

# **Sponsoring of art and culture by banks in the Netherlands**

A research into the motivations of Dutch banks to support the arts.

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## Preface

From the moment the Cultural Economics Master Program started I was interested in the connection between two worlds that are so different, the arts world and the corporate world. At first I thought that the connection between these two worlds should not be problematic, but when I advanced in this Master Program I learned that there are more difficulties to this subject than when I first started to think about it.

With this thesis I tried to argue that there are connections between the two worlds possible, but that caution must be taken and that not everything must be taken for granted. There are difficulties with the connection between the two worlds and some of the connections are problematic.

While working on this thesis I learned that it is very important to remain critical not only towards what you read, but also towards your own work. Furthermore I found out that it is sometimes very difficult to keep focusing on a single subject for a long time, but with the help of family and friends this can be overcome.

I would like to take this opportunity to say thanks to the people that helped me finish this thesis. My thanks goes out to all the people who have helped me with my research: Rutger Hamelynck from the ING bank, Mat Meijs of the BNG and Claudia van den Berg of the VSB fund for their time and their expertise on the subject.

The writing of this thesis would not be possible without the support of my supervisor, Professor Klamer and my fellow students during our meetings.

Also I would like the most important person in my life, Denise, for the support during this heavy year and also all the people who have held me company during the lonely days at the university while writing this thesis and all the people who helped me by reading the thesis and giving remarks and comments.

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## Chapter 1, Introduction

### 1.1 Introduction

Now, Michael,  
When you deposit tuppence in a bank account  
Soon you'll see  
That it blooms into credit of a generous amount  
Semiannually  
And you'll achieve that sense of stature  
As your influence expands  
To the high financial strata  
That established credit now commands

You can purchase first and second trust deeds  
Think of the foreclosures!  
Bonds! Chattels! Dividends! Shares!  
Bankruptcies! Debtor sales!

Opportunities!  
All manner of private enterprise!  
Shipyards! The mercantile!  
Collieries! Tanneries!  
Incorporations! Amalgamations! Banks!  
(Disney 1964)

This is a part of a song used in the Disney movie *Mary Poppins*, in this movie the children of a respectable banker are taken care of by a somewhat odd nanny. In this song the son of the banker, Michael, is told to put his money, tuppence (two pence) into the bank. His father and the other bankers try to persuade him to do so. Michael rather uses his money to feed the birds at Saint Paul's Cathedral.

This song and also the movie illustrate some of the discrepancies between the arts and banks, in the movie the arts could be seen as represented by *Mary Poppins* and the

bank could be seen as represented by the father. In the song everything the bank stands for comes forward, the bank stands for trustworthy, solid, stable and so on. This feeling is also represented in the building the bank is settled in. A massive brick building with stairs and pillars in front, the massive brick building stands for solidness, the stairs are there to generate a feeling that the bank is something higher, and the pillars stand for the pillars of society, all together a very strong image. The arts have more a fragile image, as they are based on feelings and taste instead of facts and rationality.

How does this image of the bank connect with the arts? And why is it that banks have a history of being connected to the arts? Almost all Dutch banks have a history of being connected to the world of arts; they have extensive art collections which are known all over the world and also the conservators of these collections are well known people in the art world. Also they have recently formed partnerships and sponsorships with art institutions. For example the ING bank is the most important sponsor of the Rijksmuseum, the ABN-AMRO bank is the most important sponsor of the Stedelijk Museum and the Rabobank is the most important sponsor of the Van Gogh Museum. All these museums are situated in Amsterdam. Two other Dutch banks the BNG (Bank Nederlandse Gemeenten) and the Fortis bank (formerly the VSB) use a fund to support the arts. These five financials are the largest in the Netherlands. But there are also some smaller financials which we can use for the research. These financials are: Van Lanschot Bankiers, Friesland bank, Triodos Bank and SNS Bank, these banks are also independent ones. There are more small banks in the Netherlands, but they focus on the stock market or they are part of a larger company, such as ABN-AMRO or the ING Bank, so they will not take part in the research, because their sponsor activities are coordinated by the holding company.

All these banks are more than just a bank; they are large financial institutions which also have embedded insurance companies, real estate companies, investment funds and lease companies. Therefore the term bank does not cover the range of activities of the companies in this research, so a better name for these banks is financial institutions or in short financials.

Why do these financials connect with a world that is so different from their own money driven world? How does this fit with the developments in the banking world such as internet banking and private banking. Is it a part of retail banking or wholesale banking? Are there other types of support when a cultural institution is a client of a financial? Do they have special account managers for cultural institutions?

