



# TOGETHERNESS AS A STRATEGY

Can collaboration between Rotterdam's art organizations, retain/increase corporate support?

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### Abstract

Art organizations appear to have consistent problems with generating sufficient revenue. Recent government cutbacks in the Netherlands have increased this problem for art organizations operating in the city of Rotterdam. In the Netherlands corporate support of the arts in the form of corporate sponsorship and corporate philanthropy, which could provide the necessary relief, is declining in general.

Therefor strategies need to be explored, that could provide the necessary income for art organizations in Rotterdam from sources that are likely to fund based on certain strategies. Collaboration between art organizations could provide such a strategy, as recent collaborations were able to retain government support for several art organizations in Rotterdam. Can a similar strategy be used to ensure revenue from corporations? This thesis poses the following research question:

To what extent can collaboration be a feasible strategy from 2017 onwards for government subsidized art organizations in Rotterdam to strengthen their relationship with for-profit business in terms of corporate sponsorships and corporate philanthropy and increase/safeguard their necessary incomes to survive and innovate?

To approach this question a qualitative research strategy is employed. A literature review on art-art collaborations provided the framework through which data could be analysed. Data analysis relied on qualitative content analysis of annual reports, released by Rotterdam's subsidized art organizations. The findings from the annual reports were supplemented by the analysis of unstructured face-to face interviews.

Analysing the data shows that, although, art organizations in Rotterdam have a rich collaborative history, collaboration is not a feasible strategy for art organizations in Rotterdam to ensure the necessary income from corporate sponsorship and corporate philanthropy.

**Keywords:** corporate sponsorship, corporate philanthropy, collaboration, art-art collaboration.

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# Chapter 1: Introduction

## 1.1 Introduction

From 2011 to 2016 I have worked as a sponsorship and sales representative for a local art project in the city of Rotterdam. The project was a collaboration between a publisher and 365 local artists. This collaboration was partly funded through sales and partly through support from the local government, art organisations, local businesses, corporations and individuals.

The success of the project was our ability to unite a variety of artists and supporters to create an artistic product that could not exist otherwise. Due to the contribution of about 500 different people per edition, we were able to create, sustain and grow the project over the years, which on occasion had unexpected benefits for those involved in the project.

Unexpected connections between sponsors and artists led to art work sales, collaborations and expositions. The experience I had as an intermediate between the support and the project sparked my interest in collaboration as a means to create something larger than the sum of its parts.

As the collaboration between a vast amount of partners could create a single product, I started wondering about the ability of collaborations to create, sustain and grow a strong(er) local art scene. This thesis explores the possibility of art organizations in the city of Rotterdam to collaborate for the purpose of strengthening sponsorship and philanthropic relationships with for-profit businesses.

So, why to focus on sponsorship and philanthropic relationships with for-profit businesses? Besides having a personal connection with the subject through my work experience, it is the need for art organizations in the Netherlands to look for income outside the government realm.

In the Netherlands, the government has cut back on support of art and culture. In 2011 the Dutch government funded the arts with a total of 3.403 million euros. While in 2015 the Dutch government made a total of 2.674 million euros available to the arts as a whole (Cultuurmarketing, 2017).

In the city of Rotterdam these cutbacks were translated into the disappearance of several art organizations. In 2009-2016 the municipality of Rotterdam reduced the budget made available for structural support of the arts by more than 10 million euros. In the policy period 2009 – 2012 the municipality had made 90,5 million euros available. For the policy period 2013 -2016 the municipality made 77,6 million Euro available. These cutbacks impacted several institutions severely, as the number of supported art organizations declined from 93 in 2009-2012 to 77 in 2013-2016.

([www.rotterdam.nl/cultuurplan2013\\_2016](http://www.rotterdam.nl/cultuurplan2013_2016)).

To supplement the loss in revenue the Ministerie van Onderwijs, Cultuur en Wetenschap (or Ministry of Education, Culture and Science) acknowledges that art organizations need to generate more 'own income', in order to ensure the sustainability of a strong cultural sector. The ministry has set goals in regard to finance fine and performing art organizations, which are supported through state subsidies. By 2016 all organizations supported by the Dutch government, must generate a certain percentage of 'own income'. For fine-art institutions the obligation is to have a minimum of 21,5% own income. For performing art organizations (and film festivals) the minimum of own income is set at 25,5%. The ministry regards 'own income' as ticket box revenues, support from private foundations and other sources of revenue, such as sponsorships, private donations and sales of products (Ministerie van Onderwijs, Cultuur en Wetenschap, 2014).

The Dutch government, in order to ensure a strong cultural sector for the future, acknowledges the need for other sources of income, including corporate sponsorship and corporate philanthropy. However, in the Netherlands contributions to the arts from corporations through sponsorships and donations is in decline. Table 1.1 shows the total of corporate support to social causes in the

Netherlands, the total contributions to arts and culture and the total percentage of contributions to the arts.

Year	Total contributions to social causes	Total contributions to arts and culture	Percentage total contributions contributed to the arts
2009	1.694 million	296 million	17,5%
2011	1.378 million	124 million	9%
2013	1.363 million	80 million	6%

Table 1.21: Total contributions by for-profit businesses in the Netherlands (adapted from Schuyt et al., 2015).

Corporate support to the arts in the Netherlands is in decline, the arts have been receiving not only less support in total, also compared to other recipients like religious organizations, health, international aid, environmental protection, education, sports and civic organizations (Schuyt et al., 2015).

Why focus on corporate sponsorship and corporate philanthropy as one of the solutions to the decline of government support, when these sources of income are also in decline?

Because collaboration amongst art organizations in the city of Rotterdam has proven to retain decreasing government subsidies. In order to increase chances of survival during the cutbacks by the municipality of Rotterdam some arts organizations choose to collaborate in order to retain support from the local government. The theatre groups Max, Meeker and Siberia merged into Maas. Theater Rotterdam, a coalition between Rotheater, de Rotterdamse Schouwburg, Wunderbaum, and Productiehuis Rotterdam started sharing their back-office allowing the organizations to work more efficiently and retain sufficient local government subsidies (RRKC, 2012).

Why not apply a collaborative strategy in order to retain declining resources made available by for-profit businesses? Collaboration amongst art organizations in order to strengthen their relationship with businesses is not a new or controversial strategy. Backer (2002) examined over 60 collaborations between arts organizations and found amongst other reasons that partnerships happen in order to generate third party support and services and improve business/non-profit relationships.

The New York Arts Recovery Fund brought together a number of arts organizations in the city of New York after September 11. Partners included, the alliance of resident theatres, the Arts and Business Council, the Association of Hispanic Arts, the Harlem Arts alliance, and others. The partners worked together with the city's Department of Cultural affairs on four activities: providing information concerning financial and other support available to arts organization affected by 9/11, advocating for fair division of relief funding to the arts, developing a rapid emergency grant program and developing marketing and public promotion campaigns about the arts.

Scheff and Kotler (1996) discuss the case of the Silicon Valley Arts Fund. The chairman of Hewlett-Packard, tired by all the fundraising pleas from local art groups, envisioned a single program that would distribute money fairly and provide art organizations with long-term stability. In 1992 the Silicon Valley Arts Fund was founded. The fund was a collaboration composed of ten large art organizations and several smaller ones. At the time the state of California was in a recession and art groups did not meet fundraising goals. The art organizations set aside their historical apprehension of sharing contributors' information. Instead of addressing single needs the Silicon Valley Arts Fund addressed the financial needs of the collaborating partners. When fund-raising was discontinued in 1995 the fund had raised 12 million U.S. dollars and had eliminated all but one art organization's deficits. Through collaboration each art organization had raised more money than it would have raised by itself. By focusing on the financial needs of all the partners, creating an emphasis on the community as a whole, the Silicon Valley Art Fund

attracted corporations that contributed for the first time. Even despite, according to Scheff and Kotler (1996) Silicon Valley "*had been a notoriously tight-fisted community.*" (p.60)

The cases highlighted above prove that collaboration amongst art organizations can be a successful strategy in order to improve relationships with businesses and other parties. However, two of the three examples provided are from the U.S. where a different culture to financing the arts exists.

In the Netherlands successful efforts of art organizations to engage the corporate world through sponsorship and philanthropy have been few and far between, especially compared to the ability of art organizations to acquire government funding as the government provides a large part of the funding for art organizations.

As government support decreased significantly in recent years, collaboration could provide a useful strategy in order to ensure income and support from other sources, including the declining resources from corporate sponsorship and corporate philanthropy.

However, collaboration is not an easy strategy. Several articles describe a multitude of problems that can result in undesired effects or even failure when collaborating (Scheff and Kotler, 1996; Backer, 2002; Ostrower, 2004; Ostrower, 2005; Langeveld, Belme and Koppenberg, 2014). Therefore one cannot simply say, based on success elsewhere, collaboration is the strategy to use. Analysis of the current state of affairs is needed in order to provide an answer to the question: Is collaboration in order to create, retain and grow revenue from for-profit businesses the right strategy for you?

## 1.2 Objective, research questions and methodology

The need for other, new sources of income for art organizations in Rotterdam is evident. Government support is in decline. However, corporate support, which could provide the necessary resources, is also in decline. This research aims to explore the possibility for subsidized art organizations in Rotterdam to collaborate in order to strengthen their relationship with for-profit businesses in terms of corporate sponsorships and corporate philanthropy. To achieve the aim of this thesis the following research question is central to this research:

To what extent can collaboration be a feasible strategy from 2017 onwards for government subsidized art organizations in Rotterdam to strengthen their relationship with for-profit business in terms of corporate sponsorships and corporate philanthropy and increase/safeguard their necessary incomes to survive and innovate?

To answer the research question posed this thesis employs a qualitative research strategy. Using a qualitative document analysis, 11 annual reports of art organizations are analysed and the data is supplemented by 13 qualitative interviews. The interviews are unstructured and face-to-face. Ten interviews have been conducted with a single representative of the organization, three interviews with two respondents at the same time and two interview with non-art organizations, which are selected through snowball sampling as experts.

Generic purposive sampling was first used to identify relevant art organizations within the group of subsidized art organizations (Gemeente Rotterdam, 2012). Art organizations that published their annual reports online are contacted by email, asking to collaborate with this research.

From the art organizations willing to collaborate three initial organizations were selected. After analysis of the annual report by these organizations, interviews were held. The analysis of the annual reports are used in the next stage of sampling which used a snowball sampling strategy.

The data is gathered by downloading the annual reports from the website of the art organizations sampled and the interviews are transcribed verbatim. The gathered data is analysed using thematic

analysis. The theoretical framework is used to inform the analysis and gives direction to identifying relevant data points.

As qualitative research is criticized as too subjective, difficult to replicate, having problems with generalization and lacks transparency (Babbie, 2011; Bryman, 2012), steps are taken to increase the reliability of this thesis. Through literature review a more focused approach to the data is created, reducing the subjectivity of the researcher. By employing a qualitative document analysis of annual reports the ability to replicate this research is increased. As results of this research apply to the context of the research, the city of Rotterdam, generalization might prove difficult. However, this research can provide insight in collaboration between art organizations as a means to the goal of increasing/safeguarding corporate sponsorship and philanthropy. In order to increase transparency a detailed description of how data is gathered and analysed can be found in chapter three on methodology.

### 1.3 Relevance

Many studies, mainly from the field of business management, focus on factors that influence and determine successful collaborations. Anders & Narus (1991) discuss the benefits and downsides of supplier companies to partner with customers. Stafford (1994) offers a strategic framework in order to collaborate successfully. Tuten & Urban (2001) expand on existing models for forming business-to-business partnerships and Tencati & Zsolnai (2009) pit competitive strategies against collaborative approaches. These are just a few examples of the vast literature available on collaboration and partnerships in business.

However, limited work has been done on collaboration between art organizations. Scheff and Kotler (1996) do not exclusively focus on collaborations between art organizations. Their article rather focusses on the value of strategic collaboration with partners both artistic, non-profit and corporate.

Backer (2002) investigated 60 collaborations of art organizations, however, as he focusses on the goal of the collaboration, the partnerships also cover a broader spectrum than collaborations between art organizations.

Ostrower (2004, 2005) does exclusively focus on collaboration between art organizations, as partnerships of initiated by the Wallace Foundations are analyzed in order to understand the pitfalls of partnering and the dynamic between unequal partners in terms of resources and capacity.

Langeveld et al. (2014) explore collaborations between performing art organizations in order to understand the value of working together.

This research applies the determinants of successful collaborations between art organizations identified by academic literature to assess whether collaborations can be created or what needs to happen before possible collaborations to strengthen the relationship with for-profit business have the highest chance to succeed in Rotterdam. By doing so this research applies lessons learned from theory, while simultaneously testing the applicability of limited theory available.

Another area in which this thesis contributes is understanding corporate sponsorship and corporate philanthropy. Both concepts have received attention in academic literature. For instance, Meenaghan (2001) tries to understand the effects sponsorship programs have or Campbell et al. (2002) who monitor corporate philanthropy in the United Kingdom. Schuyt et al. (2015) bi-annually monitor corporate sponsorship and philanthropy in the Netherlands. Also corporate sponsorship and corporate philanthropy specific to the arts have received attention.

Kirchberg (2003) explores corporate sponsorship of the arts in general as part of the handbook for cultural economics. O'Hagan & Harvey (2000) ask the question why companies sponsors art events? Leclair & Gordon (2000) look into what determines the distribution of corporate giving to artistic activities.



However, as corporate sponsorship and philanthropy in general and to the arts specifically have been explored in-depth. No sources were discovered that explore the ability of collaboration between art organization as a means in relation to corporate sponsorship and corporate philanthropy. Also this research adds to the work done by students of the Master Cultural Economics & Entrepreneurship at the Erasmus University Rotterdam. Both collaboration as well as corporate involvement in the arts are topics that have received attention by Erasmus' students in recent years. Kiswa (2013) dedicated her thesis to collaborations between museums in order to improve their relationship with audiences. Nienhuis (2012) researched what art organizations as a partner can potentially add to for-profit businesses and governmental organizations. Van Delst (2007) set out to provide a definitive framework for determining success amongst art and business collaborations. Corporate involvement in the arts has also received attention the Master students on different levels. Students wanted to understand why corporations support the arts in general (Visser, 2011; Dassen 2008), why specific industries support the arts, such as banks (Van de Water, 2007) or the high-tech industry (Lee, 2007), why corporations support certain artistic disciplines, such as museums (Kaling Lui, 2010) or theaters (Kremer, 2007) and why sponsors focus their attention on specific events such as the Amsterdam China Festival (Hegeman, 2010). This research combines both the topics of collaboration and corporate support of the arts, adding a dimension to both topics that has previously received only separate attention by students of the Master Cultural Economics & Entrepreneurship at the Erasmus University Rotterdam. Finally by choosing the case of Rotterdam, this research is relevant to art organizations, policy makers and actors engaged in corporate sponsorships and corporate philanthropy involved in the city of Rotterdam and those not yet involved in the city, the arts and/or corporate sponsorship and philanthropy.

#### 1.4 Structure

The following chapter, chapter two, consists of the development of a theoretical framework through literature review. Literature on both collaborations between art organizations and corporate sponsorship and corporate philanthropy is reviewed.

The review covers the following topics: what factors make collaborations successful, how collaborations can be structured and what benefits collaboration brings. The paragraphs on corporate sponsorship and corporate philanthropy will position the concepts within other revenue streams art organizations generate. Furthermore the chapter will explore collaborations between for-profit business and non-profit art organizations and the concepts of corporate sponsorship and corporate philanthropy are defined and discussed.

Chapter three covers the methodology used and will cover research design, research strategy, methods, sample selection, data collection, how data is analysed, comments on research reliability, validity and ethics.

Chapter four presents the results of the research. Using the framework presented in chapter two data points are identified, combined and analysed. The data is gathered from qualitative document analysis of 11 annual reports and 13 unstructured interviews. Combining and analysis of this data will lead to the final chapter, chapter five. Which will present the conclusions drawn and answers the research question posed. Based on this research suggestions for future research are made.

## Chapter 2 Theoretical framework

### 2.1 Introduction

The first part of the theoretical framework will elaborate on the concept of collaboration, covering the following topics: recipes for successful collaboration, types of collaboration, the benefits of collaboration followed by a discussion of the concepts proposed.

The second part of the theoretical framework will consist of the further elaboration on the relationship the arts have with for-profit businesses. Concepts of corporate sponsorship and corporate philanthropy and motives for both concepts will be explained and discussed. From the discussion on successful collaboration, corporate sponsorship and corporate philanthropy a framework will be extracted through which gathered data is analyzed and used to draw conclusions on the feasibility of collaborating in order to attract corporate sponsorship and corporate philanthropy.

The work done by Backer (2002) will play a significant role in building the theoretical framework, as his work on non-profit art partnerships was one of the most elaborated papers found, covering over 60 non-profit art partnerships. His work is commonly referred to by other authors investigating collaboration in the arts (Langeveld et al., 2014; Van Delst, 2007) and research done on corporate sponsorship and philanthropic involvement in the arts (Dassen, 2008; Van de Water, 2007).

The cases Backer (2002) describes are limited to cases in the U.S. which might not provide conclusive insights into collaboration for a Dutch context. Backer (2002) provides useful insights for art organizations looking for partners on the goals, structure of collaboration in general and factors that make collaborations successful specifically.

The recent work of Langeveld et al. (2014) will also play a significant role in this thesis. In their research 64 interviews were conducted amongst actors involved in the performing arts. The main reason why this article is emphasized in the theoretical framework is that it focusses on collaborations in the Netherlands, which could provide unique insights to how collaboration processes between art organizations work in the Dutch context. However, the work by Langeveld et al. (2014) is limited to the performing arts, while this thesis includes all artistic disciplines/organisations supported by the municipality of Rotterdam. In the literature review it will become apparent that homogeneity or diversity as a factor for successful collaboration is debated.

