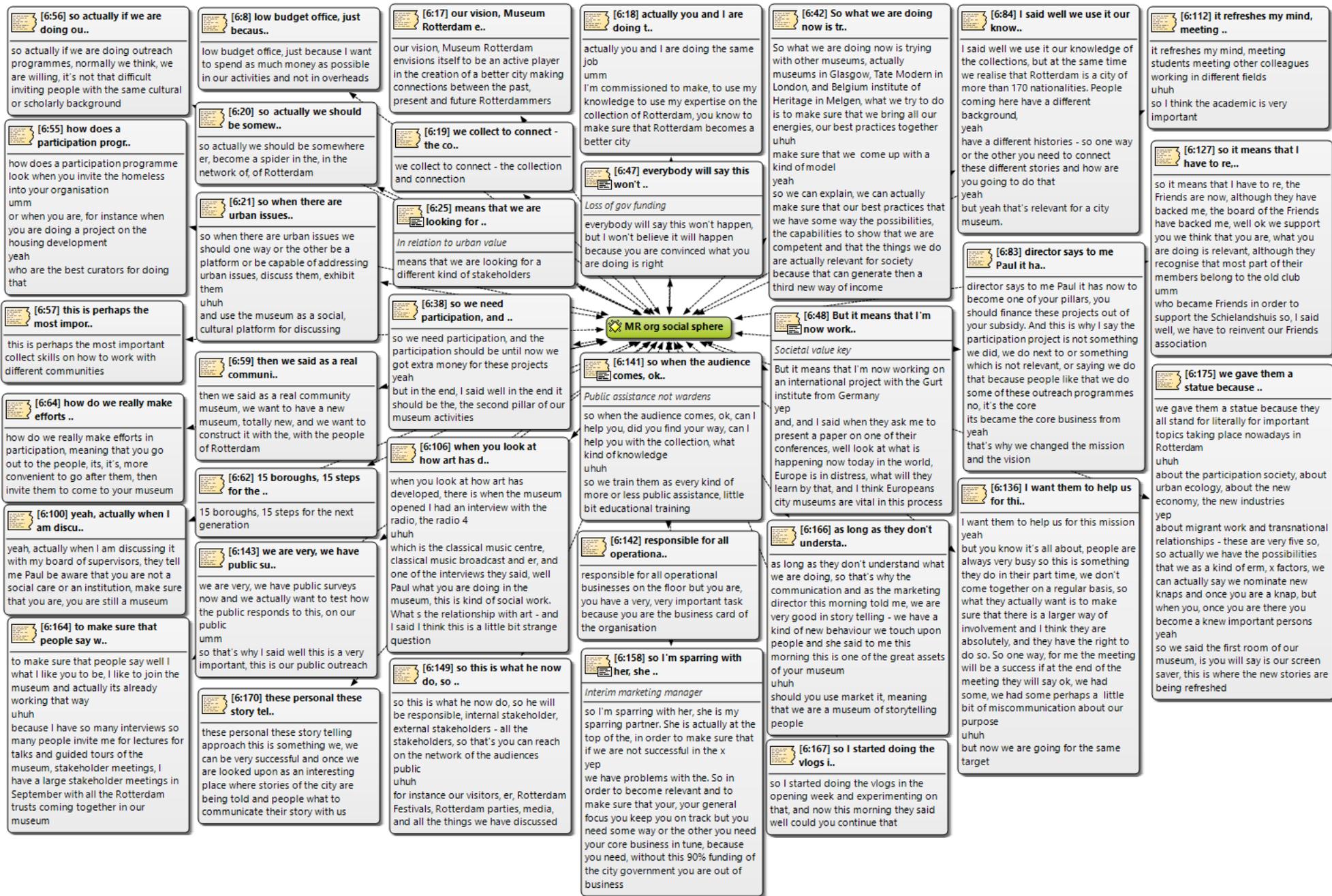
<b>MR breakdown of income sources in relation to the spheres of the value based approach</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>
Direct revenue (public revenue)	173.611	56.987	99.448
Other income /indirect revenue	441.931	473.701	461.498
<b>Total Market Sphere</b>	<b>615.542</b>	<b>530.688</b>	<b>560.946</b>
Subsidy City of Rotterdam	5543.070	4313.948	4348.854
Grants/contributions from public/private resources	217.332	1686.671	835.796
<b>Total Governmental Sphere</b>	<b>5760.402</b>	<b>6000.619</b>	<b>5184.650</b>
Contributions from Friends	14.000	0.000	0.000
<b>Total Social Sphere</b>	<b>14.000</b>	<b>0.000</b>	<b>0.000</b>
<b>MR breakdown of income sources according to spheres of Value Based Approach</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>
Market Sphere	615.542	530.688	560.946
Governmental Sphere	5760.402	6000.619	5184.650
Social Sphere*	14.000	0.000	0.000
<b>Total Income</b>	<b>6389.944</b>	<b>6531.307</b>	<b>5745.596</b>
<b>Percentage of total income</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>
Market Sphere	9.63%	8.13%	9.76%
Governmental Sphere	90.15%	91.87%	90.24%
Social Sphere	0.22%	0.00%	0.00%