The Rabobank for example is trying to give a complete package of financial and insurance services to their costumers, does offering them access to the art world fit with these plans? Are they willing to do something with this access or are they trying to improve their corporate image? Or are they persuaded that art is something worth supporting in any way, are they serving a higher goal in this way? How does this support for the arts fits with the notion of Corporate Social Responsibility? Corporate Social Responsibility (CSR) is a way in which corporations can make a profit but also try and improve society at large. Some points on which CSR focuses are: the environment, the people inside and outside of the firm and the profit. In this way they seek a balance between these three objectives: this enables the firm to make a profit, but also let society benefit.



## **1.2 Research questions**

From the fact that these five financials and some of the smaller ones have committed themselves to the arts in one way or another you could argue that there is something to gain for them, or that they think that they are serving some higher goal or maybe both. Otherwise they would not engage in supporting the arts. In order to make clear what I want to do in this research I formulate my central research question as follows.

**Why do the Dutch financials support the arts and in what way have they arranged their support?**

Sub questions that will lead to the answer of the central question will be formulated in the appropriate chapters.

When the central research question is answered we have knowledge of the ‘how’ and ‘why’ of supporting the arts by financials, but is this enough? What should be the way to support the arts? Is sponsoring a good development or does it affect the foundations on which the arts is based. These questions I will also try to answer in this thesis.

## **1.3 Relevance**

Different parties can benefit from this research in different ways. For the cultural sector there is a benefit when they try to arrange sponsorships with financial institutions. When the cultural institutions know what the sponsors want they can decide whether or not they want to conform themselves to these criteria. Also they know what to focus on when applying for a sponsorship with a financial. Furthermore the cultural institutions can see what the financials want to do with the sponsorship, do they just want to give money, or do they really want to achieve something together with the cultural institutions.

For the banks it can also be useful because this thesis also highlights some of the difficulties when the corporate world is entering the cultural world. From these difficulties they might learn why some cultural institutions are not so eager to engage in a sponsorship.

This thesis also has relevance for the academic field, with this research comparisons can be made with other sectors, I have focused on the financial sector, but it is also possible to focus on the legal sector for example. When comparing these two sectors

and comparing the motivations to support the arts, it is possible to find differences in motives, these differences might be due to the corporate culture that is present within these sectors.

#### **1.4 Structure of the thesis**

To make this thesis into a logically readable text, instead of some loosely connected pieces of text, I need to have structure in the thesis. The structure is as follows, the first chapter is an introduction, in the second chapter I will give an overview of the context of the research, so that we know what the situation is and what already has been done on the topic. What is happening nowadays in the field of art sponsorships, what is the current situation and what is happening on the other side of the Atlantic Ocean in the U.S.? For the next chapter, chapter 3, I will focus on the research and studies that already have been done on the subject. Studies on motivations for corporate sponsorships, on the decision making process that happens when engaging in a sponsorship, but also audience perceptions on the matter and some theories on whether or not to engage in sponsorships and how to support the arts. Part three will focus on the research, the methods used and the results. Finally I will come to a conclusion which will answer my research questions.

## **Part 1: Research context**

### **Chapter 2, Sponsorships by financials in the Netherlands**

#### **2.1 Introduction of the different financial institutions**

When talking about financials it might be useful to explain something about the different companies in the research. The focus lies with five large Dutch banks, ABN-AMRO, Rabobank, ING, BNG and Fortis. And also with four smaller ones: Van Lanschot Bankiers, Friesland Bank, Triodos Bank and SNS Bank. Before we can explain something about these different financials in the research we have to make clear what exactly a firm is. Because when it is clear what a firm is and what the reasons are for firms to exist at all, it is possible to shed some light on the reasons why the firms in this research organized the support for the arts in the way they do.

What exactly is a firm? To answer this question we need to look at what R.H. Coase has written in 1937, he wrote a paper which addresses the nature of the firm and in this article he sees differences between the working of the economy within the firm and the working of the economy outside the firm. He calls the firms 'islands of conscious power' and asks himself the question why it is necessary that these 'islands' exist? Because when being outside the firm, price movements direct production, which is coordinated through a series of exchange transactions on the market. Within a firm these market transactions are eliminated and in place of the complicated market structure with exchange transactions is substituted the entrepreneur coordinator who directs production. (Coase 1937)