As the literature review relies significantly on the work done by Backer (2002) and Langeveld et al. (2014) the theoretical framework will be further supplemented where necessary by literature, including literature covering collaborations between art and business and non-profit collaborations in order to discuss the validity of both articles.

### 2.2 Recipes for successful collaboration

Making statements on the feasibility of collaboration as a strategy it is necessary to understand what makes collaborations successful? The literature on conditions and factors that make collaboration between art organizations successful is limited and therefore creating the need for researchers to draw on other sources, for example literature on non-profit management. Backer (2002) uses the literature review done by Mattessich & Monsey (1992) on collaboration in the sectors health, social science, education and public affairs in order to provide an interpretive screen for art partnerships (see Table 2.1).

<b>General Characteristics</b>	<b>Sub-characteristics</b>
Environmental characteristics	<ul style="list-style-type: none"> <li>- There is a history of collaboration in the community.</li> <li>- The partnership is seen as a leader in the community.</li> <li>- The political/social climate is favourable.</li> </ul>
Membership characteristics	<ul style="list-style-type: none"> <li>- There is mutual respect and trust.</li> <li>- The partnership has an appropriate cross-section of members.</li> <li>- The members see collaboration as in their self-interest.</li> <li>- The members have ability to compromise in the partnership's activities.</li> </ul>
Process/structure characteristics	<ul style="list-style-type: none"> <li>- Members share a stake in both the process and the outcome.</li> <li>- Multiple layers of decision-making.</li> <li>- Flexibility.</li> <li>- Clear roles for partners.</li> <li>- The partnership is reasonably adaptable in its operation.</li> </ul>
Communications characteristics	<ul style="list-style-type: none"> <li>- There is open and frequent communication.</li> <li>- The partnership establishes both informal and formal communication links.</li> </ul>
Purpose characteristics:	<ul style="list-style-type: none"> <li>- The partnership sets concrete attainable goals.</li> <li>- There is a widely shared vision.</li> <li>- The partnership has a unique purpose.</li> </ul>
Resource characteristics	<ul style="list-style-type: none"> <li>- The partnership has sufficient funds to do what it needs to.</li> <li>- There is a skilled convener to bring partnership together.</li> </ul>

Table 2.1: Characteristics of successful collaborations in the non-profit sectors (Backer, 2002, p.16).

Langeveld et al. (2014) compiled a list of conditions (see table 2.2) for optimising collaborative processes based on collaboration amongst performing art actors in the Netherlands. Similarities exist between the conditions used by Backer (2002), however Langeveld et al. (2014) consider three conditions the basis for achieving planned objectives: the structure, cultural conditions and strategic outlook.

General Conditions	Sub-conditions
Structural conditions	<ul style="list-style-type: none"> <li>- A shared collaboration history.</li> <li>- Well harmonized logistics, efficient communications and regular meetings.</li> <li>- Voluntary intention and organic development.</li> </ul>
Cultural conditions	<ul style="list-style-type: none"> <li>- Commitment</li> <li>- Trust and openness</li> <li>- Transparency.</li> <li>- Mutual investment of money, time and resources.</li> <li>- Equality</li> <li>- Willingness to give up privileges to realize a common vision.</li> <li>- Belief in the collaboration from both sides.</li> <li>- The human element or working chemistry.</li> <li>- Homogeneity of partners in type value workload speed capacity.</li> <li>- Scale.</li> <li>- The skill of listening and searching for commonalities.</li> <li>- Clear communication of the director's vision to the employees.</li> <li>- Spending personal time together.</li> </ul>
Strategic conditions	<ul style="list-style-type: none"> <li>- Urgency.</li> <li>- Clear identity before collaboration.</li> <li>- Well defined common vision and clear objectives.</li> <li>- Mutual gaining point.</li> <li>- Value, goal and mission alignment.</li> <li>- Realization of only common action will achieve the goal.</li> </ul>

Table 2.2: Conditions for successful collaboration between performing arts organizations (Langeveld et al., 2014, p.9).

In relations of conditions and factors that lead to successful partnerships the Master thesis by Van Delst (2007) provides useful insight, as her thesis sets out to provide a framework for success indicators for partnerships between cultural organizations and business organizations. Drawing from both the literature on art collaborations as well as business management and drawing from expert opinions, a framework of key success indicators for art-business collaborations was developed. Where Van Delst (2007) differs from other recipes for success is the fact that she tested the framework on applicability and importance creating a ranking of 14 indicators from most important to least important (see table 2.3).

1. A clear purpose
2. Communication
3. Trust
4. Commitment
5. Leadership
6. Clear structure and management
7. Input of resources
8. Learning and evaluation
9. Capacity
10. Flexibility
11. Democratic practice
12. Differences and similarities between partners
13. External influences
14. Involvement of stakeholders

Table 2.3: Ranking of indicators successful art-business collaborations (Van Delst, 2007, p.68-69).

### 2.3 Comparing different recipes

Comparing the different recipes for success it appears the basis for any successful collaboration is a clear and well defined shared vision (Mattessich & Monsey, 1992; Langeveld et al., 2014; Van Delst, 2007). A clear vision on what the collaboration is set to achieve is also emphasized by Scheff and Kotler (1996) as well as by Backer (2002) who argues for a “*strong core idea*” (p. 53).

A clear shared vision also needs to be in alignment with each partner's own vision and mission (Langeveld et al., 2014; Ostrower, 2005) in order for collaborations to succeed. Alignment plays an important role as it allows for partners to work together for ‘the greater good’ while simultaneously benefiting the partners individually (Langeveld et al., 2014; Ostrower; 2005; Mattessich & Monsey, 1992).

Part of working with a shared vision, that can benefit individual partners, is the mutual belief partners have in collaboration as the means to reach a shared goal. Langeveld et al. (2014) refer to this as belief in the collaboration from both sides.

Although having a clear and well-defined vision for the collaboration, the literature does not distinguish whether certain objectives, such as increasing/retaining involvement by for-profit business through corporate sponsorship and corporate philanthropy, allow for better circumstances to collaborate successfully. As the literature does not distinguish between suitability of objectives, the assumption is made that the objective of the collaboration is not of importance as long as the goal is clearly defined and shared amongst partnering organizations.

Another element identified plays an important role in the success of collaborative processes: communication. Communication is important on three levels: on the individual level, the organizational level and the inter-organizational level. Van Delst (2007) identified communication as the second most important and applicable indicator of partnership success for art-business collaborations, arguing communication needs to be effective, of quality and patterned.

On the individual level communication plays an important role in the form of a gifted communicator that can bring the partners together and a skilled manager that can keep the partnership focussed on ‘the

greater good', as Mattessich & Monsey (1992) argue for the need of a skilled convener to bring the partnership together and Backer (2002) argues for the need of particularly skilled individual to run a collaboration. *"It takes a special kind of collaborative manager to run a partnership well. These skills are not common in either for-profit or nonprofit management, where there aren't many people who truly work by the principle, you can get anything done if you don't care who gets the credit."* (p. 48).

Also on the individual level is what Langeveld et al. (2014) describe as the human element or working chemistry, which is enforced by spending personal time together. Although the individual experience is often left out in literature, both Van Delst (2007) and Langeveld et al. (2014) found that respondents mentioned a pleasant relationship with partnering individuals to be essential. Van Delst (2007) describes this indicator as a match or click between personalities.

Communication at the organizational level relates to directors and other decision makers being able to communicate efficiently with those who actually do the work within the organizations, as they need to understand why the partnership exists in order to prevent resistance to the partnership from within a partnering organization. Both Van Delst (2007) and Langeveld et al. (2014) argue for the importance of clear internal communication, the latter arguing specifically for the need for clear communication of the director's vision to the employees. Van Delst (2007) also argues for the involvement of stakeholders. Organizations must justify and explain partnerships to stakeholders in order to gain or retain support and avoid tension or conflict.

Inter-organizational communication plays the most significant role, when it comes to communication as a factor of partnership success. Mattessich & Monsey (1992) argue for the need of open and frequent communication amongst partners, the need to establish informal and formal communication links and communication also forms the basis for abilities to compromise between partners. Langeveld et al. (2014) argue for the ability to communicate amongst partners as critical to partnership success, arguing for well harmonised logistics, efficient communications and regular meetings as well as the skill of listening and searching for commonalities. Scheff and Kotler (1996) also argue for the existence of frequent communications amongst partners through regular meetings or other pathways as key to partnership success and they attribute another important indicator to the ability of partners to communicate well; trust.

Trust is a factor that allows for partnership success (Langeveld et al., 2014; Van Delst, 2007; Mattessich & Monsey 1992; Backer, 2002; Ostrower, 2005). However, although often mentioned in the literature, how to build trust amongst partners is often not commented on. Scheff and Kotler (1996) argue that trust must be built by understanding each other's culture and ways of operating. Van Delst (2007) states that trust is built by sticking to appointments and achieving deadlines. As how to build trust it appears to be a neglected subject in the partnership literature used in this thesis; indicators of the existence of trust can be formulated by using other components mentioned that make up success. Transparency and openness between partners (Mattessich & Monsey, 1992; Langeveld et al., 2014) could be perceived as an indicator for trust.

Another way to perceive trust amongst (potential) partners is having a shared collaborative history, which is mentioned as another ingredient for collaborative success (Mattessich and Monsey, 1992; Langeveld et al. 2014). Successful collaboration in the past would have needed existing communication and trust between partners. The emphasis is on the word 'successful' as Backer (2002) points out that not all partnerships work, which in turn can lead to weariness amongst people due to the limited success of some partnerships their organizations participate in, damaging the willingness to collaborate beforehand. A shared collaborative history can prove to be useful in other ways as well. Van Delst (2007) argues that lessons learned from previous collaborations can be applied to new partnerships and increase the chance of success.

Collaboration can generate financial benefit in the form of economies of scale or increased efficiency. Scale of a collaboration plays an important part according to Langeveld et al. (2014). However,

collaborations need the input of adequate resources in order to be successful (Mattessich & Monsey, 1992; Backer, 2002; Langeveld et al., 2014; Van Delst, 2007). Therefore collaboration means an investment of resources in the form of time, money and staff capacity. The input of adequate resources by all partners shows commitment and allows for the sharing of risk. Ostrower (2005) warns that in the dynamic between large and small organizations, the input of adequate resources can prove problematic for the smaller organizations, as smaller organizations must relatively shift more of their available resources away from other objectives, such as their artistic mission.

External factors also influence the partnership. Maybe more so in the initial stages of collaboration, as Langeveld et al. (2014) argue for a sense of urgency in forging collaboration. Two of the most important external factors that influence government supported art organizations in creating a relationship with for-profit businesses are the government that supports them and the for-profit business they want to engage.

Mattessich & Monsey (1992) argue for a favourable political/social climate as a characteristic for partnership success. Langeveld et al. (2014) found, although not frequently, that certain collaborations between performing arts institutions failed due to obstruction from the local government.

Van Delst (2007) mentions the trend of social responsibility amongst corporations that influence art-business collaborations. In the case of collaboration between subsidized art organizations to strengthen the relationship with the for-profit businesses both corporations and the political situation need to be taken into account.

To recap on what is needed to create successful collaboration according to Langeveld et al. (2014), Van Delst (2007) and Mattessich & Monsey (1992) is a shared vision amongst partners, communication, trust, adequate resources and external influences.

Up to this point similarities between the different recipes for successful collaboration have been covered: shared vision, communication, trust, input of adequate resources and external influences.

However, not all three recipes mention similar ingredients for success. The next section will cover those ingredients that are not covered by all three recipes.

Structure of the partnership also significantly impacts partnership dynamics. Different collaborative structures are further discussed in paragraph 2.4. Although many different structures of collaborations exist, certain general characteristics of structure are provided. Mattessich & Monsey (1992) argue for an appropriate cross-section of members, multiple layers of decision-making, clear roles for partners, adaptability and flexibility in day-to-day operations.

Flexibility as part of the partnership structure is also argued for by Van Delst (2007), as it allows for the partnership to develop and change as the environment changes. However, she also argues that structure and management do not play a significant role in the initial phases of collaboration.

There appears to be a discussion on to what extent partners should be homogeneous. Langeveld et al. (2014) argue strongest for homogeneity between partners, making it one of their conditions for success. Stating the chance of success is greater if organizations of similar disciplines are involved.

Others see benefits when partners differ from one another. Backer (2002) states that partners with common values but different kind of artistic products are the best candidates to partner with. Ostrower (2005) states that organizations must have complementary missions, but are able to bring different resources into the partnership. Van Delst (2007) also argues for the existence of both differences and similarities, which can be explained by the focus of her research: the art-business collaboration in which the partners differ significantly from the start. However, she argues that differences must be complementary. If differences start to dominate, partnerships will suffer. Overlap between partners becomes important, especially when it comes to social norms, values and language. These similarities provide the basis for understanding and learning from one another (Van Delst, 2007).

Similarities and differences between organizations as a key factor for successful collaborations have been debated in this paragraph. It is unclear from the literature review whether different artistic

disciplines are a strength or weakness when collaborating. However, what does become clear is that partners share common values in order to increase the chance of collaborating successfully. Therefore common values is included in the framework.

The next paragraphs will cover ingredients that are not shared amongst multiple recipes. Mattessich and Monsey (1992) mention the characteristic of the partnership being perceived as a leader in the community. Meaning the partnership is considered to be leading on a particular objective for all organizations involved. As this ingredient relates to existing partnerships it will be excluded from the final framework. Van Delst (2007) also mentions leadership, in regard to art-business collaboration, she considers the art organization as leading *'because it is the asking partner'* (p. 70). However, it could be considered a jump to assume art organizations are always the asking partners, as interviews from previous work (Van Riel, 2014) show corporations also seek out partners within the arts to reach their goals attached to their corporate sponsorship and philanthropic policies.

Langeveld et al. (2014) mention several conditions that are not covered in the other recipes explicitly. These conditions are voluntary intention and organic development, willingness to give up privileges and clear identity before collaborating. Langeveld et al. (2014) do not elaborate on the meaning/influence of these conditions, making them difficult to discuss in relation to the other recipes. However, these factors could still influence collaborative success, therefore these are included in the final framework (see table 2.4).

## 2.4 Structures

Structure is considered by Mattessich & Monsey (1992) en Van Delst (2007) as a factor that influences partnership success. According to Van Delst (2007) structure and management is ranked 6<sup>th</sup> most important factor for successful collaborations. Therefore a closer investigation on how collaborations are structured is needed. If this research finds that it is feasible, based on the factors for successful collaborations, for art organizations in Rotterdam to collaborate in order to strengthen their relationship with for-profit business, how to structure this relationship becomes the next question.

Backer (2002) identified two structural dimensions on which collaborations differ: the degree of formality or informality and the degree of mutual accountability vs. separate accountability, spawning seven different types of relationship, which can be seen in figure 2.1.

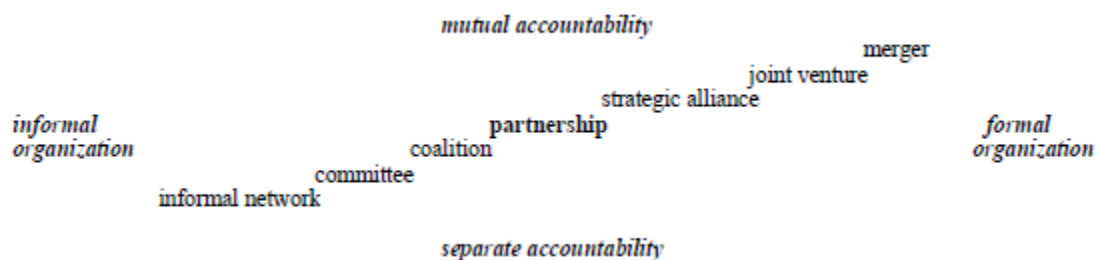


Figure 2.1 (Backer, 2002 p.10).

An informal network is a deliberately unstructured activity jointly supported by a group of arts organizations. A committee is a structured but incorporated group getting together for regular meetings to take action on particular issues; usually this entails time-limited activities. A coalition often focusses on policy change or community development goals. It is often more structured than a committee, but less formal than partnerships. A partnership is a more or less formal structure, temporary or permanent, which brings together a group of organizations to share goals, activities, responsibilities and resources. A



strategic alliance is a structured contractual relationship between two or more arts organizations to accomplish some particular goal, while maintaining the separate organizations. The joint venture is a structured and legal relationship between partners. Usually joint ventures are time-limited and focused on specific activities. And last but not least the merger is the legally binding together of two or more organizations with overlapping missions and target audiences in order to increase efficiency and mission accomplishment (Backer, 2002 p.10-11).

Another distinction based on different forms of collaboration is provided by Langeveld et al. (2014). Their differentiation is based on 11 different dimensions: aim, type of participant, motivation, time frame, continuity, orientation, costs, ties, human component, investment needed to maintain quality and finally benefits and in combination with 7 different types of collaborations created the collaboration framework (see figure 2.2).

Although both models differ, figure 2.1 and figure 2.2 start out with the informal network and move toward a merger. Langeveld et al. (2014) include acquisition beyond the merger. An argument can be made for acquisition as a structure for collaborations. However, hostile takeovers of organizations, a form of acquisition, do not rely on the ingredients for successful collaboration described by Langeveld et al. (2014) such as belief in the collaboration from both sides willingness to give up privileges to realize a common vision or voluntary intention and organic development.

So how do the different 'core' factors (shared vision, communication, trust, input of adequate resources, external influences and common values) for collaborative success relate to structuring the collaboration?