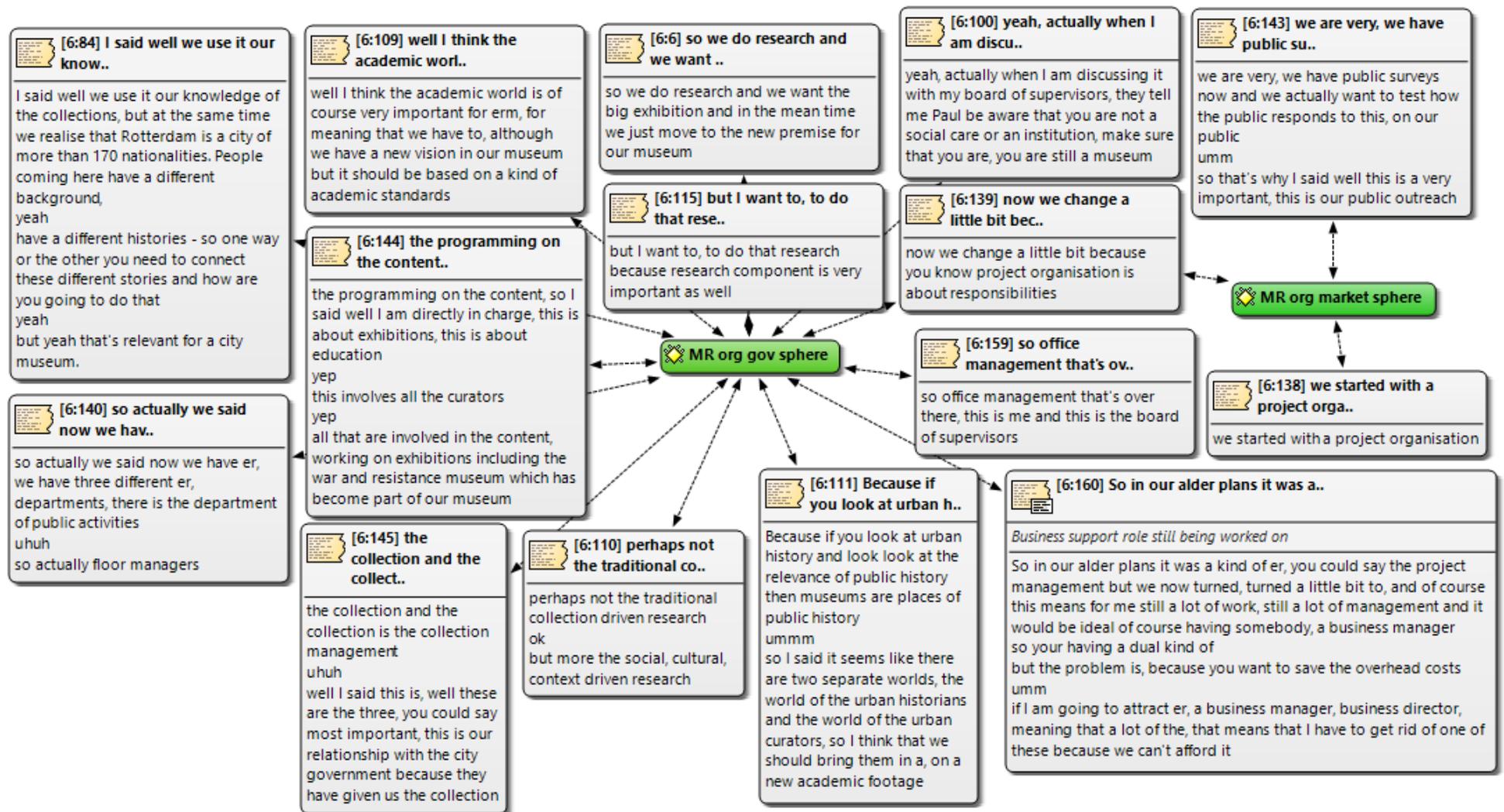
### C.3.3 Museum Rotterdam Atlas.it network view outputs