Coase (1937) thinks that the reason for firms to exist is that they want to supersede the price mechanism, he sees it his task to discover why firms emerge in a specialized exchange economy. The main reason why it is profitable to establish a firm would seem to be that there is a cost of using the price mechanism. (Coase 1937) When trying to achieve something outside the firm one faces certain costs, these costs can be called transaction costs. For every transaction in the market these costs emerge. Think of costs for getting the right information about the product or service you are trying to obtain and costs for the transportation of the product or service. For every transaction a contract is needed, when operating within a firm these costs are not eliminated but greatly reduced. You could say that the operation of a market costs something and by forming an organization and allowing some authority to direct the resources, certain

marketing costs are saved. But it could also be possible that it is more efficient to obtain certain goods or services through the market than within the firm. Think about legal services for a firm, the firm could set up a legal department, complete with lawyers and other legal specialists, but how often do they need these services? If they only need these services once or twice every five years it is not efficient to set up such a department. Thus it is more efficient to look for legal assistance outside the firm, because the transaction costs for getting legal assistance are lower than the costs of maintaining a complete department. Coase (1937) also asks himself the question why is not all production carried on by one big firm? The answer to this question is that a firm will tend to expand until the costs of organizing an extra transaction within the firm become equal to the costs of carrying out the same transaction by means of an exchange on the open market or the costs of organizing in another firm. (Coase 1937)

When we keep this in mind and think of the different ways for financials to support the arts, we see that the difference in organizing the support (through funds or directly) can be explained with the notion of transaction costs. You could argue that for the financials which directly support an art institution such as the ABN-AMRO bank, the costs for maintaining a department for art support are lower than the transaction costs to organize support through the market or through a fund. It takes a great effort to set up a department for the support to the arts and therefore a lot of money. But in this way it might be so that the costs for setting up such a department are lower than the costs for arranging the support outside the firm.

For the financials which use a fund for the support the argument goes the other way, for these banks the costs for maintaining a department for art support are higher than when organizing the support outside the company. But we could also turn this around, the costs for arranging a sponsorship could be higher than just giving money to an organization or project, because with sponsoring there is more involved than just a bag of money. Following this line of argumentation you could argue that companies which are involved in sponsoring the arts are more compassionate about the arts than companies which use a fund for supporting the arts, because the effort on the side of the company when using sponsoring is greater than when using a fund.

But who are these banks? How did they come to be? What is their history? How are they connected to the arts? And do they organize other sponsorships besides cultural ones?

When there is some background information on these banks it is possible to think about where they stand in the world and how they arrange their support for the arts and also why they support the arts. In the next section there will be some background information on the different banks in the research. You could ask the question what to expect from these banks when supporting the arts from a historical point of view. What seems logical in the line of expectations when looking at the history of these different banks?

## **2.2 ABN AMRO Bank**

The history of the ABN AMRO banks is characterized by mergers and acquisitions. The most recent merger was between the ABN (Algemene Bank Nederland NV) and the AMRO bank (Amsterdam-Rotterdam Bank) this merger was realized on 22 September 1991. (Pohl and Freitag 1994) The ABN was also the result of a merger between the Nederlandse Handel Maatschappij and the Twentsche Bank in 1964. The AMRO Bank was the result of the merger of the Amsterdam Bank and the Rotterdam Bank.

The reasons for the merger of the ABN and the AMRO Bank were that they both wanted to expand abroad and to reinforce the positions they achieved. Thanks to the merger the bank now ranks among the top 15 banks in the world. (Pohl and Freitag 1994) And on basis of the assets the bank now holds the 11<sup>th</sup> position, according to Eagletraders.com. In the Netherlands ABN-AMRO offers several banking services and also international they offer services like, corporate finance, stock broking, trade and commodity finance, leasing and private banking. For these international services they use their own name or the names of their local acquisitions. (Pohl and Freitag 1994) While doing this research the bank announced that they are talking about a friendly takeover, which has more characteristics of a merger than of a takeover, with the large British bank Barclays. If this merger/takeover is successful the newly formed bank will be the largest bank in Europe and the third bank in the world. If this merger fails the ABN-AMRO might be forced by their shareholders to divide their different parts and to sell them to the highest bidder. If this happens the ABN-AMRO as we know it today will disappear. Some of the parties that are interested in parts of the

ABN-AMRO are: Fortis, the Royal Bank of Scotland and the Spanish Santander. This consortium of banks is trying to outbid Barclays.

ABN-AMRO is very active when it comes to sponsorships especially in sports. ABN-AMRO is the main sponsor of the Ajax football team, organizes a tennis tournament every year in Rotterdam and recently participated in the Volvo Ocean Race with two sailing boats and even won the race. When it comes to the arts the ABN-AMRO is also active, it is the main sponsor of the Stedelijk Museum in Amsterdam. Furthermore they are sponsor of the Dutch children's jury (de Nederlandse Kinderjury) this jury selects the best children's books of the last year. Also in society the ABN-AMRO is active, they sponsor Kids rights an organization which enables children around the world to develop their talents. And also they sponsor Kids in Bizz, which enables children to learn more about entrepreneurship through a game on primary schools.