Backer (2002) does not connect structure to success or the different goals of the collaborations. However, using figure 2.1, a shared vision becomes more important, the more a structure is formally organized. Mergers and joint ventures connect partners legally and more permanently in a new organization,. This creates a greater risk for partners in case of failure to collaborate successfully. Communication also becomes more important the more a collaboration moves to the right side of figure 2.1. For the same reason. Langeveld et al. (2014) mention the human component as more important, when moving to the right side of both figures.

Presumably the initial input of resources is fewer, the more informal the collaboration and the more separate accountability is maintained, making structures such as informal network, committee and coalition a cheaper option, especially when dealing with time-limited activities. Langeveld et al. (2014) agree as the informal network requires less cost than a merger. However, Langeveld et al. (2014) argue for the ability of mergers and joint ventures to reach financial benefits, through increasing efficiency between organizations, making these structured cheaper, when successful, in the long run.

Trust can be seen as a spectrum in both figure 2.1 and figure 2.2. The more trust exists the more likely mutual accountability (figure 2.1) can be achieved, the stronger ties and the more important the human component can help create more structural and long-term collaborations (see figure 2.2).

Both Backer (2002) and Langeveld et al. (2014) do not take into account external influences when discussing the different structures. External influences are ambiguous as mentioned in the introduction. Several art organizations merged in Rotterdam (Maas) or formed a coalition (Theater Rotterdam) in response to cutbacks by the municipality, while Langeveld et al. (2014) found that local governments prevented collaborations from occurring.

In the case of common values Langeveld et al. (2014) take ties and human component into account when mentioning structures. Emphasizing the importance of both, the more the structure moves toward a formally structured collaboration.

Structure as a factor that influences partnership success is irrelevant in relation to assessing whether collaborating is a feasible strategy. However, as analysis shows, the more factors that make for successful partnerships are present, the more likely it is a more formal partnership will succeed and the more accountability can be shared amongst partners.

Informal or Institutionalised Network	Joint-project	Collaboration on programming, marketing and publicity, logistics, catering	Shared back-office	Joint-venture	Merger	Acquisition	Criteria
Knowledge exchange	To realise a project, product or event	Sharing knowledge: to benefit from collaborating on different levels	Sharing and combining labour and facilities in order to cut costs and increase efficiency	Creating a separate entity for part of the activities in order to cut costs and increase efficiency	Creating a new entity by merging two/ more organisations to cut costs and increase efficiency	One organisation takes over another in order to cut costs and increase efficiency	<i>Aim</i>
Collaborating partners can be similar or different according to their: size main activities role in the supply chain							<i>Type of Participant</i>
Voluntarily ««««-----»»»» Enforced							<i>Motivation</i>
Incidental ««««-----»»»» Structural							<i>Time frame</i>
Ad-hoc ««««-----»»»» On-going							<i>Continuity</i>
Short-term ««««-----»»»» Long-term							<i>Orientation</i>
Low ««««-----»»»» High							<i>Costs</i>
Weak ««««-----»»»» Strong							<i>Ties</i>
Unimportant ««««-----»»»» Important							<i>Human component</i>
Small ««««-----»»»» Large							<i>Investment to maintain quality</i>
Artistic, Social, Cognitive benefit	Artistic, Social benefit	Financial, Artistic or Social benefit	Financial benefit	Financial benefit	Financial benefit	Financial benefit	<i>Benefits</i>

Figure 2.2. The collaboration framework (Langeveld et al., 2014 p.9).

2.5 Benefits of collaboration

The main benefit of collaboration is simple. The basis for collaboration between art organizations is to achieve objectives that could not be achieved by acting alone (Langeveld et al., 2014; Ostrower, 2005; Backer; 2002 Scheff and Kotler, 1996). The questions become: what are the benefits for art

organizations collaborating, and what kind of objectives are able to be achieved due to the combined efforts?

Langeveld et al. (2014) identify four different benefits of collaboration for performing art organizations (see figure 2.2). The benefits are: artistic benefits, social benefit, cognitive benefits, and financial benefit. However, when discussing the financial benefit of collaboration, none of the respondents in their research mentioned increasing revenue as a benefit, suggesting that collaborations is not perceived by presenters of the performing arts in the Netherlands as a strategy to raise more financial resources; instead collaboration is perceived as a strategy to increase efficiency and reduce costs. Cutting costs is also one of the main benefits Scheff and Kotler (1996) describe for art-art collaborations. Through collaborating on various administrative functions and overhead, art organizations can achieve economies of scale. And by working more efficiently, art organizations can use the resources saved to invest in artistic quality.

Ostrower (2004) also mentions several artistic benefits that can occur through art-art collaborations, as it could expand artistic programming or attract artists. Next to artistic benefits, collaborations can be a strategy used to engage new audiences, engage donors, expand organizational networks, and strengthen staff and internal capacity.

Ostrower (2004) specifically looks at the dynamic between large and small cultural organizations partnering. For small organizations collaboration with larger organizations can be part of a growth strategy, help strengthen internal governance, administration and financial capabilities, and help reach a larger audience. For large organizations, smaller partners can help them reach particular audiences, learn how to build relationships at the community level, and engage in outreach activities that differ from their traditional marketing strategies.

Backer (2002) argues that collaboration is a strategy used by art organizations to reach a multitude of objectives: artistic collaboration/joint programming, education, outreach and audience development, facility development, creation of cultural districts, consolidated fund drive, advocacy, arts marketing, training and professional development, shared services and joint business operations, third party support and services, and business/non-profit relationship.

Langeveld et al. (2014) ranks the objectives of collaborators, from most frequent to least frequent: to enlarge audience, to join marketing, publicity, catering and programming forces, to share costs, to organise a joint project, to engage in knowledge-exchange, to form a strategic alliance for political support, to increase contribution to the community, to engage new audiences, to restructure and improve performance, to acquire competitive advantage, to facilitate talent development, to reduce uncertainties or risk, to expand organisational networks, and to achieve product diversification. It can be concluded that collaboration is a strategy used by art organizations to reach objectives covering the entire span of activities art organisations do. Based on the work done on art-art partnerships, collaboration is a common strategy used to improve their relationship with audiences, share/reduce cost and financial risk, developing artistic products, and increase/share organizational capacity and connectivity (Scheff and Kotler, 1996; Backer, 2002; Ostrower, 2004; Langeveld et al, 2014). Although collaboration has also been used by art organizations as a strategy to strengthen the relationship between art and business (Backer, 2002), collaboration as a means to create, retain or grow corporate involvement, through sponsorship and philanthropy, appears to be less common based on the lack of attention this objective receives in the articles used.

Do benefits such as reducing financial risk, increasing/sharing organizational capacity and connectivity (Backer, 2002; Ostrower, 2004; Langeveld et al., 2014) not apply when collectively engaging the corporate world? Is it possible that collaboration is not as suited as a strategy to generate corporate sponsorship and corporate philanthropy beyond what single organizations can achieve alone?

## 2.6 The relationship with for-profit business

### 2.6.1 Financing the arts

In his book on art management Noordman (2006) argues that financing art organizations can be done in six ways. Exploitations, subsidies, project subsidies, sponsoring and gifts, rent, and saving on exploitation costs. Exploitations subsidies are government subsidies aimed to cover running costs of an art organizations. Project subsidies are provided by both government and private foundations to help art organization realize certain products. Sponsoring and gifts are provided by business and individuals. Rent and reducing exploitations costs are ways to fund art organization through cost management. Rent could provide a short term solution as it avoids organizations to purchase what is needed, while reducing exploitation costs, such as the reduction of staff, allows an organization to be run with less expenses.

Bakhsi (2015) mentions four sources of income for art organizations: government subsidies, own income from sales of tickets and/or products, philanthropy, including donations, trusts and foundations, corporate sponsorship, and investment in stock or loans that have to be repaid by profit from own income.

Recent government cutbacks on art and culture in the Netherlands have created an understanding with the Ministry of Education, Culture and Science that in order to ensure the sustainability of a strong cultural sector, art organizations need to generate more 'own income' as mentioned in the introduction of this thesis.

To summarize art organizations can finance themselves in five ways:

1. Sales and loans
2. Subsidies both from government and private sources
3. Sponsorships
4. Gifts.
5. Cost management

Generating resources through each method is a specialization. Although art organizations can interact with for-profit businesses through each method, for instance, through selling their product or services directly to businesses, maintaining an indirect relationship with corporate foundations or using expertise from for-profit business to manage an organizations more efficiently, this thesis is limited to corporate sponsorships and corporate giving.

### 2.6.2 Art-business collaboration

Collaboration between art and business can hold a multitude of benefits for art organizations. According to Hitters (1996) arts institutions seek private support for the realization of projects or for their general operating expenses, and business is one possible source. As the statistics provided by Schuyt et al. (2015) show, corporate support of the arts through sponsorships and donations is in decline in the Netherlands, which could prove problematic as for-profit business is considered as a source of funding. However, Scheff and Kottler (1996) argue that collaboration with businesses can also take shape in the form of non-cash contributions in the form of management expertise, technology, volunteers, and products which can actually increase corporate involvement in the arts, even when budgets are tight. Weinstein and Cook (2011) mention similar benefits for art organizations, as an art-business alliance could provide the art organizations with access to financial support, managerial advice, technological and communications support and a skilled volunteer workforce.

Collaborating with the arts provide business with different benefits. By supporting the arts, businesses

demonstrate good citizenship, add polish to their corporate image, enhance their community's quality of life, promote goodwill among customers, clients and employees, helps businesses recruit and retain highly educated and talented people. (Scheff and Kotler, 1996). Weinstein and Cook (2011) are in agreement as they argue for three main benefits for corporations. First, culture oriented non-profits provide an effective vehicle by which businesses can demonstrate corporate social responsibility. Second, the market value of an organization often depends more on its intangible, knowledge and intellectual capital, rather than its physical assets. Collaboration with culture oriented non-profits provides a means by which business can foster creativity, empathy and originality in its employees. And third, businesses may realize significant tax benefits for example through tax benefits granted on corporate donations (Ministerie van Financiën, 2011).

However, the arts are one possible source for corporations to generate the benefits mentioned in the art-business collaboration literature. As mentioned in the introduction, the arts are not the only ones engaging the corporate world. Other social causes, such as sports, education or civic organizations are doing the same. Collaboration between for-profit business and non-profit social causes are referred to as social alliances (Martinez, 2003; Weinstein and Cook, 2011). Based on the literature review done by Martinez (2003) on non-profit/for profit collaboration, social alliances can help businesses create a higher likelihood of brand purchase, increase CSR reputation and brand image, increase employee satisfaction and loyalty, create higher levels of awareness and recall on advertising, learn different management skills from non-profits, and improve attractiveness as an employer. The non-profit arts organizations are not the only sector that could provide the corporate world with benefits such as demonstrating good citizenship, improving corporate image or attracting and retaining employees. The arts are competing for the limited resources made available by corporations with other (non-profit) sectors and in the Netherlands the arts are losing ground on their substitutes.

When the concept of relationship is used as a metaphor, the relationship between art and business is not an exclusive one. Multiple suitors are attempting to favour corporate support through sponsorships and donations. And as Leclair and Gordon (2000), on their examination of the allocation of corporate donations in the U.S. to art and culture, point out: "*Corporations must also decide what percentage of their donations should be devoted to other activities, such as those that support health/human services, education, and civic and community causes*" (p.50). Therefore when corporations decide to make resources available for sponsorship or donations, the arts are not the only recipient of these limited funds. In the Netherlands, the arts are competing amongst others, with religious organizations, health, international aid, environmental protection, education, sports and civic organizations (Schuyt et al., 2015).

It is important to understand why corporations support the arts through sponsorship and donations as it provides insight in how collaboration could make art organizations more attractive for corporations, as external factors influence the success of a collaboration

For focussing on both corporate sponsorship and corporate philanthropy at once two main arguments exist. The first argument is that there is not always a clear distinction that exist between both concepts in practice. Kirchberg (2003) mentions that corporations often do not distinguish between charitable contributions and taxable sponsorship expenses. About 20% of corporations sampled mention charitable giving or donations in relation to sponsorship. Most of these corporations mention the same motivation and interest when it comes to their sponsor and donation activities. And in the Netherlands usage of these concepts differ between corporations. For instance, 56,9% of companies surveyed in '*Geven in Nederland*' explained that they do not make a hard distinction between sponsorship and gifts (Schuyt et al., 2013), meaning a significant amount of corporations fund both corporate sponsorships and corporate philanthropy from the same budget.

Also theory on what motivates corporations to engage the arts through either sponsorship and/or donations shows significant similarities, which creates difficult analytical problems in distinguishing

between corporate philanthropy and corporate sponsorship. Even though between these modes of support legal distinctions are drawn (O'Hagan and Harvey, 2000). These legal distinctions also exist in the Netherlands according to Noordman (2006) as corporate sponsorship is taxed and corporate philanthropy can generate certain tax benefits.

### 2.6.3 Corporate Sponsorship

Hagan & Harvey (2000) define sponsorship as a commercial exchange between a company and an organization. The company supplies resources, primarily money and/or donations in kind to a sponsored event. In return the company receives promotional or other benefits of having its name associated with the event.

Kirchberg (2003) defines corporate sponsorship as a mutually beneficial interaction, whereby the company gives mostly money, but also goods and services, or expertise in exchange for promotional or image transfer from the supported non-profit institution.

O'Hagan and Harvey (2000) propose a classification on why corporations sponsor the arts: to promote its image or name (brand recognition), to improve supply-chain cohesion either internally by focusing on the employees of the firm or externally by improving or consolidating links with key suppliers, rent-seeking and non-monetary benefits to managers/owners.

Noordman (2006) mentions five motives why corporations sponsor in general. To improve a corporation's image, to create name recognition, the desire to contribute to society, to create goodwill with policymakers and other stakeholders, and to build relationships through entertainment with clients and employees.

The only study found on why corporations sponsor art in Rotterdam was done by Hitters (1996). He surveyed 60 large corporations located in the city. From most frequent to least mentioned, motives for supporting the arts were marketing/public relations, enhance existing relations, community relations, corporate responsibility, brand recognition, personal benefits and employee benefits. Tax deduction was included in the survey, however, it did not play a role for the companies surveyed. It is questionable if Hitter's research is still applicable to the situation in Rotterdam due to the dated nature of the survey. Still it provides a base in understanding why companies will support the local art scene of Rotterdam.

### 2.6.4 Corporate Philanthropy

Corporations connect to the arts through corporate philanthropy or charitable giving. As mentioned earlier corporations often do not make a hard distinction between corporate sponsorship and corporate philanthropy (Kirchberg, 2003; Schuyt et al., 2013).

O'Hagan and Harvey (2000) define corporate philanthropy as the giving of money by business to non-profit or charitable organizations, often with no direct connection between the contribution and any activity of the company. Ricks Jr., & Peters (2013) see it as the act by businesses of donating a portion of its resources to a social cause. An important difference between corporate sponsorship and corporate philanthropy is that, in the latter case, the recipient organizations is not expected to do something in return for the donor.

What drives corporate philanthropy is still quite similar to why corporations engage with the arts through sponsorship. A literature review done by Campbell, Moore and Metzger (2002) reveals corporate donations to the arts are driven by strategic, altruistic, political, and managerial motives. Strategic motivations are driven by the desire to maximize profit. Altruistic motivations are driven by the desire to practice good citizenship and to maximize public welfare. Political motives are more driven by corporations' desire to influence the political climate the corporation operates in. Managerial motives are driven by the desire of managers to create 'social currency' by giving to causes that they themselves

prefer.

According to Meijer, Bakker, Smit and Schuyt (2006) corporate philanthropy is primarily motivated by altruistic and commercial motives. Altruistic motivations are driven by ethical or idealistic motives, such as having a duty toward society and/or local communities. Also often referred to as corporate social responsibility. Commercial motives include improving competitiveness, to increase the familiarity of the company's name or access to new connections, increase employee commitment and attractiveness. Even though altruistic motives primarily drive corporate giving to social causes in the Netherlands according to Meijer et al. (2006). They also found evidence for commercial motivations such as improving employee commitment and attractiveness.

## 2.6.5. Discussion on corporate sponsorship and corporate philanthropy

The main difference between corporate sponsorship and corporate philanthropy is the direct return provided by the recipient. Also a distinction is made on a legal level since sponsorship is a 'quid pro quo' transaction it is taxed in the Netherlands, while donations and giving are often subject to tax benefits. Both methods of corporate support appear to be motivated by similar motives according to theory: commercial motivation aimed to increase the profitability of a firm, altruistic motivation from the desire to increase public welfare, political motivation to favourably influence the political environment and managerial motivation stemming from a personal preference.

However, empirical research done in the Netherlands would suggest that sponsorship by Dutch corporations is motivated by commercial motives first, while corporate philanthropy is primarily motivated by altruistic motivations (Hitters, 1996).

Art as an effective vehicle to satisfy the different motives for corporate support is debated. Weinstein and Cook (2011) argue that the arts can provide several different benefits to business, as a vehicle for demonstrating good citizenship, or altruistic motivation, to provide benefits for employees, or commercial motivation, and to generate tax benefits. Hitters (1996) found that tax benefits did not play a role for the corporations surveyed on what motivated their sponsorship of the arts. However, tax benefits in the Netherlands for corporate giving to the arts were changed in 2012 (Ministerie van Financiën, 2011). Therefore corporate philanthropy, as a means to generate tax benefits, cannot be dismissed.

Noordman (2006) states that the arts are only a suitable vehicle for corporate sponsorship when motivated by the desire to improve the corporate image and to build relationships through entertainment with clients and employees. Noordman (2006) dismisses the desire to contribute to society and generate goodwill to corporate philanthropy and not to the more transaction based sponsorship. He also dismisses name recognition as a viable motive for corporate sponsorship of the arts, stating that sports provide a much better vehicle to create name recognition.