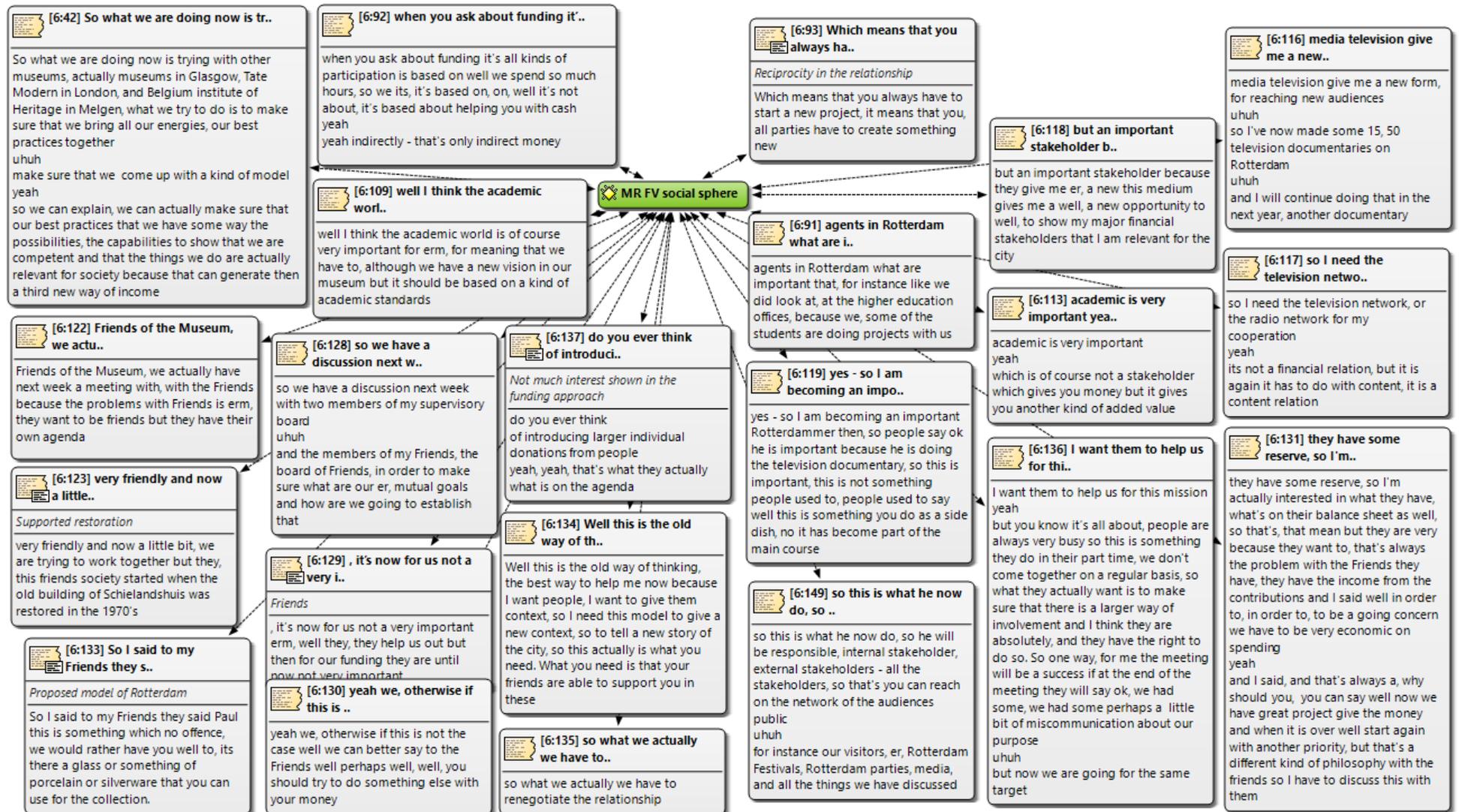




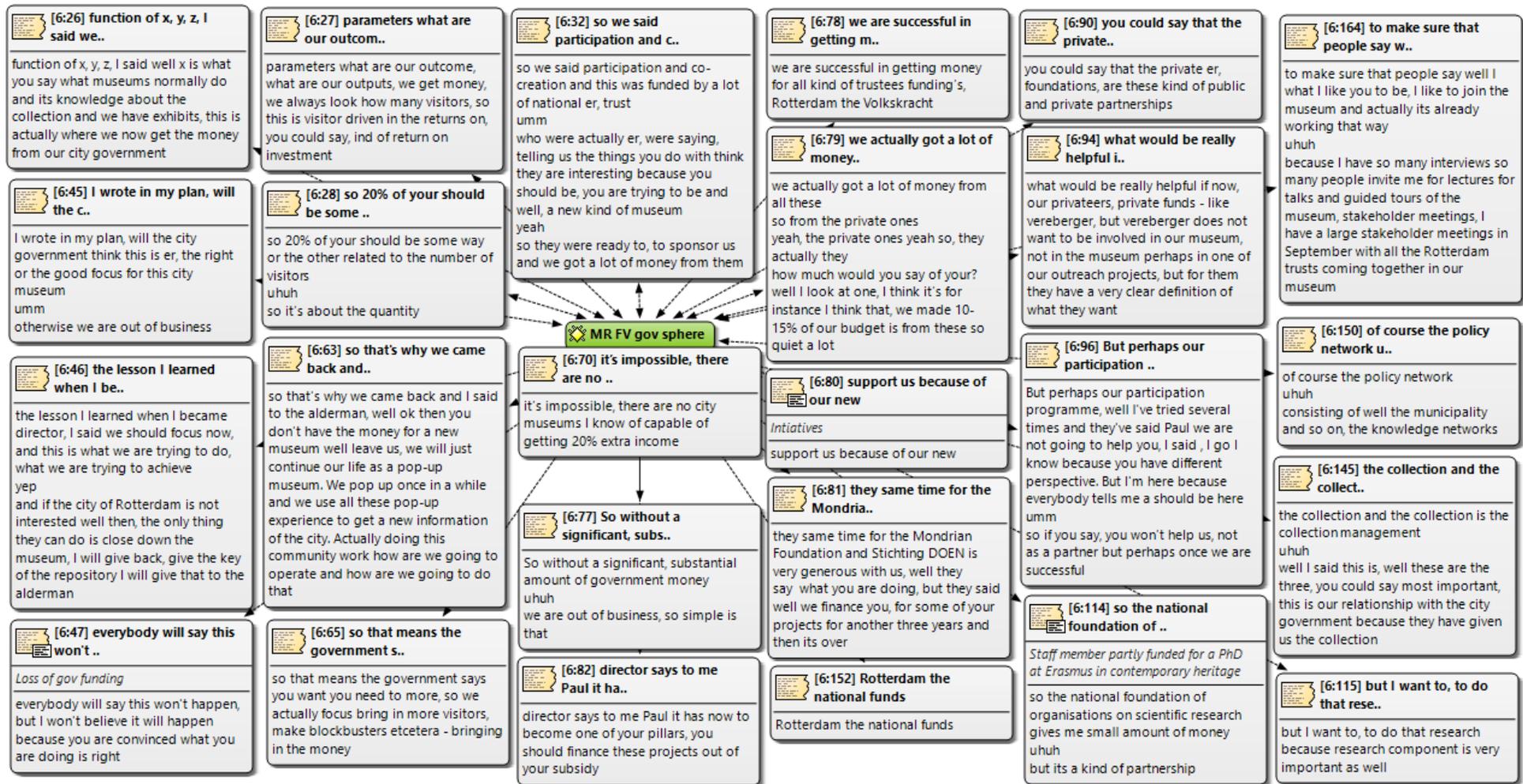


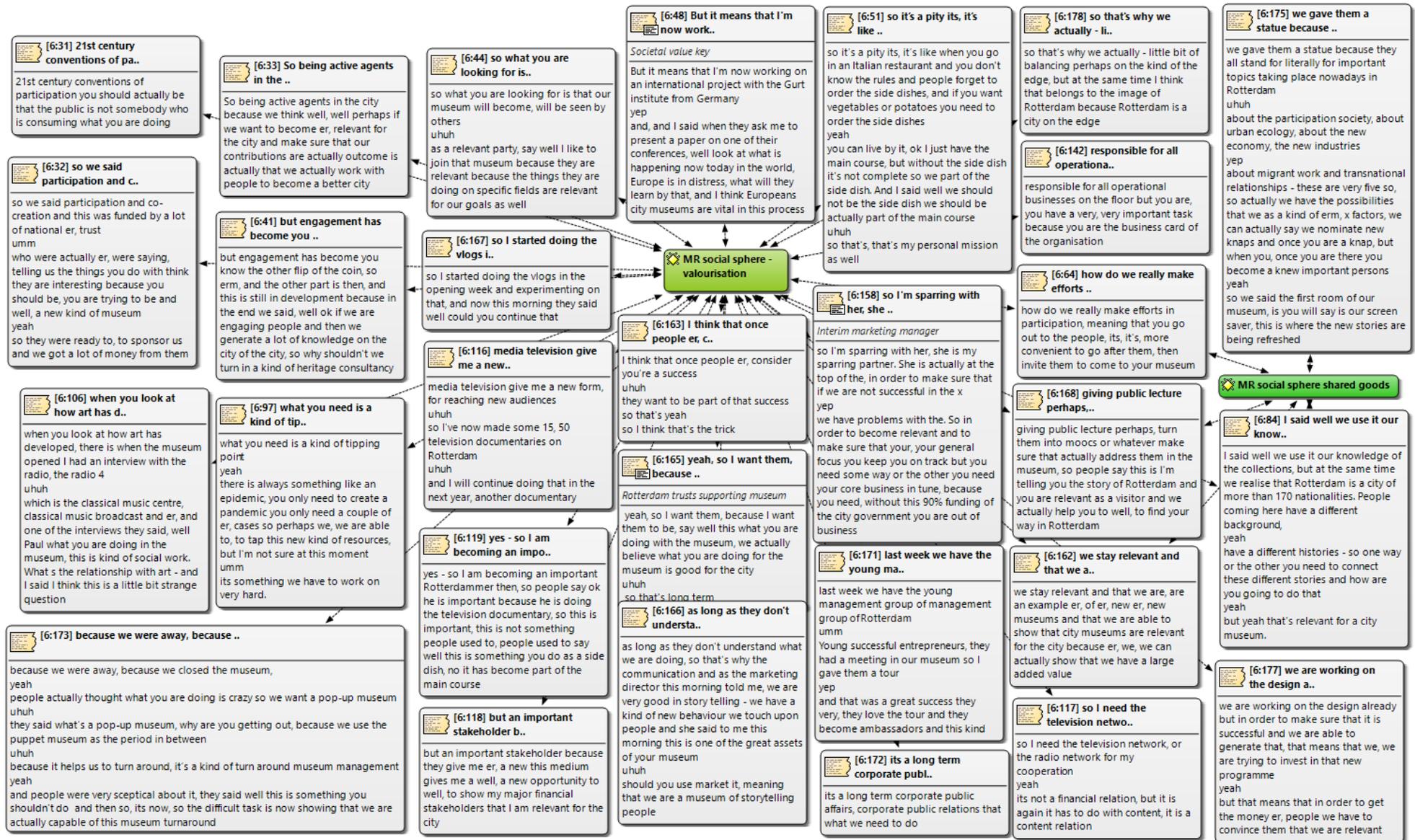




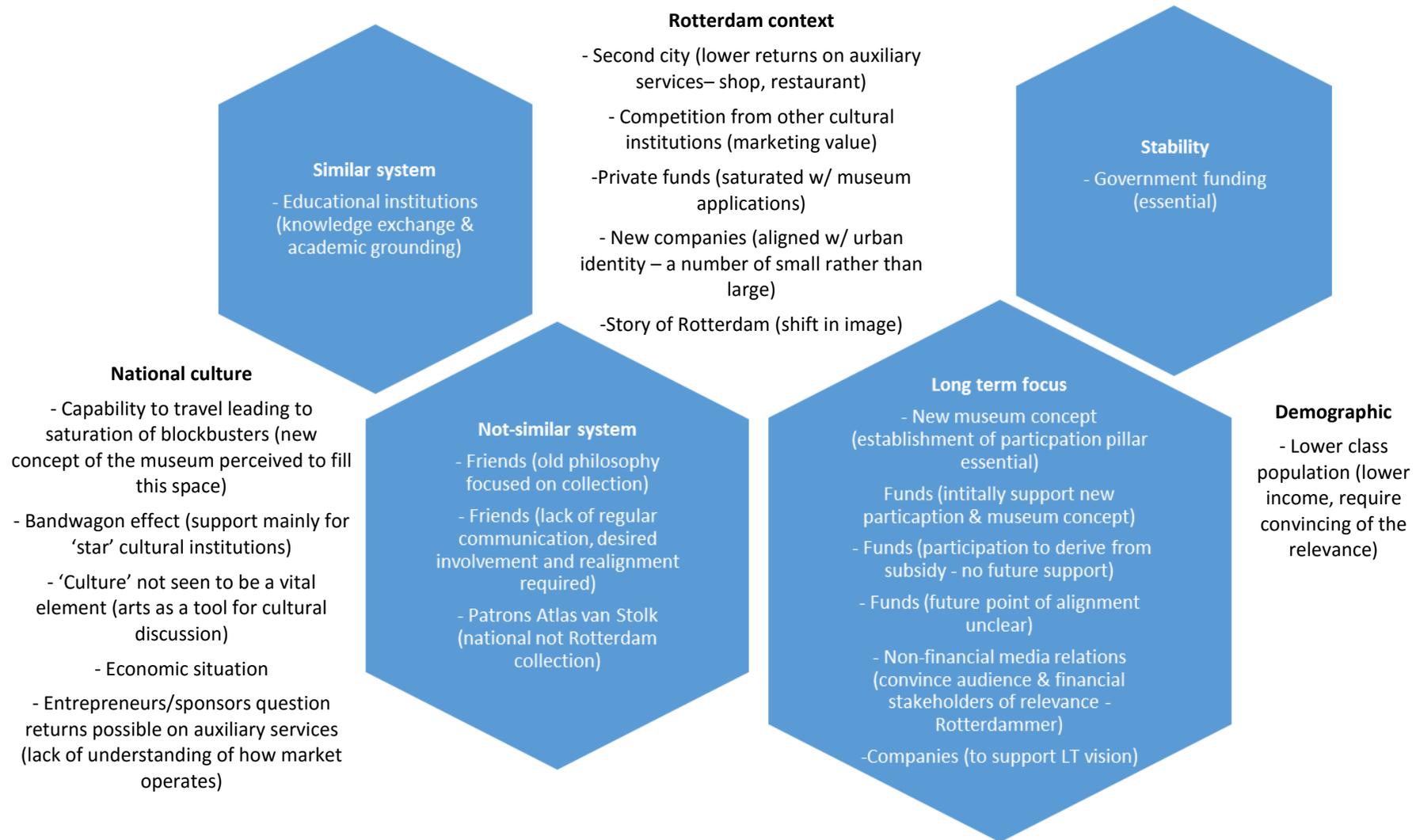








### C.3.4 Museum Rotterdam explanation of funding approach



Key  Within Hexagon internal to the organisation  Outside of Hexagon external to the organisation

Source: See additional Atlas.ti network views in additional file containing the interview transcripts, from which the above info was surmised.

### C.3.5 Museum Rotterdam pre-interview questionnaire responses

To what degree do the following statements characterise your organisation? (“strongly disagree”) to 5 (“strongly agree”)		
Value innovativeness & an entrepreneurial approach to activities	Market Sphere	3
Appreciation for authenticity and inner freedom	Cultural Sphere	4