### **2.3 Rabobank**

The history of the Rabobank is very different than that from the ABN-AMRO bank. First the Rabobank is based on the Raiffeisen system. This system is based on the idea that entrepreneurs should operate jointly whenever this would facilitate and benefit the exploitation of their independent businesses. This principle was founded by Friedrich Raiffeisen the mayor of an agricultural village in Germany. The name Rabobank is an abbreviation of Raiffeisen and Boerenleenbank. (Pohl and Freitag 1994)

The different Rabobanks started between the 1900's and the 1930's; in this period 1250 independent Rabobanks were founded. The reason for that these banks were founded is that in this period the agricultural sector in the Netherlands had to cope with a crisis. It was very difficult to get a loan as a farmer and when a farmer got one the interest rates were extremely high. The government was concerned with this development and through a committee they stressed the need for specific financial services in rural areas.

The five principles of the Raiffeisen system were implemented in the different independent Rabobanks. The first principle is that of solidarity and mutual assistance, members were asked to deposit their financial reserves with the bank and also the wealthier members were asked to deposit their surplus with the bank. The second principle is the unlimited liability of all members; the goal of this principle is to make

up for the lack of capital of the bank. The third principle is connected to the first and the second; it limits the operations of the bank to the local area. The fourth principle is that the profits are put in reserves of the bank, instead of dividing the profits among the shareholders. This is done to avoid the need of accessing the liability of the members. The fifth principle, operating costs should be as low as possible, has the same goal as the fourth principle. The Rabobank today is still an association of people more than a concern based on capital. In the 1960's employers started to deposit the wages of their employees on bank accounts, this meant a huge development in the banking system. The Rabobank saw it as a goal to provide a full range of financial services. In this way the bank attracted also other clients. The Rabobank Netherlands today is owned by the different local Rabobanks and focuses on the larger picture, but also on corporate clients, investment funds and corporate image. (Pohl and Freitag 1994) The Rabobank is also very active in sponsoring, especially in sports. Rabobank is partner of the Dutch Hockey Bond, they are shirt sponsor of the Dutch national hockey team and name giver of the Dutch national hockey league. Next to this the Rabobank also sponsors a professional cycling team which participates in every major Pro-Tour race such as the Tour de France.

When it comes to the arts the Rabobank is promoting partner of the Van Gogh museum in Amsterdam. One of the things that have come forth of the sponsorship is the museumbus, this bus tours through Holland in order to get students acquainted with Van Gogh. In the social field the Rabobank sponsors, Friends of the countryside, an organization to maintain the countryside in the Netherlands. And also they sponsor the National Compliment which is an award for voluntary projects in the Netherlands.

#### **2.4 ING Bank**

The ING bank is also a story of mergers, beginning with the assurance company the Nationale Nederlanden and the NMB Postbank groep. The Nationale Nederlanden was the result of a merger between two assurance companies, the Nederlanden van 1845 and the Nationale levensverzekeringbank. The NMB Postbank groep was the result of a merger between the Postbank and the Nederlandsche Middenstandsbank. The Postbank was also the result of a merger, the Rijkspostspaarbank and the Postcheque- en Girodienst in 1986. The Nationale Nederlanden and the NMB Postbank groep successfully merged in 1991. The ING is also very active in sport sponsoring; they sponsor running contests around the world such as the New York

City Marathon and the Amsterdam Marathon. And from this year on the ING has teamed up with Renault to form the ING-Renault F1 team, with this team they race in the Formula 1. The ING is also active in the field of education they work together with UNICEF to give education to children in development countries. In the arts the ING are sponsor of the Rijksmuseum in Amsterdam, one of the things that has been realized due to this sponsorship is the Rijksmuseum at Schiphol Airport. The ING also has a longtime sponsorship with the Royal Concertgebouw Orchestra.

## **2.5 The Fortis bank**

The Fortis bank of today is also the result of several mergers. In 1990 the AMEV a Dutch insurance company and the VSB a Dutch bank merged into what is now known as Fortis. In that same year the AG group a Belgian insurance company also joined in the merger.

In the next 15 years the bank acquires more banks in Holland and Belgium, such as the Dutch GWK (Grens Wissel Kantoren) and Mees-Pierson, but also the Belgian Generale Bank. These acquisitions strengthen the Fortis in their banking activities. Also they acquire a lot of foreign insurance companies which strengthen their insurance activities in Belgium and Holland but also abroad. The Fortis bank is, just like the other banks active is sponsoring sports, for example they sponsor the football team Feyenoord and several marathons like the marathon of Rotterdam and of Utrecht.