On the contrary both Leclair & Gordon (2000) and Hitters (1996) found that corporate support of the arts is motivated for promotional purposes. Still the statements made by Noordman (2006) could hold merit as the statistics provided by Schuyt et al. (2015) show for the year 2013 that 433 million euros was contributed to sports by corporations in the Netherlands through sponsorship and gifts, compared to a mere 80 million euros that was made available in a similar matter to the arts. Making sports appear to be a more effective vehicle for corporate sponsorship and philanthropic programs.

As mentioned in the introduction, in the Netherlands the corporate pie is decreasing as well as the piece the arts receive. Combining corporate relationship management activities could help strengthen the relationship. For instance, if corporations are motivated by the desire to increase name recognition, for which Noordman (2006) argues, sports is a more efficient option, pooling access to audiences to corporate sponsors would create more interesting sponsor opportunity as each euro spent would increase name recognition amongst a larger group. Or, if corporations are motivated by the desire to

increase public welfare, collaborating between arts organizations on a geographical scale would allow for each euro spent to benefit the artistic and cultural life in a specific region, instead of increasing the benefit a single organization achieves.

Before conclusions can be drawn on how collaboration could provide a more effective and attractive vehicle for corporate support, further understanding of the current relationship between art and business is necessary. Understanding of the motivations behind the current relationship is needed. For instance, if the current relationship between art and business is mostly driven by personal preference of decision makers within a corporation, it is not likely the art organization through collaboration becomes a more suitable recipient for the needs and wants of that particular corporation. While, if the relationship is mostly driven by a desire to show local involvement, scaling through collaboration based on a geographical scale could prove beneficial.

## 2.7 Framework

Based on the literature used in the previous sections a framework (table 2.4) is created through which data gathered from art organizations in Rotterdam is interpreted and analysed in order to make statements on the feasibility of collaboration amongst these organizations.

As this research aims to discover whether collaboration is a strategy aimed at increasing and/or safeguarding income from corporate sponsorship and corporate philanthropy, an understanding of the reasons why corporations are involved in the arts is necessary.

Factors that influence successful collaboration	
Shared vision amongst partners	In alignment with individual mission and vision Belief in collaboration
Communication	Communication on the individual level Communication on the organizational level Communication on the inter-organizational level
Trust	Transparency/openness between partners Understanding each other's culture Sticking to appointments and deadlines Successful shared collaborative history
Input of adequate resources	Time Money Staff capacity
External influences	Sense of urgency amongst partners Government attitude and support Corporate attitude and support
Common Values	Values Social norms Language
Other	Voluntary intention and organic development Willingness to give up privileges Clear identity of partners

Table 2.4: Framework of factors that influence successful collaboration.



## 2.8 Factors recapped

As multiple recipes for successful collaboration exists, the choice is made to focus on the similarities between these recipes as these are key ingredients for success.

When it comes to collaboration a shared vision between partners, that is in alignment with each individual mission and vision is critical. Or to fraise it differently: the reason why a partnership exists must be in line with why partners exist.

Another factor is communication, which is important on three levels: individual, organizational and inter-organizational. Individual communication relates to the working chemistry between partners, which is reinforced by spending time together. Organizational communication is how well information is communicated within an organization and inter-communication is the inter-connectivity both formal and informal between partners.

Another important element is the existence of trust between partners. However, as trust is a subjective concept hard to measure, this thesis uses transparency of the organization toward potential partners, understanding of each other's culture, reliability of potential partners and a shared collaborative history as indicators of existing trust between possible partners.

The ability to contribute adequate resources into the collaborations is key for its success. As is argued collaboration can generate financial benefit, however collaborations need an initial and a long-term attribution of resources; time, money and staff capacity in order to make it successful.

External influences also play an important role in the success of collaboration, as changes outside of the control of the arts can create a sense of urgency or need for collaboration. The sampled organizations in this research receive structural government support, making the government an important stakeholder, that wields a large amount of (financial) influence of the art organizations. Also as the objective for collaboration is to increase corporate sponsorship and corporate philanthropy, for-profit businesses are another important external influence.

Especially understanding why corporations engage in the arts through sponsorships and donations is important in making statements on the feasibility of the collaboration explored in this thesis.

Motives for both corporate sponsorship and corporate philanthropy can be divided in four general categories: commercial, altruistic, political and personal preference. This thesis only makes a distinction between the two concepts based on the direct return provided by the art organization (sponsorship) and indirect return (philanthropy).

The four categories commercial, altruistic, political and personal, are used in the analysis as a way of understanding and categorizing the current relationship between art organisations and for-profit businesses as described by respondents. Thereafter conclusions are made on the added benefit of collaborating in order to appease corporate motivations.

'Common values' focusses on the similarities between potential partners such as shared values, language and social norms. As the degree of homogeneity between partners is a debated factor for successful collaboration, this analysis will only take into account the factor of common values when significant similarities or obstructive differences exist between potential partners.

The category 'other' will be approached more passively, meaning when it comes to data collection it will be excluded as a factor explored within the art organizations sampled. Langeveld et al. (2014), do not sufficiently explain the relevance of voluntary intention and organic development, willingness to give up privileges and clear identity to inform data collection. However, the data gathered will be analysed using this category. When the data is analysed, the different structures identified in the literature review will be used to make statements on the most feasible form in which a possible collaboration can occur.

## Chapter 3: Methodology

### 3.1 Introduction

In the previous chapters the relevance of the research topic is discussed and a foundation of the research is constructed through the use of relevant literature in order to create a theoretical framework. This framework forms the basis to gather and analyse data in order to answer the main research question:

‘To what extent can collaboration be a feasible strategy from 2017 onwards for government subsidized art organizations in Rotterdam to strengthen their relationship with for-profit business in terms of corporate sponsorships and corporate philanthropy and increase/safeguard their necessary incomes to survive and innovate?’

The literature on collaboration, specifically the work by Backer (2002) and Langeveld et al. (2014) as their focus is on collaboration between art organizations, provides insight on the benefits of collaborating, how collaborations can be structured, and what indicators need to be present in order to make collaborations work. These topics covered in the theoretical framework form the basis for assessing whether collaboration is a feasible strategy for art organizations supported by the municipality of Rotterdam in order to improve the relationship with for-profit businesses in relation to corporate sponsorship and philanthropy.

As a reference for the research method, design, data gathering and analysis the fifth edition of *The basics of social research* by Babbie (2011) and the fourth edition of *Social research methods* by Bryman (2012) have been used.

### 3.2 Research method

This thesis employs qualitative research strategy, which influences the research design, the method of data collection and analysis of the data gathered. A qualitative strategy is suitable for this research due to the exploratory nature of the research question. Also qualitative research is about interpreting attitudes, perceptions, ideas and motivation (Babbie, 2011). The framework derived from the literature on collaboration forms the basis for applying theory to the data gathered in order to answer the main research question. The literature review has provided several concepts that focus on perception/attitude of art organizations, for instance, a shared vision, trust, or a sense of urgency. Also when engaged in collaborative processes flexibility, learning and adaptability are stressed as important factors for success, meaning collaborations are a constantly shifting emergent property of the research population.

Due to the focus of the research question on the particular geographical region of Rotterdam, the interaction of art organizations within that region and the description of the current situation in order to draw conclusions this research uses a qualitative field research design: the case study.

For the purpose of this thesis the case of Rotterdam was chosen. The choice to limit the feasibility of collaboration as a strategy to a specific geographical scale (in this case the city of Rotterdam) is not controversial. As the example of the Silicon Valley Arts Fund (Scheff and Kotler, 1996) illustrates, collaboration based on shared geographical location have happened before. Backer (2002) in his research also mentions the Silicon Valley Art fund and found several other partnerships, with a geographical twist, aimed to create a cultural district. For instance, the DC Heritage tourism coalition, uniting museums, hotels, retailers, cultural centres and a variety of other entities in the District of

Colombia promoting heritage based tourism together. And in their work on collaboration in the performing arts in the Netherlands, Langeveld, Belme and Koppenberg (2014) point out that cultural organizations on the local level often join forces in order to increase lobbying power for art and culture in a given city.

This case study uses two qualitative research methods: qualitative document analysis supplemented with qualitative interviews. Qualitative document analysis is used to analyse annual reports of the sampled art organizations. The annual reports are chosen as these documents pass the four questions of authenticity, credibility, representativeness and meaning (Bryman, 2012 p.544).

Subsidized art organizations in Rotterdam are required to make these documents as a condition for receiving and continuing their subsidies. Therefore it can be concluded that these documents are genuine. As the documents are all downloaded from the website of the correlating organization the documents are of unquestionable origin, making the annual reports authentic.

Annual reports are required by law to contain certain information such as a balance sheet. The balance sheet needs to be accompanied by a 'statement of control' by the auditor of the organization (Ministerie van Onderwijs, Cultuur en Wetenschap, 2012). Due to these legally mandated checks, annual reports are assumed to be free from error and distortion, making these documents credible.

The annual report consists by law of a balance sheet, budget, performance accounting, intended activities, risk assessment etc. (Ministerie van Onderwijs, Cultuur en Wetenschap, 2012), therefore the document is a clear and comprehensible representation of the art organization's report of the previous year's results in terms of artistic and financial output.

The qualitative interviews are unstructured and face-to-face. There are two arguments why an unstructured interview style is chosen. The interview questions are prepared using information provided by the organizations' website and annual reports. The unstructured interviews supplement missing data from the analysis of annual reports. As each annual report, although sharing similarities with other ones, different supplementing information was needed in order to compare the sampled art organizations.

As Bryman (2012) points out unstructured interviews are favoured in when the researcher needs to gain genuine access to the views of the interviewees. Unstructured interviews allow for a more in-depth exploration of one of the specific categories in the framework: corporate attitude and support, which plays a vital role in answering the research question. Each art organization has a different relationship with for-profit businesses. Not all organizations are sponsored or receive donations, however the attitude of the local government is that subsidized art organizations should increase their 'own income', which can consist of corporate sponsorship and/or corporate philanthropy. So it is necessary to approach this topic with flexibility in order to ensure sampled art organizations provide their genuine view toward corporate support and not rely on politically correct answers. Failure to identify resistance toward corporate support will significantly reduce the validity of conclusions drawn in this research.

This line of reasoning also extends to the nature and the structure of existing and past collaborations between art organizations as a shared collaborative history plays an important part in collaborative success. However, collaborative failure in the past can be an obstacle in future collaborative endeavours. And in order to uncover such possible obstacles a more conversational approach is needed in order to transcend the respondents awareness of being interviewed by an external party.

The interviews have been transcribed verbatim and added in the archive of the researcher.

The way the annual reports and the interviews have been analysed, is explained in paragraph 3.4: data collection and analysis.

### 3.3 Research Sample

This thesis employs both a generic purposive sampling method and a snowball sampling method. The generic purposive sampling method is used for selecting relevant art organizations. Criteria for the initial sample selection were the geographical location of the organization (the city of Rotterdam) and the art organization has to be a recipient of structural government support.

Noordman (2006) argues that finance from corporate sponsorship and corporate donations becomes available when an art organization has reached what is called the continuation phase, which is characterized by, amongst other aspects, structural government support. Also government subsidies are a mark of quality. Due to the specific nature of subsidized art organizations and the rules and regulations that exist in order to receive government support, supporting subsidized art organizations is a way companies can reduce risk when collaborating with the arts. Companies tend to reduce risk of unethical or undesired behaviour by supporting only large well known and respected non-profits (Martinez, 2003). Therefore it is more likely that art organizations supported by the government maintain a relationship with for-profit businesses or are able to create such a relationship.

Also as discussed in the introduction of this thesis, the need to engage other sources of finance is most relevant for cultural organizations supported by the government, as the government funding is in decline due to cut-backs.

Based on the research question and the arguments provided by the literature relevant art organizations located in the municipality of Rotterdam were identified based on the vision of subsidies to cultural organizations by the local government for the policy period of 2013-2016 (Gemeente Rotterdam, 2012). This group was then subjected to the generic purposive sampling method used. Of course availability on the art organizations' websites of annual reports, used for the qualitative content analysis, played a role in the final sample used for this thesis.

After the initial sampling of art organizations that shared their annual reports online, the organizations were contacted by email asking their willingness to be interviewed. Willingness to collaborate and availability of respondents played a role in the final sample.

The following table, table 3.1, shows in chronological order further information on who participated with this research. After three initial interviews a snowball sampling method was employed. Selecting organizations mentioned by respondents and that had remained from the population after the generic sampling method was employed. The snowball method also led to interviews with respondents from two non-art organizations. These two non-art organizations were discovered during the process of data gathering and considered experts on certain themes explored in this thesis. Rotterdam Partners is an intermediary between the municipality of Rotterdam and the corporations located in the city.

Directeurenoverleg is a body used for the directors of almost all the art organizations deemed relevant for this research to meet and discuss relevant themes for the local art scene.

<b>Organization</b>	<b>Key Informant(s)</b>	<b>Function</b>	<b>Date</b>	<b>Duration (h/m/s)</b>
De Doelen	Anonymous	Undisclosed	15/5/2015	00:49:12
Popunie	Martin Scheijgrond	Director	27/5/2015	00:41:07
IFFR	Janneke Staarink	Managing director	27/5/2015	00:46:05
Circus Rotjeknor	Johan Both	Director	29/5/2015	01:01:55
	Femke Monteny	Producer		
LantarenVenster	Krijn Meerburg	Director	1/6/2015	00:43:23
	Casper Houtman	Rental		
Witte de With	Yoeri Meessen	Associate Director Education & Public Affairs	2/6/2015	00:42:14
Nieuwe Luxor	Ruben Israël	Marketing and Communication	3/6/2016	00:39:18
Showroom MAMA	Nathalie Hartjes	Director	4/6/2015	00:52:10
	Lori van Vlerken	Producer		
Rotterdam Partners	Renske Satijn	Impact Investment Officer	5/6/2015	00:45:27
Rotterdam Philharmonisch Orkest	Christian Melsen	Sponsorship and Relationship Marketing	11/6/2015	01:16:36
Maas	Lisanne Jacobs	Manager Marketing and Communication	12/6/2015	00:06:38
Hiphophuis	Aruna Vermeulen	Director	19/6/2015	01:02:15
Directeurenoverleg	Renier Gerritsen	Secretary	25/6/2015	01:01:44

Table 3.1: Interviews in chronological order.

### 3.4 Data collection & analysis

The data for this this research was collected in ten steps:

Step 1: Focus of this case study is subsidized art organizations in the city of Rotterdam. On the website of the municipality a list of subsidy recipients is published (Gemeente Rotterdam, 2012), which provided an overview of art organizations, that met the sampling criteria as described in paragraph 3.3.

Step 2: Locating the official website of the art organizations.

Step 3: On the websites, locating and downloading the most recent annual report.

Step 4: Gathering e-mail addresses of the art organizations that published their annual reports online.

Step 5: Sending e-mails to the art organizations, asking whether they are willing to be interviewed for this research.

Step 6: Scheduling the interviews and preparing the interviews by analysing the annual reports.

Step 7: Interviewing respondents.

Step 8: Transcribing interviews.

Step 9: Selecting new organizations to be interviewed based on the data from the annual reports and interviews.

Step 10: repeat step 6 through 9 until sufficient organizations were processed.

However, on some occasions the sequence above was diverted from. During the interview with Lisanne Jacobs from Maas, the batteries ran out on the recording device, which was sadly discovered after the entire interview was conducted. Only a fraction of the interview was recorded and transcribed.

For LantarenVenster initially only the financial statements for were found. When their website [www.lantarenvenster.nl](http://www.lantarenvenster.nl) was revisited after the interview, the annual report containing more than financial statements was discovered and coded.

In regard to the gathering of annual reports there were some issues. Nieuwe Luxor publishes an annual report containing financial information only. The choice was made to include the website of Nieuwe Luxor: [www.luxortheater.nl](http://www.luxortheater.nl) for analysis and interview preparation.

Circus Rotjeknor also published a financial annual report only. However, the organization also published their policy for 2013 till 2016 and therefore this document was included in the analysis. This is part of the reason why unstructured interviews are chosen, as content between annual reports differ, regardless of legal obligations.

In order to analyse the data gathered thematic analysis was used. The themes used are informed by the framework in chapter two (see table 2.4). Coding of the data was done in four phases: phase one was the gathering and coding of data per sampled art organization; phase two consisted of the division of coded data into subthemes; during phase three the final themes, after which subthemes and categories were selected and organized and phase four was to ensure 'theoretical saturation' as described by Bryman (2012, p. 568).

#### *Phase one*

Initially each annual report was coded using the main themes (see table 3.2). The category 'other' allowed for a more open approach to coding to ensure the possibility for new concepts and later on new themes to emerge. For each sampled organizations a spreadsheet was created to store the coded data.

<b>Main themes</b>
Shared Vision
Communication
Trust
Input of adequate resources
External Influences
Common Values
Other

Table 3.2: Main themes used for coding.

The interviews were prepared using the data from the first analysis. The first reading of the annual report informed interview questions on corporate support and collaboration. The coding of the annual reports guided selection of themes to be feature in the interview.

After the interview transcription, the interviews were coded using table 3.2 and data was added to the existing spreadsheets. To check validity of interview transcripts, statements made by interviewees were compared to the content of the corresponding annual reports. No significant inconsistencies were found. An example of inconsistency is a statement by the interviewee of Witte de With claiming the organizations was approximately two thirds funded by government subsidies (Witte de With Q3). While reviewing the annual report the numbers showed it was closer to three quarters (Witte de With p.70). In such cases the annual report was leading during the analysis.

#### *Phase two*

The next step in coding was the division of data per organization over the themes and subthemes (see table 2.4). Each theme was given an extra column called ‘miscellaneous’ for the purpose of storing data that did not initially seem to fit in with the subthemes and for the identification of new relevant subthemes. Data stored under the header ‘other’ was compared to the data divided in the subthemes and redistributed accordingly.