Deliberate improvisation in activities	(non) Government Sphere	3
Seeks to develop a community, social cohesion and inclusion	Social Sphere	5
Clear procedures and protocols	Governmental Sphere	3
Hierarchical structure and meetings	Governmental Sphere	3
Formalised budgets	Governmental Sphere	4
Encourage and respect objective and rational decision-making when needed	Governmental Sphere	3
Friendship and informal support among employees in their everyday tasks	Social Sphere	5
Inspire shared commitment from employees	Oikos	5
Low level of adaptability	(non) Governmental Sphere	1
Recognition for efficient performance within organisation	Market Sphere	3
Seek to stimulate curiosity of audience	Cultural Sphere	5
High level of loyalty and trust among employees	Oikos	5
Strong interdependence among employees	Oikos	4
Donations are seen as a form of begging	(non) Social Sphere	1
Participation and involvement of external stakeholders is valued	Social Sphere	5
Shared ownership of projects with external stakeholders is believed to be important	Social Sphere	5
Clearly defined results	Governmental Sphere	4
External stakeholder relationships are based on exchange (clear property rights and price)	Market Sphere	2

In your opinion, what are the organisations core values?	
Open-Ended Response	rotterdamness, open, surprising

To what degree do the following statements embody what the organisation provides for others? (“strongly disagree”) to 5 (“strongly agree”)		
Pursuit of artistic quality	Cultural	3
Provision of cultural goods/services	Economic	5
Accessibility to goods deemed ‘public’ in nature	Economic/Social	5