When it comes to culture the Fortis sponsors the Circus Theatre in Scheveningen, which stages musicals like Tarzan, Beauty and the Beast and The Lion King by Joop van den Ende. But the Fortis holds a different position when it comes to supporting culture, before the mergers when the Fortis was the VSB, making profit was not the primary goal, they were focused on increasing the savings in the Netherlands. When the VSB merged with the AMEV the VSB fund was founded and from that moment on they hold a large sum of the shares of Fortis. The dividend from the stocks is used to support good causes in the community. The four main causes they support are: welfare, nature and environment, art and culture and sport and leisure.



## **2.6 BNG**

The BNG is a different story, started out as a bank for cities, towns and villages it still is a bank for corporate clients only. They have no personal clients and focus on institutions that are government linked or former governmental organizations. Their most important clients are non-central governments, corporations and institution that take care of the social utility, for example hospitals and schools. The Dutch central government is for 50% owner of the BNG and the other half is owned by different municipal governments. In 1964 when the BNG celebrated its 50<sup>th</sup> anniversary they founded the BNG culture fund, this fund has as a goal to finance cultural events that are already partly financed by local governments and are of use to the community. The terms the fund has for supporting events is that the event should be financed already by at least two local governments and should be of high artistic quality. Also they support young talent in the following cultural fields: theatre, classical music and literature.

## **2.7 Van Lanschot Bankiers**

Van Lanschot Bankiers is a small independent bank focusing on private banking for wealthy individuals and family businesses. It is the oldest independent bank of the Netherlands founded in 1737. Van Lanschot does nothing to support the arts, but they do sponsor golf events, the Dutch golf association and some Dutch golf professionals.

## **2.8 Friesland Bank**

Friesland Bank is a bank which focuses on the north eastern part of the Netherlands, like the Rabobank they started as a cooperative bank based on the Raiffeisen principle focusing on dairy farmers. They split with the Central Cooperative Raiffeisenbank in 1963 and continued on an independent base. They now have offices in the northern part of the Netherlands. The Friesland bank also supports the arts through sponsorships, they sponsor the Museum Belvedere in Friesland, the stadsschouwburg De Harmonie in Leeuwarden and theatre group Tryater. Also the Friesland bank sponsors sports, they sponsor the football team SC Heereveen, the Drentsche Golf and Country Club and more.

The sponsoring of arts is on a local basis, just like the activities of the bank itself.

## **2.9 Triodos Bank**

Triodos Bank is a strange one here because they very much involved in investing in projects that have a surplus in the social, environmental and cultural field. They try to make a contribution to the durability of the society. In order to achieve this they invest in durable projects or organizations. They have four segments in which they operate these are: Nature and Environment, Social Economy, Culture and Welfare and North South, with the last segment they mean the support of third world farmers and initiatives like Max Havelaar coffee. The Triodos Bank is active in five different countries in Europe (Netherlands, Belgium, Germany, United Kingdom and Spain). They support, among other projects, art and culture through the Triodos Fund, this fund was started in 1971 and also has the possibility for people who have a savings account at the Triodos Bank to give a part of their savings to the fund in order to support the arts or one of the other causes the fund supports. There is nothing known about the sponsor activities of the Triodos Bank. This might be due to the fact that all there investment activities are linked to environmental, social and cultural activities and they think that is no other need to support these causes in another way.

## **2.10 SNS Bank**

The last bank in the research is the SNS Bank. The SNS Bank has its roots in 1817 in that the year first Dutch Savings Bank was started. They had as their goal to stimulate the saving behavior of the Dutch people so that they can be independent. This goal is still one of the mission statements of the SNS Bank. Nowadays SNS Bank is a part of SNS Reaal, a large financial institution which focuses on insurance, mortgages and investment funds.

The SNS Bank has a partnership with the Dutch youth television channel Jetix and also a partnership with the Bart Foundation, a foundation which helps people with a chronically or incurable disease or handicap to achieve their goals.

## 2.11 Conclusion

We have seen that the ABN-AMRO, the Rabobank and the ING all support major museums in Amsterdam, why did they choose to support major museums instead of other institutions? This has to do with risk taking, the risk that the money these financials give is well used and that they get in return what they have agreed on is smaller when supporting major, well established museums rather than small unknown ones. With these established museums the risk these financials take are minimized and the credit they get maximized. (Noordman 2000) An explanation for the fact that the two funds support smaller projects can be that risk is not an issue here. The companies have nothing to lose, the money they gave to the fund is not theirs anymore. The only thing the funds need to worry about is if the money they gave is well used.