#### *Phase three*

In phase three a spreadsheet was made that combined all the data from all the organizations. This spreadsheet was subjected to a closer investigation, comparing individual data points from the sampled organizations to one another and identifying categories within subthemes. All the data in the main theme ‘other’ and all the columns named ‘miscellaneous’ were compared in order to create new categories and subthemes. Categories in the main theme ‘other’ and the miscellaneous columns that were deemed irrelevant, in relation to this research, were filed in the ‘eternal archive’.

For instance, initially financial details for the annual reports were coded and although all the art organizations sampled released their financial statements for the corresponding year, including figures on total income, general reserves and operating balance, no reference was found in the literature or the data on the financial costs of collaborating. Langeveld et al. (2014) have a spectrum without a benchmark (see figure 2.2). Several categories in the subtheme ‘money’ had to be thrown out as there was no way to interpret the data in a meaningful way.



## Phase four

Another review of the annual reports and interviews was undertaken, to code data for the newly formed categories and subthemes in order to ensure saturation. After the final review categories and subthemes, with insufficient data to draw conclusions, were discarded. All the themes, subthemes and categories, which remained after this process, informed chapter four: analysis. For a complete overview of the themes, subthemes and categories used in the analysis, the codebook is included in the appendix (see appendix 3).

### 3.5 Research reliability and validity

General criticism exists about the reliability and validity of qualitative research. Qualitative research is too subjective, it is difficult to replicate, has problems of generalization, and lack of transparency (Babbie, 2011; Bryman 2012).

The criticism that qualitative research is too subjective is due to the fact that it relies on the researcher's view on what is important (Babbie, 2011) or as Bryman (2012) argues: "*...qualitative findings often rely too much on the researcher's often unsystematic views about what is significant and important.*" (p.405). Due to the existing criticism on qualitative research the theoretical framework was used to ensure a more guided interpretation of what is important.

Qualitative research is difficult to replicate (Babbie, 2011; Bryman, 2012). This is also the case for this thesis. To ensure the ability to replicate some of this research, this research collected annual reports of 11 art organizations for analysis. By using the same theoretical framework, results from the analysis of the annual reports should be replicable. However, as unstructured interviews were used to create a more complete description, not all of the data used can be replicated as opinions and views of respondents may change over time. Also the context in which respondents and their organizations operate can change over time. Therefore it can be concluded that the results from this research will eventually be dated and repeating this research today or in the future can yield different conclusions. Generalization of the results from this thesis can also prove to be difficult. What occurs in the context of the city of Rotterdam may not occur elsewhere, however the research could provide insight in the suitability of collaboration between art organizations as a means to reach the goal of strengthening their relationship with for-profit business in terms of corporate sponsorships and corporate philanthropy and increase/safeguard their necessary incomes to survive and innovate.

Qualitative research is not transparent due to the difficulty that sometimes exists to establish how the researcher actually approached the research and how analysis was conducted (Babbie, 2011) and how the research arrived at its conclusions (Bryman, 2012). In order to increase transparency this thesis explains in detail how relevant data was gathered and analysed. Also in the digital version of this thesis the complete transcriptions of the interviews can be found. However, one transparency issue in relation to the data collected is that all the data collected is in Dutch; with the interviews it allows for recipients to express themselves more accurately, however meaning and nuance can be lost in translation in the text of this thesis. It also does not allow for non-Dutch speakers to assess how data was analysed and if it was analysed correctly.

Another more positive approach and alternative approach to assessing the reliability and validity of this research is by assessing this thesis' trustworthiness and authenticity. Trustworthiness is composed out of credibility, transferability, dependability and conformability (Bryman, 2012).

To ensure credibility interview transcripts are compared to the corresponding annual report. This research was made more transferable by the addition of two expert interviews: Directeurenoverleg and Rotterdam Partners. This thesis increases its dependability by the inclusion of the complete transcripts in the digital version, the description of how data was gathered and analysed (see paragraph 3.4) and



the inclusion of the codebook used in the appendix (see appendix 3). To limit my personal values or theoretical inclinations, which could compromise the conformability of this thesis, I tried to gather and analyse data methodically and transparent.

The second criterion for assessing the quality of qualitative research is authenticity, which consist of: fairness, ontological authenticity, educative authenticity, catalytic authenticity and tactical authenticity (Bryman, 2012). This thesis can be considered fair. The research focussed on topics such as: shared vision, common values and trust in order to assess feasibility. The inclusion of (significantly) different viewpoints from art organizations does not only increase fairness, it is necessary in order to draw valid conclusions. Ontological authenticity is achieved, as art organizations in Rotterdam wanting to collaborate, can identify opportunities, as well as perils and pitfalls, with the help of this research. And hopefully the work done explains sufficiently enough why certain perils and pitfalls exist, so educative authenticity is ensured.

Only time will tell if this research is able to inspire action in the art-scene in Rotterdam. Therefore no statements can be made yet on the catalytic authenticity of this thesis. However, the conclusions drawn in this research could empower (tactical authenticity) art organizations to take steps in improving existing and future collaborations, as insights are provided on existing or possible difficulties when collaborating in general and specific to the local context.

### 3.6 Research ethics

In order to be in compliance with the ethical standards of the Erasmus Universiteit Rotterdam, interview respondents were contacted initially by email using the student email address supplied by the University. In the email it clearly stated I was a student of the master program Cultural Economics & Entrepreneurship and the interview was in relation to my Master thesis. Again my student status was emphasized during the introduction before the unstructured interviews took place.

In order to minimize discomfort for respondents the interviews were held at a location of their choosing. Respondents were asked for permission to be recorded during the interview as well as permission to use name and job title in the Master thesis. Respondents were given the option to review the transcripts before use.

## Chapter 4: Analysis

### 4.1 Shared Vision

As discussed in chapter two collaborative success is dependent on a shared vision. This shared vision must be in alignment with each individual partner's mission and vision. In other words why partnerships exist must be in line with why partners exist. In regard to the research question two fundamental questions need to be answered: Do art organizations in Rotterdam believe in collaboration as a suitable strategy? And is corporate involvement through corporate sponsorship and corporate philanthropy in alignment with art organizations mission and vision?

For art organizations in Rotterdam collaboration is an intricate part of every organization. For instance, de Doelen mentions collaboration with government, organizations and third parties as part of their mission statement (De Doelen p.22). Witte de With argues that education is 'naturally based on collaboration and participation' (Witte de With p.5). Showroom MAMA as part of their vision refers to collaboration as an extension of entrepreneurship (Showroom MAMA p.15). Showroom MAMA also mentions the possibilities collaborations create for scaling projects, support, increase visibility, shared financing, knowledge sharing and increasing the organization's network (Showroom MAMA p.20). Hiphophuis in their annual report makes mention of the role the organization has in different collaborations, these include: producer artistic programming, exchanging expertise, broking between the '*underground hip hop scene and the traditional cultural sector*' (Hiphophuis p.15). The extend of the intricacy of collaboration amongst art organizations in Rotterdam will be explored more in paragraph 4.3: Trust.

Several respondents mentioned an understanding of art organizations in Rotterdam as being a collective that needs collaboration to thrive. Janneke Staarink, managing director of IFFR, states: "*Everyone needs each other in this ecosystem*" (IFFR Q16). In regard to participation at "Directeuren Overleg" the director of Hiphophuis states that the cultural sector as a whole can improve and grow by collaborating more, by more coordination (Hiphophuis Q15). Popunie's director sees a shared strategic interest for collaborating as it can strengthen each organization and allows each organization to operate on a different scale (Popunie Q14). Other organisations express their desire to collaborate. For instance, Circus Rotjeknor sees potential partner in the art organizations SKVR and Hofplein Rotterdam (Circus Rotjeknor p.4), while Maas specifically mentions putting a lot of energy into collaborating with other organizations (Maas p.12).

Combining the integration of collaboration in the different art organizations and the expressed understanding and desire with several organizations for the need to collaborate, it can be concluded for now that the answer to the question 'Do art organizations in Rotterdam believe in collaboration as a suitable strategy?' is answered with a sound yes.

This brings us to the second question: Is corporate involvement through corporate sponsorship and corporate philanthropy in alignment with art organization's mission and vision? The short answer is yes, based on the fact that each organization in the financial overview of their annual report feature under income a section dedicated to sponsorship, donations, corporate sponsorship, corporate philanthropy sponsorship income etc. (De Doelen p.21; Hiphophuis p.25; Showroom MAMA p.24; Popunie financial p.6; RHPO p.20; Witte de With p68-p.69).

Although Circus Rotjeknor in 2014 features 0,- euro of income generated from for-profit business (Circus Rotjeknor financial p.5), the annual report sees possibilities for realizing a new space using connections

with corporations and developing sponsorships (Circus Rotjeknor p.4).

Maas also features a zero at income from sponsorships, however it is included and the producing theater did receive donations of 10.000 euros from businesses (Maas p.16)

The IFFR's annual report did not feature an overview of the financial status, however page 34 is dedicated to all the partners, sponsors and other contributors (IFFR p.34).

Nieuwe Luxor's financial statements is a summary and does not specify sources of revenue other than income and municipality (Nieuwe Luxor p.3), however their website features opportunities for corporations to sponsor, donate or join Luxor's business club (<https://www.luxortheater.nl/steun/Sponsor/>).

LantarenVenster does not specify income from corporate sponsorship or corporate donations. However, the director stated during the interview: *"We have moved to explore to what extent we can collaborate with businesses"* (LantarenVenster Q1).

It can be concluded that collaboration and corporate sponsorship and philanthropy is in alignment with art organizations' vision and mission. For some organizations this becomes even more apparent as they (try to) initiate collaborations with the aim of creating relationships with for-profit businesses. Five such collaborations were identified during this research. These are Rotterdam Rocks, Stadfonds Rotterdam, Pierpartners, Hiphophuis benefit and Witte de With benefit.

#### *Rotterdam Rocks*

This initiative, by Kunsthal, IFFR and Museum Boijmans van Beuningen (Rotterdam Partners Q5), tries to create a coalition between the strong cultural brands of Rotterdam, corporations and local government (IFFR Q3). In order to raise cultural programming to a higher level and improve the attractiveness of the city. By involving all the stakeholders in the decision making process and finance, new and more interesting programming can be developed that serve marketing goals such as the desire to increase the attractiveness of the city to a broader (international) public.

Rotterdam Rocks focusses primarily during the creation of this collaboration on strong cultural brands because she states: *"If corporations want finance it (Rotterdam Rocks), they want to see something in return. This return is accomplished easiest by strong cultural brands"* (IFFR Q5). However, Rotterdam Rocks is still in an early development stage (Rotterdam Partners Q1) and no funding has been raised up to this point. (Rotterdam Partners Q12; IFFR Q11).

#### *Stadsfonds Rotterdam*

The intention is to create a 'city fund' in 2017. Initiated by the cultural organizations that make up Directeurenoverleg, which will be covered later on (see the section: Directeurenoverleg in paragraph 4.3). Stadfonds Rotterdam will try to attract other revenue streams such as corporate philanthropy or private donors and will use the fund to divide it amongst cultural institutions in the city of Rotterdam (PopUnie Q18). Stadfonds Rotterdam is also in early stages of development. As research is undertaken to how to best develop the idea (Directeurenoverleg Q10).

#### *Pier partners*

Pier partners is a collaborations between cultural organizations, hotels and restaurants located on the Wilhelminapier in Rotterdam. The partners lobby towards the local government to continue investment in the pier (LanterenVenster Q7). Also annually the partners consisting of both non-profit organizations

and for-profit businesses organize an event to attract new events, congresses and the like (LantarenVenster Q4; Nieuwe Luxor Q16) and partners collaborate and coordinate on marketing and communication (Nieuwe Luxor Q16).

Because of the success of Pier partners, but due to the specific needs of its cultural partners an additional foundation was founded: Stichting Culturele Pier Partners. This foundation is a collaboration between LP2, SKVR, Nederlands Fotomuseum, LantarenVenster and Nieuwe Luxor. The collaboration is focussed on creating interest for the Wilhelminapier and generating new sales. It does not include a combined effort to generate corporate sponsorship and/or donations.

#### *Hiphophuis Benefit*

Hiphophuis faced a liquidity problem in 2014. In order to overcome this problem Hiphophuis created a benefit which consisted of festivities on December 21<sup>st</sup> 2014 in Nieuwe Luxor. Nieuwe Luxor also helped with marketing. This benefit was preceded by several (crowd)funding activities (Hiphophuis p.14). One of the crowd fund activities was aimed at getting 20 businesses, organizations and donors to sponsor 1000 euros (Hiphophuis Q3). In order to reach this goal several cultural organizations jumped in to help and directors of Museum Boijmans van Beuningen, SKVR, Grouds/WMDC activated their networks in order to find sponsors (Hiphophuis Q11).

Also Hiphophuis received financial support from organizations themselves such as Showroom MAMA, WORM, Witte de With, TENT (Hiphophuis Q13) and others. Although not exactly a collaboration to strengthen the relationship with for-profit business. The benefit is an example of the willingness of art organizations to support each other in fundraising efforts. Or in the words of Hiphophuis: *'The Hiphophuis asked for support and received support'* (Hiphophuis p.14).

#### *Witte de With Benefit*

Witte de With in collaboration with their counterpart from Amsterdam; Appel Art Centre organizes an annual benefit (Witte de With p.7). This benefit consists of performances, speeches and a charitable auction. The benefit connects artist, collectors, art galleries and other interested parties. The benefit is described by Witte de With as being unique in the Dutch context (Witte de With p.59).

The benefit is not aimed at for-profit businesses specifically, the benefit is an example found within the research population of a collaboration that focusses on generating financial means. In this case through an auction in which donated artworks and 'experiences' were actioned off for 100.000 plus euros (Witte de With p.59)

Besides these initiatives some projects allowed for a collaborative approach to engage corporate sponsors. Circus Rotjeknor participated in Theater Walhalla's sponsor event as part of the activities (Circus Rotjeknor Q16). Rotterdams Philharmonisch Orkest and De Doelen collaborated on a live musical performance accompanying the Lord of the Rings. Christian Melsen collaborated with his counterpart of De Doelen in order to see who they could connect to the project (RHPO Q23).

## 4.2 Communication

Communication plays a vital role in collaborative success. The literature review distilled three levels of communication: individual, meaning the working chemistry between partners, organizational, meaning

the communication within an organization and inter-organizational, meaning the existence of both formal and informal communication between partners.

#### 4.2.1 Communication on the individual level

Communication on the individual level or working chemistry appears to be excellent between existing partners and collaborators. Especially when Hiphophuis in their time of need received personal and institutional donations from art organizations that are part of the research population. (see: Hiphophuis benefit.

However, the analysis of working chemistry does not rely only on observations: words are also a good indicator of chemistry. Circus Rotjeknor calls collaborating with Theater Wallhalla *'fun'* and describes the contacts as *'good'* and *'warm'* (Circus Rotjeknor Q17). In regard to the collaboration Rotterdam Circusstad Rotterdam with partners Codarts, a school for the performing arts, Nieuwe Luxor, Rotterdamse Schouwburg and Circus Rotjeknor, the representative from Circus Rotjeknor comments: *"everybody is very friendly and helpful"* (Circus Rotjeknor Q11).

LantarenVenster calls the contacts the organisation maintains on Katendrecht (the peninsula next to Wilhelminapier, where LantarenVenster is located), which includes Theater Walhalla and Circus Rotjeknor as *'good'* (LantarenVenster Q8). In regard to the other organizations that program Jazz in Rotterdam, the coordination and collaboration amongst programmers is *'very well'* (LantarenVenster Q6).

Nieuwe Luxor, which partners with both Circus Rotjeknor in Circusstad Rotterdam and with LantarenVenster in Pier Partners, refers to their contacts repeatedly as *'good'* and *'simply good'* (Nieuwe Luxor Q16-Q17).

Showroom MAMA uses similar words for their partners of the Kunstblock; V2, CBK, Witte de With, WORM and TENT. Words *'collegial'* and *'togetherness'* are used to describe working together (Showroom MAMA Q7). According to Showroom MAMA Kunstblock has improved relationships, helps keep everybody involved better informed and let to extra appreciation amongst partners (Showroom MAMA Q11). Witte de With also comments on collaborating in Kunstblock as the interviewee calls their partners the kind of partners that can quickly ping off on another in order to make something happen (Witte de With Q20).

Rotterdams Philharmonisch also refers to contacts maintained with counterparts at IFFR, Kunsthal and Boijmans van Beuningen as *'good'* and *'pleasant'* (RHPO Q26). And Popunie is also pleased with the working chemistry between art organizations that collaborate in Stichting PopUp (PopUnie Q14).

De Doelen and IFFR use less adjectives in annual reports or during the interviews. De Doelen only refers to collaborating on education with SKVR, Rotterdams Philharmonisch, Grounds/WMDC and Music Matters as *'intensive'* (De Doelen p.8). During the analysis of the annual report and the interview at IFFR only a single positive adjective was found that related to collaborating. The adjective was *'pleasant'* and regarded to collaboration with the Ministry and the local government (IFFR p.8).

Of course both organizations collaborate extensively with other art organizations in Rotterdam and use positive adjectives to describe the fruits of their collaborative labour. And as no negative adjectives were found in regard to describing existing or past collaborations, it is assumed that communication on the individual level is just fine.

#### 4.2.2 Communication on the organizational level

As communication on the organizational level relates to how well the communication within each organizations is organized in order to reduce internal resistance to collaborating this paragraph looks at how communication is organized within the sample.