Supports economic growth (job creation and spending)	Economic	1
Positive effect on well-being & health	Economic/Cultural	5
Participation in the artistic experience	Cultural	5
Creates social bonds	Social	5
Expands capacity for empathy	Social/Cultural	5
Transfers values & ideals	Social	5
Positive effect on civic pride	Social	5
Sense of belonging	Social	5
Sustains and develops cultural heritage	Economic/Social	5
Provides commercial value (PR, marketing, and CSR)	Economic	3
Expression of communal meanings	Social/Cultural	5
Promotes freedom of expression	Social	5
Spiritual and emotional stimulation	Cultural	5
Supports community cohesion	Social	5
Sustains and develops tradition for future generations	Economic/Social	5
Expands knowledge and skills	Cultural	5

Captivation and pleasure	Cultural	5
Facilitates political dialogue	Social	5
Supports personal development (creative and critical thinking)	Cultural	5
Creates shared meanings	Social	5
Love & friendship	Social	3
Possibility to use or enjoy services in future	Economic	4
Other (please elaborate)	Code accordingly	

<b>Of your organisations funding sources – which initiatives are you most involved with? (Please select/tick as many options and elaborate in the 'Other' comment box where appropriate)</b>	
Support from family (income)	
Individual gifts (donations and time)	
Corporate gifts	X
Trust or foundation gifts	X
Subsides or grants	X
Tickets, memberships and auxiliary services	X
Sponsorship (including business clubs)	X
Partnership (collaborations)	X
Crowdfunding	
Debt & quasi-equity	
Accelerator	
Art venture and impact funds	
Other (please elaborate)	