When looking at the history of the different banks we see that the large for profit institutions are supporting not only the large museums in Amsterdam, but also high profile sports activities. The reason for this could be that these financials want a lot of attention and that they are used to do business with large and professional firms. In this way the choice for their activities can be historically formed and based not only on their cultural feelings, but also on their way of operating.

The Friesland bank for example is regionally orientated and this is reflected in the sponsor activities they sponsor the arts on a regional level. The BNG with its roots in the public sector chooses to support the arts by using a fund for the arts. Also the Fortis continued the vision of the VSB through the VSB fund. The explanation for the way the different financials have arranged their support for the arts can therefore also be a historical one. They tend to arrange the support in a way that fits the organization and possibly also the values that are embedded within the organization.

## **Chapter 3, Arranging support for the arts in different ways**

### **3.1 Introduction**

The three financials that support the arts through sponsorships with three famous museums in Amsterdam are not something new in the Netherlands, but when looking abroad and especially at the United States, the sponsorships they engaged in are not likely to be possible there. Within the U.S. there is a striking difference when museums or other art institutions are searching for means to fund their operations. In the U.S. the financials would never be possible to form a sponsor deal like the ones they have now. The difference between these two countries and the way they arranged their support for the arts is explained in the next section. The differences in the way the support is arranged could shed some more light on the Dutch financials supporting the arts. Is the way they have arranged their support the only way, or are there other possibilities?

### **3.2 Difference between the U.S. and the Netherland in supporting the arts**

There is a difference between the Netherlands and the U.S. In the Netherlands the ones that support the arts, besides the government are different companies and foundations. In the US the ones that support the arts are individuals and not only the very rich support the arts but also people with an average income support the arts. The government does not directly support the arts, but they give extensive tax-deductions to people who donate money to the arts. In the United States private funding is crucial for the survival of the arts. Private donations, including corporate, account for a quarter to half of non-profit-arts income while the federal, state and local government supports amounts to 14%. (Martorella 1996)

And when we want to take a closer look at the way the support for culture is arranged in the U.S. we can use the report of the NEA (National Endowment for the Arts) in this report we see that for 2004 56% of the income of art institutions is contributed income and 44% is earned income. 43% comes from private support and only 13% comes from public support. 31% of this total income comes from individuals and only 3% comes from corporations. (National Endowment for the Arts 2007) The high amount of individual support comes from the incentives in the U.S. tax system. These

tax deductions are now part of the culture of the U.S. and in Europe this culture is not present.

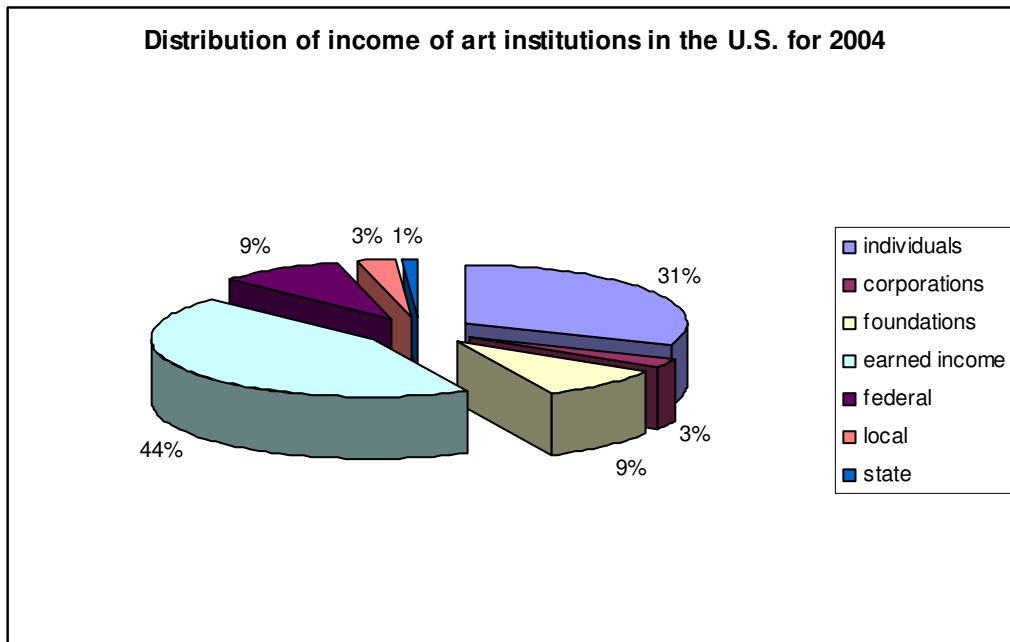


Figure 1, *Distribution of income of arts institutions in the U.S. for 2004.* (National Endowment for the Arts, January 2007)

To take a closer look into these figures of the NEA we can look at the websites of some well known, established museums in New York City. Their websites contains detailed information about their supporters and beneficiaries.