Several art organizations seem positively optimistic about internal relationships. To illustrate this Circus Rotjeknor refers to itself as a 'well-functioning foundation with a healthy relationship between board and director (Circus Rotjeknor p.20), Nieuwe Luxor refers to itself as a typical Rotterdam organization, qualifying their culture as direct, open and informal ([www.luxortheater.nl/het\\_theater/Organisatie/](http://www.luxortheater.nl/het_theater/Organisatie/)), Popunie describes its culture as enthusiastically, reliable and collegial (Popunie p.11) and MAAS aims to continue working in and on a pleasant, productive and inspiring organizational culture (MAAS p.5) Besides these positive comments about themselves the vast majority of the art organizations sampled have documented how the organization divides responsibility and accountability even smaller organizations such Showroom MAMA and Circus Rotjeknor do this extensively. The majority of sampled art organizations in Rotterdam abide by the Governance Code Culture.

##### *Governance Code Culture*

Circus Rotjeknor, Popunie, Rotterdam Philharmonisch and Showroom MAMA make mention in their annual reports of applying the Governance Code Culture (Circus Rotjeknor p.20; De Doelen p.35; MAAS p.5; PopUnie p.11; RHPO p.15; Showroom MAMA p.21; Witte de With p.74). As this concept is derived from analysing the data, the Code was downloaded from [www.governancecodecultuur.nl](http://www.governancecodecultuur.nl) at a later stage of this research in order to assess, how applying the Code relates to organizational communication.

The Governance Code Culture (Cultuur+Ondernemen, 2016) is a tool that helps art organizations navigate with different sources of income, conflicts of interest, risk management, supervision and accountability. The code provides art organizations hold fast for accountability and transparency. Nine principles form the basis for the Governance Code Culture. Two principles are of specific interest to this analysis. The third principle, which states that the board of an organization is responsible for the organization and communicates clearly internally and externally on tasks, qualifications and mode of operations and the fourth principle relates to the Supervisory Board which dictates legal position and compensation for the board and is transparent about their decisions (Cultuur+Ondernemen, 2016). It is the third principle that guides communication on the organizational level for Circus Rotjeknor, De Doelen, MAAS, PopUnie, Rotterdam Philharmonisch, Showroom MAMA and Witte de With as the third principle directs responsibility for the organization to the board and describes clear communication between the board and the organization's employees and other internal stakeholders. The fourth principle of the code touches upon transparency. Using the Governance Code Culture allows stakeholders and external parties to create a clear understanding on how decisions are made and accounted for. Therefore the code will make another appearance in analysis of trust.

Not all organizations were found to apply the Governance Code Culture, however this does not mean the organizational structure and its procedures are not documented well. For instance, MAAS (MAAS p.5) communicates in its annual report the documentation of separation between board and directors in by-laws and regularly the two congregate to discuss progress. Or Hiphophuis dedicates a section of their

annual rapport on why and how often board and director met and any unusual occurrences that happened during the year (Hiphophuis p.21).

Besides clear and well documented procedures on how different parties work together and are held accountable within an organization another good indicator is the involvement of employees in the decision making process. Larger organizations such as De Doelen and Rotterdam Philharmonisch have an employee council. However, the relationship between employees responsible for maintaining relationships with for-profit businesses is of particular interest for this research.

In smaller organizations such as PopUnie (PopUnie Q7) and Hiphophuis the director is the one responsible for generating and maintaining corporate sponsorships and donations. This does automatically exclude employees in the decision making process as Hiphophuis explains the involvement of the board in developing new business models (Hiphophuis p.21) and the involvement of the entire organization in the run up to their benefit (Hiphophuis Q3).

Also the larger art organizations as De Doelen and Nieuwe Luxor, that have dedicated staff to creating and maintaining relationships with for-profit businesses, a close collaboration between director and employees exists. De Doelen comments that both the director and the board are closely involved in generating corporate sponsorships and corporate philanthropy (De Doelen Q19). At Nieuwe Luxor the marketing director is closely involved with their business club (Nieuwe Luxor Q3).

#### 4.2.3 Communication on the inter-organizational level

According to the literature both formal and informal communication must exist between partners in order to increase the chance of success in regard to collaborations. Extensive data was found on interconnectivity between art organizations in Rotterdam. Connections happen as a result of informal meetings and connections, as a result of customer-supplier relationships, during meeting and events organized by 'third' parties and as a result of collaborations.

##### *Informal connections*

Although informal connections do not stand out in the data, partly due to the fact that annual reports don't refer to informal connections amongst individuals, some indicators of informal connections were found. For instance, Circus Rotjeknor in describing their relationship with Theater Wallhalla mentions that two children of the director of Theater Wallhalla are part of Circus Rotjeknor (Circus Rotjeknor Q17). Hiphophuis refers to connections amongst cultural organizations as having become more informal, due to Directeurenoverleg (Hiphophuis Q12) and finally the sponsorship and relationship marketer of Rotterdam Philharmonisch only uses the first name of his counterparts at De Doelen and Boijmans van Beuningen when referring to them (RHPO Q23; RHPO Q26).

##### *Customer-supplier relationship*

Another way through which inter-communication between art organizations in Rotterdam occurs is through customer-supplier relationships. Also a factor that does not stand out in the data analysed, however it is worth mentioning as both Circus Rotjeknor as well as Rotterdam Philharmonic acknowledge the creation of connections due to this customer-supplier relationships. Circus Rotjeknor mentions the existing relationship with Rotterdamse Schouwburg which started 10

years ago when Circus Rotjeknor rented out the theatre for their performances (Circus Rotjeknor Q4). Rotterdam Philharmonisch regularly rent de Doelen, and although it is described as factually being a customer-supplier, he states: “*obviously you bump into each other*” (RHPO Q23). In regard to the sampled art organizations De Doelen, LanterenVenster and Nieuwe Luxor frequently rent out their venues to other cultural organizations. Witte de With even permanently rents out part of their building to TENT (Witte de With p.7).

### *‘Third’ party events*

The word third in ‘third’ party events is in brackets for a reason. Meetings between art organizations occur during expert meetings, knowledge exchange events which are organized by third parties, however on occasion the third party is a local subsidized cultural organization. To be more accurate inter-organizational communication occurs during third and ‘third’ party events.

For instance, ‘Dag van de Fondsenwerving’ is an event where fundraisers for art organizations meet to exchange experiences on acquiring funding (de Doelen Q14). Kenniscentrum Cultuur Educatie Rotterdam organizes expert meetings and knowledge exchange between art organizations on education and talent development (Q21 Witte de With). More examples were found, but two parties stand out, as they are frequently mentioned by the sampled art organizations and the role these organizations play in regard to corporate sponsorship and corporate philanthropy: Rotterdam Festivals and Rotterdam Partners.

### *Rotterdam Festivals*

Rotterdam Festivals is an organization that is subsidized by the municipality as part of its cultural policy (Directeurenoverleg Q12). Rotterdam Festival supports art organizations in Rotterdam in terms of marketing (Witte de With Q21; Nieuwe Luxor, Q17; MAAS Q8). The organization organizes meetings between art organizations (Nieuwe Luxor Q17), analyses data on art consumers in Rotterdam (Nieuwe Luxor Q24) and organizes events such as a knowledge exchange on corporate sponsorship (Hiphophuis Q18). Currently Rotterdam Festivals in collaboration with several museums and Rotterdam Partners is developing a shared ticket system (Rotterdam Partners Q1).

### *Rotterdam Partners*

Rotterdam Partners is a merger of different organizations, which focusses on city marketing and the local economy (RHPO Q22; Directeurenoverleg Q12). Rotterdam Partners is a partner for many cultural organizations (Nieuwe Luxor Q18, RHPO Q22, Witte de With Q12, Directeurenoverleg Q12) in regard to developing a shared ticket system (Rotterdam Partners Q1) or funding cultural organizations in order to promote the city of Rotterdam elsewhere (RHPO Q22) or knowledge diffusion. What is of particular interest to this thesis is that Rotterdam Partners also tries to connect corporate investment with social causes, including the arts. In order to improve connectivity between local corporations and local non-profits, Rotterdam Partners mapped the corporate social responsibility (CSR) strategies of large corporations in Rotterdam (Rotterdam Q8).

### *Collaborations*

One of the most obvious ways in which inter-organizational communication exists between art



organizations in Rotterdam is the vast amount of collaborations between them. An overview of partnering organizations can be found in table 4.1. As this research was limited in space and time table 4.1 does not even come close to fully listing all the past en present partnerships that exist(ed) between art organizations in Rotterdam. Or as Witte de With states: *“I think you have to make a serious effort in finding organizations on that list (list referring to Gemeente Rotterdam, 2012) that we haven’t collaborated with yet”* (Witte de With Q13).

<b>Sampled organizations</b>	<b>Collaboration with other sampled organizations</b>	<b>Collaboration amongst subsidized art organizations in Rotterdam</b>
Circus Rotjeknor	Nieuwe Luxor Rotterdams Philharmonisch MAAS	Rotterdamse Schouwburg Theater Walhalla SKVR Rotterdam Festivals Theater Zuidplein
De Doelen	Rotterdam Philharmonisch IFFR	Doelenensemble Laurenskerk Sinfonia Rotterdam Jazz International Rotterdam Gergiev Festival Rotterdam Unlimited Prinses Christina Concours Villa Zebra SKVR Grounds WMDC Music Matters
Hiphophuis	Nieuwe Luxor Maas Showroom MAMA Witte de With	Rotterdamse Schouwburg Rotterdam Festivals SKVR Museum Boijmans van Beuningen Rotterdam Unlimited. WORM TENT
IFFR	De Doelen Rotterdams Philharmonisc	Rotterdamse Schouwburg Hofplein Theater Het Nieuwe Instituut WORM Hofplein Theater
LantarenVenster	Nieuwe Luxor De Doelen MAAS Popunie	LP2 SKVR Nederlands Fotomuseum North Sea Round Town Motel Mozaique Live at Rotown Opera dagen

		Rotterdamse Schouwburg Stichting Jazz International
MAAS	Nieuwe Luxor Circus Rotjeknor Hiphophuis LantarenVenster	Villa Zebra Grounds WMDC WORM Museum Boijmans van Beuningen Douane en Belastingmuseum Kunsthal SKVR Theater Hofplein
Nieuwe Luxor	Circus Rotjeknor Hiphophuis LantarenVenster MAAS	Rotterdam Festivals LP2 SKVR Nederlands Fotomuseum Theater Walhalla
Popunie	LantarenVenster	Grounds WMDC Baroeg Motel Mozaique Metropolis Theater Zuidplein Rotterdam Unlimited
RPHO	De Doelen Circus Rotjeknor IFFR	SKVR Music Matters Kunshal Museum Boijmans van Beuningen Gergiev Festival
Showroom MAMA	Witte de With	TENT V2 CBK Rotterdam WORM Kunsthal Productiehuis Rotterdam Hiphophuis
Witte de With	Showroom MAMA Hiphophuis	TENT V2 CBK Rotterdam WORM Productiehuis Rotterdam Rotterdamse Schouwburg

Table 4.1: Collaborations amongst art organizations in Rotterdam.

In general it can be concluded that communication as a factor that influences success is abundantly present. Especially on the inter-organizational level due to a large amount of collaborations between art

organizations in Rotterdam.

Less data was found on the individual level and the organizational level of communication. However, no indications of a lack of working chemistry between organizations was identified. Only positive descriptions of interactions amongst individuals were found.

At the organizational level the majority of organizations documented their organizational structure according to the Governance Code Culture. However, these documents do not necessary represent a clear communication within an art organization. Especially in regard to the research question posed, as limited data was found on communication between directors or board and fundraisers. This lack of data on the organizational level makes generalizations about the population as a whole difficult and therefore a blind spot exist in regard to drawing conclusions on communication as a whole.

## 4.3 Trust

Trust amongst partners is important in regard to successful partnerships. Although trust is hard to grasp this research relies on identifying trust amongst art organizations in Rotterdam by means of proxy. An open and transparent attitude towards others is a sign of trust as well as a shared collaborative history and especially the aim of past collaborations indicates on what aspects trust exists between partners.

### 4.3.1 Transparency en openness

As mentioned in the section on communication on the organizational level the majority of sampled art organizations applies the Governance Code Cultural. Meaning the organizations communicate to the outside world about their organizational structure. Others dedicate chapters in their annual reports about how the organizations is organized.

Another way in which organizations force themselves to become transparent is the acquisition of the ANBI status. The ANBI status is given by the Dutch Government in order to make donations tax-deductible for the donor (Ministerie van Financiën, 2011).

In order to get and retain this status organizations must make publicly available:

- The name of the organization.
- Their fiscal number
- The address of the organization
- A clear description of the purpose of the ANBI status
- The main points from the policy plan
- The function of board members
- The names of the board members
- Compensation of board members, directors and staff
- A recent report of activities
- A financial statement

[https://www.belastingdienst.nl/wps/wcm/connect/bldcontentnl/belastingdienst/zakelijk/bijzondere\\_regelingen/goede\\_doelen/algemeen\\_nut\\_beogende\\_instellingen/gegevens\\_van\\_een\\_anbi\\_publiceren\\_op\\_een\\_internetsite/gegevens\\_van\\_een\\_anbi\\_publiceren\\_op\\_een\\_internetsite](https://www.belastingdienst.nl/wps/wcm/connect/bldcontentnl/belastingdienst/zakelijk/bijzondere_regelingen/goede_doelen/algemeen_nut_beogende_instellingen/gegevens_van_een_anbi_publiceren_op_een_internetsite/gegevens_van_een_anbi_publiceren_op_een_internetsite)

Circus Rotjeknor, De Doelen, LanterenVenster , MAAS, Showroom MAMA, PopUnie and RHPO all have an ANBI Status, meaning these organizations are transparent about the points mentioned above. Generally one can state that art organizations have no problem operating in a transparent fashion, however, a different story evolves in regard to transparency in regard to corporate sponsorship and corporate philanthropy.

Hiphophuis claims that information about corporate sponsors is not shared amongst art organizations, that they don't know what other organizations are up to (Hiphophuis Q18). De Doelen during the interview states in regard to insight in other art organizations that it is not really clear, every organization tends to do it for oneself (De Doelen Q16). Nieuwe Luxor concurs with these statements: *“About the corporate world is not spoken. Corporate sponsorships is perceived as one owns”* (Nieuwe Luxor Q18).

IFFR and RHPO provide a possible explanation for this phenomenon. IFFR argues that corporate sponsorship is a difficult topic to share, as all art organizations are in survival mode (IFFR Q13). RPHO considers a perceived competition amongst art organizations in regard to corporate sponsorships, stating: *“As soon as you got inside information... and you think we can wheel them in, you are not going to share”* (RHPO Q27).

This lack of 'sharing' is affirmed when a closer look is given to the shared collaborative history between art organizations in Rotterdam.

#### 4.3.2 Shared collaborative history

A shared collaborative history is an important factor to partnership success. It is not only the source of trust amongst partners, it also creates experience in regard to future and other collaborative ventures. As discussed in the section communication on the inter-organizational level, the art organizations in Rotterdam collaborate vigorously. However, the research question explores the possibilities for collaboration in regard to corporate sponsorship and corporate philanthropy.

Table 4.2 covers collaboration identified in the dataset, the partnering organizations part of the population described in this thesis and the goal of the collaboration. What stands out, that, although all sampled art organizations have a rich collaborative history, only Theater Wallhalla and Circus Rotjeknor have collaborated with a focus on corporate sponsors and this was a single event. Directeurenoverleg concurs with the lack of collaborative approach of fundraising efforts, stating it should receive far more attention (Directeurenoverleg Q17).

Collaboration	Partners	Goal of collaboration	Source
Circusstad Rotterdam	Codarts Circus Rotjeknor Nieuwe Luxor Rotterdamse Schouwburg	Joint programming Joint marketing Talent development Expertise development Improving infrastructure	Circus Rotjeknor Q1 Circus Rotjeknor p.7
Christmans production	Circus Rotjeknor Theater Walhalla	Fundraising (sponsors)	Circus Rotjeknor Q16
Performances	Circus Rotjeknor Theater Zuidplein Rotterdams Schouwburg	Joint Programming	Circus Rotjeknor p.7

Circusconcerts	Circus Rotjeknor SKVR Rotterdam Philharmonisch	Joint Programming	Circus Rotjeknor p.8
Concert	De Doelen Doelenensebele Laurenskerk	Joint Programming	De Doelen p.6
Concert	De Doelen Sinfonia Rotterdam	Joint Programming	De Doelen p.6
Concert	De Doelen Prinses Christina Concours	Talent development	De Doelen p.6
Kindermuziekweek	De Doelen Rotterdams Philharmonisch Villa Zebra	Educational programming	De Doelen p.8
Muziekcoalitie	De Doelen SKVR Rotterdam Philharmonisch Grounds WMDC Music Matters	Educational programming	De Doelen p.8 Directeurenoverleg Q13 RHPO p.9
Make You Move	Hiphophuis SKVR	Educational programming	Hiphophuis p.5
Yeah Boij	Hiphophuis Museum Boijmans van Beuningen	Educational programming	Hiphophuis p.6
Hiphophuis Benefit	Hiphophuis Nieuwe Luxor Others	Fundraising	Hiphophuis p.14 Hiphophuis Q13
Kids on the Floor	IFFR Schouwburg Rotterdam Theater Hofplein	Educational programming	IFFR p.29
Mind the Gap	IFFR WORM	Joint programming	IFFR p.12
Pier Partners	LantarenVenster Nieuwe Luxor Lp2 Nederlands Fotomuseum SKVR	Lobbying Joint Marketing	LantarenVenster Q7 Nieuwe Luxor Q16
Concert	LantarenVenster Jazz International	Joint Programming	LantarenVenster Q9

Concert	LantarenVenster Motel Mozaique De Doelen	Joint Programming	LantarenVenster p.2
Dansperformances	MAAS SKVR	Joint Programming	MAAS p.10
Zondag op de Cool	MAAS Grounds WMDC Theater Hofplein	Joint marketing	MAAS Q11
Research and development	Villa Zebra MAAS	Development of educational programming	MAAS p.10
Directeurenoverleg	Nieuwe Luxor Popunie LantarenVenster IFFR HiphopHuis De Doelen Witte de With Maritiem Museum Wereldmuseum Rotterdam Festivals Others	Lobbying	Nieuwe Luxor Q16 Popunie p.4 LantarenVenster Q6 IFFR Q10 Hiphophuis Q13 Directeurenoverleg Q2 Witte de With Q20 Directeurenoverleg Q2 Directeurenoverleg Q2 Directeurenoverleg Q14 Directeurenoverleg Q1
Stichting PopUp	Popunie WMDC Grounds WORM Baroeg Motel Mozaique Metropolis	Knowledge exchange	Popunie Q10 Popunie Q12 Popunie p.4
Ieder kind een instrument	RHPO SKVR	Educational programming	RHPO p.9
Kunstblock	Showroom MAMA CBK Rotterdam V2 WORM Witte de With TENT	Joint programming Joint Marketing	Witte de With p.5 Showroom MAMA p.9
Rookie	Showroom MAMA Productiehuis Rotterdam Hiphophuis CBK Rotterdam V2 WORM Witte de With TENT	Talent development	Showroom MAMA p.9

Performance	Witte de With Productiehuis Rotterdam Rotterdamse Schouwburg	Joint programming	Witte de With p.4
100% Hedendaags	Witte de With Showroom MAMA TENT	Educational Programming Sharing back-office	Witte de With p.5 Showroom MAMA p.9

Table 4.2: Overview existing and past collaborations.