<b>In light of the changing funding environment, what initiatives have you sought to develop or introduce in the past 5 years and why? What has been the greatest challenge?</b>	
Open-Ended Response	Finding new funding agencies willing to support the new visions and strategies of the museum

<b>To what extent do the following statements explain why the organisation has turned to these funding sources rather than others? 1 (“strongly disagree”) to 5 (“strongly agree”)</b>		
Clear exchange value (property right and price)	Market sphere logic of relationships	1
Aligns with previous funding approach	Similar logic of relationships	3
Familiar procedures and systems	Similar logic of relationships	3
Draws on existing network	Externally motivated	3
Organisational values align with the funder	Long term focus	3
Increases current stakeholder engagement	Externally motivated	4
Develops new stakeholder relationships	Externally motivated	5
Received the least resistance from within the organisation	Internally motivated	3
Proposed and encouraged by the governance board	Internally motivated	3
Resources were available to develop the approach	Internally motivated	1
Provides a quick access to financial resources needed	Short term focus	1
Shared values exist in the funding relationship	Long term focus	3
Encouraged by government cultural policy measures (national level)	Externally motivated	5
Appropriate for the organisational form	Similar logic of relationships	3
Similar ROI offer as in current funding relationships	Similar logic of relationships	3
Encouraged by local municipality	Externally motivated	5
Aligns with the organisations ‘mission’ and ‘vision’	Long term focus	5
Supports long term sustainability	Long term focus	3
Supports the development of the organisational image	Long term focus	5
Proposed internally within the organisation	Internally motivated	5
Draws on current employees skills & knowledge	Internally motivated	3

<b>Has there been resistance to any funding initiatives? If yes, how and why do you think this was/is?</b>	
Open-Ended Response	<i>No response</i>

<b>To what degree do the following statements express your views on your organisations non-profit form (first ten rows) &amp; structure (last four rows)?</b>	
<b>Organisational form</b>	
It enables to organisation to strive for its 'mission'	5
Has a positive impact on the organisations fundraising ability	3
Encourages gifts from individuals in the local community	3
Has a positive effect on funding relations with the business community	1
Enables the establishment of appropriate ROI in funding relationships	1
Has a positive impact on the organisations innovative potential in fundraising	3
Evokes positive emotions with funders	3
Leads to realisation of common goals with community (artistic, educational, social etc.)	5
Enables the organisation to generate benefits of equal measure for both parties in funding relations	3
It supports the organisations image	5
<b>Organisational structure</b>	
It enables to organisation to strive for its 'mission'	5
Has a positive impact on the organisations fundraising ability	3
Has a positive impact on the organisations innovative potential in fundraising	3
Evokes positive emotions with funders	3

<b>To what extent do the below qualities express what you (personally) strive for? 1 ("strongly disagree") to 5 ("strongly agree")</b>		
Excellence	Personal goods	5
Enlightenment and truth	Transcendental goods	5
Grace and beauty	Transcendental goods	3
Spiritual freedom and agape	Transcendental goods	3
Progression of science and art	Transcendental goods	5
Harmony and peace	Societal/common goods	3
Community	Social goods	5
Family and friendship	Social goods	3
Justice and solidarity	Societal/common goods	5
Wisdom	Personal goods	5
Collegiality and trust	Social goods	5
Sustainability	Societal/common goods	5
Education	Societal/common goods	5
World citizenship	Societal/common goods	5
Peace of mind and fun	Personal goods	3
Craftsmanship	Personal goods	5
Freedom	Personal goods	5
Political freedom	Personal goods	5
Democracy and human rights	Societal/common goods	5
Patriotism	Societal/common goods	1
Love	Personal goods	3
Tradition	Societal/common goods	3
Compassion	Societal/common goods	5
Harmony with nature	Societal/common goods	3