When we look at the Museum of Modern Art (MoMa) in New York, we see that the website contains a complete listing of every individual who gives more than 400 dollars per year to the museum. Also the corporate givers are named in this list, but the most striking difference is that there is one page for the corporate givers and the rest (14 pages) is for the individual donators. So there are far more individual donators than corporate donators. The Guggenheim Museum in New York also has such a list on their website and this list shows the same thing, far more individual donators that corporate ones.

A thing that also stands out is that the corporate supporters are nowhere to be found, except in the annual report, but nowhere on the website and in the report there is only a name, no logos or brands.

Another thing that stands out when looking at the websites of MoMa and The Guggenheim museum is that they both offer different ways of giving to the museum. It is possible to give different types of amounts and with every type the tax reductions are specified. People who want to give to the museum know exactly what the benefit from taxes is and what the support will cost them. For example, when someone gives 1.500 dollar to the MoMa 1.150 dollar is tax-deductible. For every amount there is a certain name and for every amount there are other benefits and privileges. When the amount that is given goes up the number of benefits and the type of privileges change.

<p><b>Patron \$1,500</b> (\$1,150 tax-deductible) All benefits of Sustaining Membership, plus:</p> <ul style="list-style-type: none"><li>• Invitations to private gallery talks with MoMA curators</li><li>• Exclusive preview screenings of major films</li><li>• Designated Patron telephone assistance line</li><li>• Additional exhibition catalogue (two total)</li></ul>
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Figure 2, *Example of Patron Membership* (MoMa Website)

There is a huge difference between the museums in the US and the museums in the Netherlands when looking at ways to fund their operations. The Dutch museums receive a large part of their budget from the government, not through tax-deductions, but through direct support. On average 85 percent of the income of Dutch art institutions comes from the government. (Klamer 2003) Next to this direct support from the government the sponsorships play a great role in financing the arts in the Netherlands, the donating individuals are difficult to find.

When looking at the website of the Rijksmuseum you see that ING and Philips are the most important sponsors, they are prominently visible on the website and there is even a wing of the museum named after Philips. On the website there is also a list of supporters, but they are all corporate contributors and no individuals. The Rijksmuseum also has a way for individuals to support the museum, but this is nothing compared to the possibilities in the U.S., the Rijksmuseum offers three different ways for support: 75 Euro, 250 Euro and 1000 Euro per year. In the U.S. the possibilities are almost unlimited; the range there is from 50 dollar to 10.000 dollars or more. Such a list as in the US is not to be found at the Rijksmuseum. The friends of the museums who give 1000 Euro per year have the possibility to be mentioned in the

annual report. But when looking at the annual report over 2005 we see that the revenues from friends of the museum are nothing, but the Rijksmuseum is supported by a lot of funds, which are named after a person. These funds are named after the person who donated the money or works of art to the museum.

For the van Gogh Museum in Amsterdam it is not clear whether or not it is possible to give money to the museum as an individual. The sponsors of this museum are again companies. The Rabobank is the main sponsor and Shell, is partner in research. The Rabobank which is the most important sponsor is also prominently visible on the website.

The Stedelijk Museum also has the main sponsor prominently visible on the website. ABN-AMRO is the main sponsor here and in February 2005 the news got out that Audi (a manufacturer of automobiles) is going to be founder of the museum for a period of nine years. Something that did not work in 1999 is now being realized. In 1999 the city council of Amsterdam was against the plans, because the council was afraid that the museum would become a car showroom. Now Audi is going to be founder until 2014. For the Stedelijk museum it is also possible to become a friend of the museum. The categories here are, 37.50 euros and from 75 euros per year. Whether or not the name of the giver is being mentioned anywhere is not clear.

We see that there are differences in the way the museums are financed. In the U.S. individuals are more important than the companies that support the museums.

The individuals are mentioned in the annual reports and there are far more individuals than companies which support the museums. You could argue that the museums are more eager to attract individual support than corporate support, because there are more individuals than companies which support the arts. Another explanation could be that there are just more individuals than companies in the New York area.