Another collaboration stand out as the majority of sampled art organizations (if not all) are part of this collaboration: Directeurenoverleg.

*Directeurenoverleg*

Previously mentioned, Directeurenoverleg plays a vital role in the development of ‘Stadsfonds Rotterdam’. Directeurenoverleg is a collaborative body in which 66 of the subsidized art organizations in Rotterdam meet regularly (Directeurenoverleg Q1).

As the (likely) reaction to the government cutbacks, Directeurenoverleg opened up to included more art organizations (Directeurenoverleg Q6) and started to lobby city councilmembers (Directeurenoverleg Q1). As part of the lobby the Directeurenoverleg developed a document stating to what areas the art organization wanted to contribute. These include talent development, education, audience, internationalization and how to use resources more effectively (Directeurenoverleg Q13). Part of this document was the desire of art organizations in Rotterdam to create ‘Stadsfonds Rotterdam’. However, prudence exists on the ability of Directeurenoverleg to unite art organizations and lobby the municipality effectively (IFFR Q10; LantarenVenster Q12; Witte de With Q20; Nieuwe Luxor Q19).

To conclude art organizations in Rotterdam have a rich history of collaborating, including a combined effort to influence cultural policy, and trust amongst art organizations appears to exist, due to the transparent nature of organizations. However, in regard to corporate sponsorship and corporate philanthropy art organizations in Rotterdam seem unwilling to share or collaborate with each other.

4.4 Input of adequate resources

The fourth factor identified by the literature as contributing to collaborative success is input of adequate resources: time, money and staff capacity. However, during the coding of inadequate resources another category emerged: knowledge/experience (on/with the aim of the collaboration).

4.4.1 Time

Rotterdam Rocks is an initiative covered in paragraph 4.1. One of the initiators has been working on the idea for the past two years. According to Janneke Staaring (IFFR Q1) creating Rotterdam Rocks takes a long time, due to the fact potential partners are busy running art organizations, and development of this project is something on the side. Also she comments that the institutions are different from one another, each with challenges of their own, making it hard to even pick dates for meetings (IFFR Q10).

Time appears to be a vital factor in slowing down Rotterdam Rocks. So how do other art organizations experience the availability of time?

The statement of Janneke Staaring about potential partners being busy running art organizations appears to hold merit. RHPO expresses the desire to become more flexible as they are already scheduling three years in advance, making it difficult to anticipate quickly (RHPO Q2). Showroom MAMA in 2013 could not maintain a year round schedule due to the lack of time, staff and volunteers available (Showroom MAMA p.3). De Doelen in regard to what is needed to explore possible collaborations states: "Time, there are so many things we want to do." (De Doelen Q17).

Opportunity costs of time appears to be the problem. Several organizations elaborate on how time can be spend only once, when it comes to exploring the possibilities of corporate sponsorships or corporate philanthropy. Circus Rotjeknor explains why they have not explored the possibility of corporate involvement in-depth by stating the amount of time it would cost is too great, due to the uncertainty of successfully obtaining corporate funding (Circus Rotjeknor Q14) and time wasted on fruitless efforts would reduce their efforts of ensuring enough children participate in their programs (Circus Rotjeknor Q10). Hiphophuis experiences a similar opportunity cost, when asked about possible follow-ups after the successful benefit, the focus is on acquiring government support, which leaves not time to pursue other activities (Hiphophuis Q7). PopUnie simply defines opportunity costs when asked if it is needed to broaden corporate support: "*If there would have to be extra effort, it would be at the cost of something else*" (PopUnie Q9).

Based on the data analyzed, it appears the art organizations sampled experience a lack of time and several organizations experience a high opportunity cost in regard to exploring collaborations and/or corporate support.

#### 4.4.2 Money

Subsidized art organizations were hit hard during the 2012 cutbacks of the municipality. It decreased their ability to invest significantly and made the investment of financial resources in new initiatives difficult.

Because the cutback existing activities had to be cut (Showroom MAMA Q2), new expansions were delayed (LantarenVenster Q4), and organizations struggled to become financially healthy (Hiphophuis p.3). IFFR had to suffer a decrease in funding of about 300.000 euros (IFFR Q13), making the financial health of the organization problematic (IFFR p.30).

Now that some time has passed organizations are beginning to recover and even reinvest. Popunie was able to generate growth in 2014 despite having suffered 15% cuts (Popunie p.10) and during the interview called its financial situation '*healthy*'; (Popunie Q9). In the case of De Doelen investments are made in the department responsible for sponsorships and donations (De Doelen Q18).

#### 4.4.3 Staff Capacity

The cutbacks did not only impact 'expandable income', for several of the sampled art organizations this meant decreasing total staff capacity. LantarenVenster states that due to the cutbacks the organization had to do more with less people (LantarenVenster Q4). IFFR (IFFR p.30) had to decrease staff capacity across the board including staff working at the department business & support and the marketing department. Rotterdam Philharmonisch cut total staff by 20% in 2014 (RHPO p.32). Showroom MAMA



had trouble reaching the needed 4FTE of total staff, just reaching shy of that number in 2013 (Showroom MAMA p.21). Total staff capacity was impacted across the board, due to the cutbacks. Regardless of cutbacks subsidized art organization appear to dedicate limited staff capacity towards their relationships with for-profit businesses in terms of corporate sponsorship and corporate philanthropy. In smaller organizations such as PopUnie, Hiphophuis, Showroom MAMA, Circus Rotjeknor it falls primarily to the director him/herself to raise funding through corporate support. However, larger organizations such as De Doelen only dedicate one full-time employee toward corporate support. Nieuwe Luxor dedicates a part-time employee as support for the manager of the department responsible for sponsorships and donations. In contrast before the interview with Rotterdam Philharmonisch introduction of four staff members dedicated to corporate support, while stating that before the cutbacks there used to be six.

To conclude: government cutbacks impacted staff capacity in general in terms FTE, however those organizations that do have relative significant staff appear to reserve limited resources towards corporate support, with some exceptions.

#### 4.4.4 Knowledge and experience

As discussed in the section 'shared collaborative history' little experience exists in regard to collaboratively engaging corporate sponsors and philanthropists. About half of the sampled art organizations lacks knowledge and experience with corporate support.

Circus Rotjeknor admits the lack of experience the organizations had with corporate support (Circus Rotjeknor Q12). Hiphophuis can't answer the question why for-profit businesses donated toward the benefit (Hiphophuis Q10). Showroom MAMA admits that the possibilities to attract donors have not been thoroughly researched yet (Showroom MAMA p.20).

Other organizations admit they started venturing out in the corporate world only recently.

LantarenVenster is a new organization lacking the infrastructure other organizations have built over the years in regard to corporate support (LanterenVenster Q1) Witte de With describes their sponsorship program as pioneering, which need further development (p.56).

The other half is more experienced and knowledgeable in engaging for-profit businesses. De Doelen, Nieuwe Luxor, PopUnie all have long standing relationships with sponsors. Two of the sampled organizations stand out in terms of the success of their activities. IFFR's annual reports hosts a significant amount of corporate sponsors, business lounge members, corporate partners and more (IFFR p.34). Rotterdam Philharmonisch has a support fund completely funded by corporate support, organizes a successful gala, an elaborate business club, referred to as 'guild' (RHPO Q1) and even tries to connect the next generation of CEO's and corporate decision makers through a dedicated business club called V (RHPO Q4).

Can these art organizations ensure the input of adequate resources in new collaborative ventures? Time appears to be a scarce resource for art organizations in Rotterdam, the perceived opportunity costs of time are high, which can be partly explained by the cutbacks in funding of the local government which significantly reduced the ability of organizations to invest both in terms of finances and staff capacity. Also a knowledge/experience gap on corporate support exists, which could prove problematic for possible collaborations.

## 4.5 External influences

The literature on collaboration identifies external influences as a factor for collaborative success. In regard to this research, the most important external influences are identified as a sense of urgency as reaction to changing circumstances. And as local government is still a major stakeholder in each sampled art organization their attitude and support need to be taken into account as well as the attitude of for-profit business in regard to sponsoring or donating to the arts, as business is the focus of the research question posed.

### 4.5.1 Sense of urgency

Although the assumption was made that due to government cutbacks art organizations would feel a sense of urgency to find new and other sources of revenue, the desire to find sponsors or donors appears to be driven mostly by personal needs (or intrinsic needs). Except for LantarenVenster, which explicitly refers to the cutbacks as the driving force for finding sponsors (LantarenVenster Q1) and Nieuwe Luxor which acknowledges the need for new revenue streams, as cutting cost further is not an option anymore (Nieuwe Luxor Q2).

Other organizations focus on personal needs as the explanation for searching corporate support. Circus Rotjeknor wanted their own gymnasium to use for practicing and identified collaboration and sponsorships as a means to realize this goal (Circus Rotjeknor p.4), although the gymnasium was finally realized through government mediation (Circus Rotjeknor Q3).

De Doelen focused their fundraising efforts at companies in order to realize their jubilee (De Doelen p.12). Maas explores new financing structures and revenue streams in order to buy the needed inventory (Maas p.5). Hiphophuis feels a sense of urgency for the development of new business models and revenue streams in order to educate new talent and realize new initiatives in the hip hop scene (Hiphophuis p.18).

It appears the cutbacks of the local government did not spark a sense of urgency for finding corporate sponsors, corporate donors, or other revenue streams amongst art organizations collectively. Most likely, did the decreasing of subsidies, create a greater need to cut costs instead. The cutbacks can also explain part of the lack of time, money and staff capacity amongst art organizations currently.

### 4.5.2 Government attitude and support

Government attitude and support toward art organizations in Rotterdam is positive. All sampled art organizations receive significant funding from the local government compared to other revenue streams. The local government appears to be helpful. For instance, in the case of Hiphophuis. When confronted with the liquidity problems of the organization, the local government decided to advance part of the subsidies in order to buy Hiphophuis time to work through its financial problems (Hiphophuis Q8). Another example is also provided by Hiphophuis. When Hiphophuis argued that the performance grid as mandated by the municipality did not apply well to educational institutions like Hiphophuis, the governmental department rewrote the definitions in collaboration with Hiphophuis (Hiphophuis p.4) Circus Rotjeknor is another illustration of the positive attitude of the local government. The municipality knew the desire of Rotjeknor to have a gymnasium at their disposal and when the opportunity arose the municipality mediated (Circus Rotjeknor Q3).

The municipality considers art organizations as partners, as the department of sport and recreation collaborates with Circus Rotjeknor to realize the goals described in a covenant relating to health (Circus Rotjeknor p.11). MAAS is secretary in a multiannual educational project, which the local government partly funds (MAAS p.6). Stichting PopUp, a collaboration Popunie is partner in, is an interlocutor for the municipality (Popunie Q13). And this positive attitude the feeling of partnership is mutual, Rotterdam Philharmonic refers to the municipality as one of its stronghold (RHPO Q22).

However, when financial support of the city of Rotterdam was in decline in 2012, the art organizations' attitude toward each other changed. IFFR explains that as the government provides a single source of revenue for all the art organizations, art organizations are competing amongst each other for this revenue stream (IFFR Q15).

During the process in which dwindling resources had to be divided competition amongst art organizations increased to the level that is described by IFFR as art organizations playing tricks (IFFR Q14). LanterenVenster describes this situation as *"going completely wrong"* with art organizations attacking each other (LantarenVenster Q12).

And even though Directeurenoverleg provided the municipality with cultural policy advice for the next period the 2012 cutbacks still have a residual effect today. Repeated praise by Nieuwe Luxor is undercut by the attitude of art organizations during the period of decreasing government support. When Nieuwe Luxor praises the art organisations in Rotterdam for working toward a more attractive city for its inhabitants, visitors and tourist and not perceiving each other as competition, the statement is undercut by the interviewee himself: *"yes, when it comes down to it we are (referring to competition)"* (Nieuwe Luxor Q17). And another positive remark is toned down, when describing the fine collaboration that happened in developing the cultural policy advice at Directeurenoverleg: *"But, when it comes to it, everybody start writing for themselves"* (Nieuwe Luxor Q19).

#### 4.5.3 Corporate attitude and support

All sampled art organizations receive support from businesses through sponsorships and/or donations, sometimes in the form of money sometimes in kind. Why companies support organizations according to the organizations themselves is diverse and covers all the motives identified by the literature in chapter two.

For instance, promotion of name and image plays a role for sponsors, according to De Doelen, as multiple sponsorships relationships came from the renovation of the Doelen in 2009. According to the respondent this was due to the exposure the renovation would bring (De Doelen Q6).

Popunie also argues, amongst other motivations, sponsorships help the image of companies (Popunie Q3). Nieuwe Luxor also offers business club members as a benefit naming in their brochure and on their website ([www.luxortheater.nl/steun/Luxor\\_Business\\_Seats](http://www.luxortheater.nl/steun/Luxor_Business_Seats)).

Another motivation identified by the art organization is more of an altruistic nature. Both Popunie (Popunie p.10) and Showroom MAMA (Showroom MAMA Q1) identify 'goodwill' as part of why corporations support the arts.

Nieuwe Luxor mentions, based on conversations with its business club members, that for corporations it is important to show corporate social responsibility (Nieuwe Luxor Q2). De Doelen also refers to a sponsor, that profiles itself as a socially responsible partner (De Doelen Q6). Witte de With describes some relationships they maintain as being socially and locally committed (Witte de With Q1).

Local community involvement also plays a role in sponsorships and donations. Rotterdam

Philharmonisch argues that part of the motivation of sponsors is a kind of generic support, aimed at supporting Rotterdam Philharmonic as essential for the city (RHPO Q3). Popunie thinks companies support their events to show involvement with the city and its inhabitants (Popunie Q3). Networking with clients, businesses and politicians informs part of why corporations support the art organizations through sponsorships and donations. Nieuwe Luxor provides for its business club members to invite people to performances (Nieuwe Luxor Q2). Showroom MAMA considers sponsorships as an opportunity for companies to show their relationships what else their company is involved with (Showroom MAMA Q2). De Doelen has a business club specifically dedicated to Dutch/Chinese business relationships. The business club allows parties to meet (De Doelen Q10). Rotterdam Philharmonisch notices that part of the success of “the Guild” (what RHPO named the business club), is part because of the CEO’s of Rotterdam that are a member there, that a feeling amongst companies exist that it is beneficial to be part of that network (RHPO Q3). Although not mentioned explicitly rent-seeking could also be a possible motivation. Rotterdam Philharmonisch tells about the annual gala it organizes and refers to it being the only gala in the Netherlands where members of the Ministry of Defense go to (RHPO Q19). Still it is not just clients, also businesses or politicians companies hope to favourably influence. Employees’ commitment and attractiveness play a role. Circus Rotjeknor receives some donations from companies, which according to Circus Rotjeknor is due to the fact that a parent works at the company (Circus Rotjeknor Q14). Nieuwe Luxor offers their business club members employee discounts (Nieuwe Luxor Q2). Popunie mentions the ability of sponsorships to get attention of certain target groups, making the business more ‘sexy’ as a possible place for employment (Popunie Q3). And finally other not mentioned as frequently as other motivations manager/owner benefits play a role for sponsors/donors. Rotterdam Philharmonic refers to the ‘personal passion’ members of the business club have for classical music (RHPO Q3) and Hiphophuis was able to gain a sponsor, due to the fact that the director was a fan of Hip hop (Hiphophuis Q11). As Hitters’ research (1996) found, no evidence for corporations to be motivated by tax benefits. And still tax benefits play little to no role in motivating corporate philanthropy, regardless of changes in Dutch law. Nieuwe Luxor (Nieuwe Luxor Q20), Popunie (Popunie Q4), Witte de With (Witte de With Q10), Rotterdam Philharmonic (RHPO Q15) LanterenVenster (LantarenVenster Q14) all state that for tax benefits do not play a role. Corporate attitude and support is motivated by a wide variety of motivations. However, corporations might engage in corporate sponsorship and/or philanthropy for multiple motivations at the same time. For instance, demonstrating corporate social responsibility can be used for other ends, such as building a positive image, or influencing local decision makers. Doing so does not say anything about the initial motivation for corporations to sponsor/donate to the arts. Just as managerial/owner benefits cannot be excluded. IFFR argues companies each have their own vision, in regard to sponsorships, realizing their own goals (IFFR Q15). However, if two non-profit organizations can both realize the company’s goals, it still depends on the decision maker within the company to choose between them, making a choice based on personal preference. Due to the multitude of motivations, commercial, altruistic, political and personal, involved in corporate support it becomes more complicated to collectively engage for-profit businesses. Potential partners need to agree on how collectively they will appease different motivations for corporations, which differ per company. Other insights in corporate support and attitude are provided by three parties that have solid

connection with the corporate world are: IFFR, Rotterdam Philharmonisch and Rotterdam Partners. Rotterdam Philharmonisch claims about 300 business people matter in Rotterdam (RHPO Q20). IFFR spoke to several large corporations, which provided the insight that corporations want to be involved in Rotterdam, however they consider their current efforts to be too little (IFFR Q11). Rotterdam Partners concurs with the insight IFFR provides into corporate attitude. According to Rotterdam Partners corporations are becoming more aware, that they cannot just extract profit from the city and not give back (Rotterdam Partners Q8). According to Rotterdam Partners, corporations are primarily motivated by local community involvement and employee benefits (Rotterdam Q8). Rotterdam Partners tips art organizations to focus on the employees of corporations as many CSR strategies allow for the funding of initiatives, their employees believe in (Rotterdam Partners Q11).

However, the local art organizations, were almost never mentioned during the mapping of corporate social responsibilities strategies and Rotterdam Partner is unable to name five corporations, art organizations should target, because of their corporate social responsibility strategy (Rotterdam Partners Q10).

Rotterdam Partners was able to commit 10 large companies to tackle issues that these companies identify in Rotterdam (Rotterdam Partners Q8). The 10 corporations include the competitors KPMG and Deloitte, that joined CSR forces in order to learn from one another and strengthen each other's CSR strategy (Rotterdam Partners Q8).

The two main issues identified by the 10 corporations are: vitality of the citizens of Rotterdam and participation to the workforce (Rotterdam Partners Q9). Although these two issues appear to be far removed from what art organizations can offer these corporations, Rotterdam Partners offers a suggestion: As educational programming is a strength of art organizations, they could provide, in some instances, a superior alternative in the development of less privileged inhabitants over social causes (Rotterdam Partners Q16).

#### 4.6 Common Values

An obvious shared value between art organizations in Rotterdam is artistic quality and artistic development in their respected disciplines. Almost all art organizations share is their belief in education and talent development. In some cases the organizations emphasize education first over artistic values. Such is the case for Circus Rotjenor, whose focus from the beginning is to bring out the best in children through circus (Circus Rotjeknor p.4). Hiphophuis describes itself as an arts educational institution (Hiphophuis p.4). Popunie orients itself on supporting and developing musicians (Popunie Q1; Popunie p.1). Except for LantarenVenster, education and/or talent development is prevalent as a value. What also appears to be a uniting factor, is the love for the city of Rotterdam, as some art organizations aim to contribute to the quality of living in the city (RHPO p.4; Popunie p.1; [www.luxortheater.nl/het\\_theater/Organisatie](http://www.luxortheater.nl/het_theater/Organisatie)) and/or to make the city happening (Popunie p.1; Circus Rotjeknor p.4). Rotterdam Rocks wants to help raise the profile of Rotterdam internationally and make the city more attractive for businesses and inhabitants (IFFR Q2). This love for the city and its inhabitants is a value organizations recognize in each other. Nieuwe Luxor notices that each organizations works to make Rotterdam a more attractive city for its inhabitants, visitors and tourists (Nieuwe Luxor Q17). LantarenVenster comments that every director wants the best for the city (LantarenVenster Q11). Popunie describes 'a *love of city*' as a uniting factor in Stichting PopUp (Popunie Q14). Three common values were found, which could be summarized as following: artistic value, educational value and local value. One or all three values could be used to base possible collaborations on. As table

4.2 already demonstrated, artistic value and educational value drive most of the existing and past collaborations. The shared educational value could provide a foundation for corporate involvement according to the suggestion by Rotterdam Partners, discussed in the previous paragraph. Another possible basis for interaction with corporations is the local value shared amongst art organizations and the motivation for CSR strategies to be locally involved.

#### 4.7 Other

A clear identity appears to be Omni present. Each sampled art organization communicates what makes them unique, special or how the organizations relate to the 'outside' world. For instance, Showroom MAMA has a strong and open image amongst young people (Showroom MAMA p.18) and is a unique organization of its kind, because of the level of involvement of youth (Showroom MAMA p.3). MAAS is unique due to its combination of dance and theater in its company structure (MAAS p.12). Circus Rotjeknor considers itself the strongest at introducing children and letting them participate in regard to the circus (Circus Rotjeknor Q1). Hiphophuis knows their knowledge and understanding of Hip hop scene is what separates them from other organizations (Hiphophuis Q17). IFFR has been standing for 31 years at the base of the development of innovative and artistic cinema (IFFR p.26). Rotterdam Philharmonic takes a place in the top 2 orchestras in the Netherlands (RHPO Q2) and so on. All these examples allow for the conclusion, that art organizations in Rotterdam each have a clear identity.

## Chapter 5: Conclusions

### 5.1 Introduction

This chapter concludes the outcomes of this research by answering the research question posed:

To what extent can collaboration be a feasible strategy from 2017 onwards for government subsidized art organizations in Rotterdam to strengthen their relationship with for-profit business in terms of corporate sponsorships and corporate philanthropy and increase/safeguard their necessary incomes to survive and innovate?

Furthermore this chapter reflects on the entire research process to identify its strengths and weaknesses and ends with suggestions for future research.

### 5.2 Conclusions

Collaboration appears to be a feasible strategy for subsidized art organizations in Rotterdam, as most of the factors that influence success, appear to be present within the community. Only one notable problem in regard to collaborating was identified: the lack of adequate resources: time, money and staff capacity. Metaphorically put, if you want to drive a car that seats four, you need time to drive, money to pay for the car itself, the gasoline to keep it going and you need someone to drive the car. The car in this case is a metaphor for the resources needed to make collaboration successful and art organizations seem to lack the time to drive, the money to pay for the car, let alone the gasoline and being unable to put somebody behind the wheel.

What has not been identified by Backer (2002), Langeveld et al. (2014) and Van Delst (2007) in terms of adequate resources is that the car needs someone who knows how to operate the car. Sufficient knowledge on and experience with corporate sponsorship and corporate philanthropy is limited amongst subsidized art organizations in Rotterdam. Meaning very few organizations are seasoned drivers, others have only recently acquired a license and a large group consist of people who would like to drive, but have not yet driven a car.

And the lack of knowledge and experience is further reinforced by the reluctance of art organizations to share information on corporate sponsorship and philanthropy amongst each other and by the lack of experience in a collaborative context on corporate sponsors and corporate donors. The reluctance to share could be connected to the messy period that preceded the government cutbacks, as the scrambling of art organizations, to ensure government subsidies, instilled a sense of caution in art organizations towards possible partners.

Furthermore a sense of urgency for corporate sponsorships and corporate philanthropy appears to be driven by specific individual needs, that are not translated well into collective needs. Also the needs of corporations in regard to their CSR strategies and motivations for corporate sponsorships and philanthropy complicate the context even more. Few opportunities for art organizations appear to exist in providing the necessary vehicle for local CSR strategies.

And although collaboration appears to be feasible on other topics, such as artistic content and education, collaboration as a strategy to strengthen the relationship with for-profit business in terms of corporate sponsorship and corporate philanthropy is not.

Therefore increasing or safeguarding the necessary income to survive and innovate, cannot currently be generated, through corporate sponsorship and philanthropy using a collaborative strategy.

### 5.3 Strengths and weaknesses

#### *Strengths*

A strength of this research is using different sources from the same organization to create a clearer picture of the unit of analysis; subsidized art organizations in Rotterdam. The analysis of both annual reports and unstructured interviews allowed for comparison to increase this research's credibility. Strengths also include the addition of 'other' and 'miscellaneous' as themes and subthemes during the analysis of the data. It allowed for a more open form of coding, which led to the conclusion that knowledge and experience with the subject matter are a vital part of resources needed to ensure collaborative success.

Another strength is the inclusion of expert interviews to provide in depth knowledge on specific topics and local context, which enriched the data specifically on the subthemes corporate support and attitude and shared collaborative history.

#### *Weaknesses*

A weakness of this research is that no representatives from corporations or the local government were interviewed. These experts could provide greater insight in corporate support and attitude as well as government support and attitude. Data on these subthemes was primarily gathered through second tier sources, first tier being straight from the horse's mouth.

A significant weakness is identified: the process of data gathering and analysis, as the initial coding of the annual reports and interviews only focussed on the main themes. Insufficient data was found on subthemes deemed relevant by the theoretical framework, leading to insufficient data saturation on subthemes of communication on the organization level, social norms, language, sticking to appointments and understanding each other's culture. This makes the conclusions drawn in this thesis not as strong as they otherwise could be. This weakness could have been prevented by dividing the data identified during the initial coding of the annual reports over the main themes and correlating subthemes immediately, which would inform different and more interview topics so the necessary data to reach saturation could have been collected during the interviews.

A final weakness is the use of dated sources. Using dated annual reports and interviews allows for the possibility of the conclusions drawn to be outdated.

### 5.4 Future research

As mentioned in paragraph 5.2, literature on art-art collaboration had not yet previously identified knowledge and experience as part of adequate resources needed to ensure success. The conclusion that knowledge and experience are a vital resource needs to be further examined.

Also during the course of writing this thesis, two more avenues for future research became apparent. More research is needed on the actual costs of art-art collaborations. No frame of references was found in the literature, making it difficult to properly assess whether adequate funding could be provided. A frame of reference is definitely needed, before theory on art-art collaborations can be applied effectively.

The second avenue is on corporate motives for sponsoring and donation to the arts. The last research by Erasmus Universiteit Rotterdam on why corporations sponsor the arts in Rotterdam was performed by



Hitters (1996). Especially for Erasmus School of History, Culture and Communication, such research could help develop access to and relationships with the local art community. Which can in turn benefit future research.

Another in my opinion interesting topic for future research would be to identify traits the arts have from the perspective of corporation engaged in sponsorship/philanthropic programs in regard to its substitutes, as identified by Schuyt et al. (2015). Understanding how motives and perception drive choices corporations make for a richer understanding of the sponsor market and can inform specialization or competition amongst non-profits.

And the final suggestion is based on an observation, although significantly influenced by my views on the subject after writing this thesis: Why do art organizations not collaborate as much on corporate sponsorship and corporate philanthropy as they do on other topics? Langeveld et al. (2014) did not find empirical evidence for such a collaboration and Backer (2002) in reviewing 60 partnerships only one: the Silicon Valley Art Fund, that united art organizations in a single entity to generate resources from corporations. Ironically enough the Silicon Valley Art Fund was initiated by a corporation. A similar example was found in Rotterdam as Rotterdam Partners in which 10 large corporations, including competitors, united CSR efforts in order to strengthen and learn from each other.

Is collaboration between art organizations on sponsorship and corporate philanthropy and maybe even fundraising in general a different kind of animal? More complicated and abiding by different rules than collaboration in general?

## References and other useful sources

*Note:* Throughout this research references are made, which relate to the sources used for analysis; annual reports and unstructured interviews. For instance, (Witte de With p.5) refers to the corresponding page number of the annual report from Witte de With, while (Rotterdam Partners Q11) refers to question 11 of the interview. Overviews of annual reports used and the interviews can be found in appendix 1 and 2.

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## Appendix 1: Overview of annual reports

Organization	Name document(s)	Release date	Source	Retrieved on:
Circus Rotjeknor	Financieel Jaarverslag 2014	01/05/2015	<a href="http://www.circusrotjeknor.nl">www.circusrotjeknor.nl</a>	01/05/2015
	Beleidsplan 2013-2016	December 2011	<a href="http://www.circusrotjeknor.nl">www.circusrotjeknor.nl</a>	20/05/2015
De Doelen	Jaarverslag 2013	2014	<a href="http://www.dedoelen.nl">www.dedoelen.nl</a>	07/04/15
HiphopHuis	Jaarverslag 2014	Unknown	<a href="http://www.hiphophuis.nl">www.hiphophuis.nl</a>	08/04/15
IFFR	Jaarverslag 2013-2014	2014	<a href="http://www.iffr.nl">www.iffr.nl</a>	17/04/15
LantarenVenster	Financiële verantwoording 2014	28/03/2014	<a href="http://www.lanterenvenster.nl">www.lanterenvenster.nl</a>	08/04/15
	Inhoudelijk verslag 2015	Unknown	<a href="http://www.lanterenvenster.nl">www.lanterenvenster.nl</a>	05/05/2017
Nieuwe Luxor	Jaarrekening 2014 (verkort)	March 2015	<a href="http://www.luxortheater.nl">www.luxortheater.nl</a>	01/05/15
MAAS	Jaarstukken 2013	03/17/2014	<a href="http://www.maastd.nl">www.maastd.nl</a>	15/04/2015
Showroom MAMA	Jaarverslag 2013	Unknown	<a href="http://www.showroommama.nl">www.showroommama.nl</a>	17/04/2015
PopUnie	Jaarverslag 2014	Unknown	<a href="http://www.popunie.nl">www.popunie.nl</a>	01/05/2015
	Jaarrekening 2014	Unknown	<a href="http://www.popunie.nl">www.popunie.nl</a>	01/05/2015
RHPO	Jaarverslag 2014	03/26/2015	<a href="http://www.rotterdamphilharmonisch.nl">www.rotterdamphilharmonisch.nl</a>	17/04/2015
Witte de With	Witte de With in 2013 Jaarverslag	2013	<a href="http://www.wdw.nl">www.wdw.nl</a>	08/04/15

Appendix A1: Overview of materials used for qualitative content analysis.

## Appendix 2: Overview of unstructured interviews

Organization	Key Informant(s)	Function	Date	Location	Duration (h/m/s)
De Doelen	Anonymous	Undisclosed	15/5/2015	Schouwburgplein 50, Rotterdam	00:49:12
Popunie	Martin Scheijgrond	Director	27/5/2015	Pannekoekstraat 102, Rotterdam	00:41:07
IFFR	Janneke Staarink	Managing director	27/5/2015	Karel Doormanstraat 278-B, Rotterdam	00:46:05
Circus Rotjeknor	Johan Both	Director	29/5/2015	Veerlaan 19E, Rotterdam	01:01:55
LantarenVenster	Krijn Meerburg	Director	1/6/2015	Otto Reuchlinweg 996, Rotterdam	00:43:23
	Casper Houtman	Rental			
Witte de With	Yoeri Meessen	Associate Director Education & Public Affairs	2/6/2015	Witte de Withstraat 50, Rotterdam	00:42:14
Nieuwe Luxor	Ruben Israël	Marketing and Communication	3/6/2016	Posthumalaan 1, Rotterdam	00:39:18
Showroom MAMA	Nathalie Hartjes	Director	4/6/2015	Witte de Withstraat 29, Rotterdam	00:52:10
	Lori van Vlerken	Producer			
Rotterdam Partners	Renske Satijn	Impact Investment Officer	5/6/2015	Coolsingel 104, Rotterdam	00:45:27
Rotterdam Philharmonisch Orkest	Christian Melsen	Sponsorship and Relationship Marketing	11/6/2015	Kruisstraat 2, Rotterdam	01:16:36

Maas	Lisanne Jacobs	Manager Marketing and Communication	12/6/2015	Sint-Jobsweg 3, Rotterdam	00:06:38
Hiphophuis	Aruna Vermeulen	Director	19/6/2015	Delftsehof 19, Rotterdam	01:02:15
Directeurenoverleg	Reinier Gerritsen	Secretary	25/6/2015	Mauritsweg 35, Rotterdam	01:01:44

Appendix A2: Overview of interview respondents.



## Appendix 3: Codebook

	Subtheme	Category	Art organization #1	Art organization #2	Etc.
<b>Shared Vision</b>	Alignment	Sponsorship			
		Philanthropy			
	Belief in collaboration	Belief in collaboration			
	Existing initiatives	Rotterdam Rocks			
		Pierpartners			
		Directeurenoverleg			
		Hiphophuis benefit			
Witte de With benefit					
<b>Communication</b>	Individual level	Descriptions of interaction			
	Organizational level	Descriptions of organization			
		Governance Code Culture			
		Employee involvement			
	Inter-organizational level	Informal connections			
		Customer-supplier relationship			
		Third party meetings			
Collaborations					
<b>Trust</b>	Transparency	Governance Code Culture			
		ANBI status			
		Miscellaneous			
	Shared Collaborative History	Collaborations			
		Organizations mentioned as partners			
		Aims of collaborations			
Directeurenoverleg					
<b>Adequate resources</b>	Time	Opportunity cost			
	Money	Description of financial status			
	Staff capacity	Total FTE			
		People dedicated toward sponsorship/philanthropy			

	Knowledge about sponsors and donors				
	Experience with sponsorship and philanthropy	Funding from donors and sponsorships			
<b>External influences</b>	Sense urgency	Government cutbacks			
		Intrinsic needs			
	Government attitude and support	Financial support			
		Collaboration with the municipality			
		Attitudes toward government support			
		Competition as a result from cutbacks.			
	Corporate attitude and support	Commercial motivation			
		Altruistic motivation			
		Personal motivation			
		Financial support			
Support in kind					
	Insight into businesses				
<b>Common Values</b>	Values	Artistic			
		Education/Talent development			
		Collaboration			
		Rotterdam			
<b>Other</b>	Clear Identity				