But the difference between the Dutch situation and the U.S. situation is striking. An explanation for this difference can be a cultural one. There is a difference in the way social welfare is arranged in the U.S. and the way it is done in Holland. The Americans are used to arrange their own welfare such as medical and dental insurances, in Holland this is all taken care of by the government, the extensive welfare state. Americans are not used to turn to the government when they need

something, so the American art institutions are also not used to turn to the government for money. The Dutch institutions are used to look at the government when they need support; the Dutch public also has this attitude and therefore thinks that the government should take care of the support for art. In order to achieve a change in the support for the arts a change in attitude is needed in the Netherlands.

### **3.3 Conclusion**

Companies have something to gain, individuals cannot gain anything from supporting a museum, and the benefits from supporting the museum are not that good. Individuals support the museums because they think it is important to do. In the U.S. companies also have nothing to gain when supporting the arts. They are named in the annual report and that is all they get in return, so the motivation cannot be increasing corporate image or reputation.

In the Netherlands the friends of the museum can be seen as just a marketing tool, the amounts are too low to be a real support. In the US the amounts are that much higher that it must be more than just marketing. If someone would want free access to the museum for a year, he should buy a year subscription and then he would be better off. Individuals use the benefits they receive from donating to the museum to be part of the museum. The benefits are offered to make them feel involved, being part of the museum and the art world. Therefore it might be possible that individuals support the museum for status and social recognition, in order to build their network. If it is the case that individuals support the museum for their own personal gain, you could ask whether or not the support is for the sake of the arts and to what extent the support is worth anything? Money is never just money, but is always colored in one way or another.

These examples from the U.S. and the information on the different financials show that there are different ways in arranging support for the arts and that the Dutch situation is not something that should be taken for granted, but must be seen in a certain context. It seems normal in the Netherlands that companies sponsor the arts, but in contrast to the situation in the U.S. this is not normal.

It is important to remain critical when looking at sponsoring, because sponsoring is not the only solution to the money problem in the arts. When there would be no difficulties when it comes to sponsoring the arts, would not the entire arts world be



engaging in sponsorships? The U.S. situation teaches us that there are also other possibilities when thinking about arranging support for the arts than sponsoring alone.

While we just learned that there are other ways of supporting the arts than through sponsoring, fact is that companies are supporting the arts through sponsorships.

And what are the motivations for doing so? In the next chapter different theories of this subject will be explained and some ideal types of motives presented. With these ideal types it is possible to classify the motivations for sponsoring the arts.

## **Part 2: Theoretical background**

### **Chapter 4, Sponsoring and corporate philanthropy**

#### **4.1 Introduction**

Within the last three decades sponsorships have become more and more important in the arts. Kirchberg (2003) in his article has a table that illustrates the rise of contributions from the corporate world to the arts. In 1977 the amount was 160.7 million dollars and in 1990 it was 599.5 million dollars and in the year 2000 the amount was 1194.6 million dollars. These numbers are in current dollars, but still illustrate a huge growth in the corporate contributions. Kirchberg (2003) also gave an example for Germany where the contributions rose from 185 million euros in 1989 to 350 million euros in 2000. These amounts stay behind with the numbers from the U.S. but also illustrate a significant rise in corporate contributions in Europe. These differences can come from the fact that in Germany and also in the rest of Europe the government is a major contributor to the arts, and in the U.S. the government contributes a lot less to the arts. With three to five percent of the annual total institutional budget, corporate giving is a relatively small proportion of the budgets of arts institutions. However, this amount is critical for audience development, innovative planning and attracting other donors. (Kirchberg 2003) A lot of research has already been done on this subject, there are studies that research the motives of companies for engaging in sponsorships such as O'Hagan and Harvey (2000), studies that focus on the consumer perception such as Colbert, d'Astous and Parmentier (2005) and studies that focus on the decision making process such as Turgeon and Colbert (1992).

Before the Second World War the arts institutions were mainly self supporting, they could finance themselves from the ticket sales. Later on the institutions were forced to rely on the support of the elite. It was this elite of wealthy and influential citizens who successfully demanded support from the local governments. (Hitters 1996)

After the Second World War the extensive welfare state was founded, in this welfare state the support for the arts fitted very well. And the institutions became more and more dependant on the government. Because the government took care of the support for the arts the private support diminished. In the 1980's the government started to

take a step back in supporting the arts, it started with a decentralizing government. The central government started to give tasks to lower governments and later they started to support the arts through funds. This development went further and in the beginning of the 1990's the government decided that the cultural institutions should be more aware of the market. A lot of government institutions, such as museums were turned into cultural organizations. (Pots 2000) Nowadays the government is still stepping back in supporting the arts. Budget cuts are reality for a lot of art institutions, so they need to focus on other forms of financing their operations, because on ticket sales alone they cannot survive. Here is where the firms and corporations come into play. But an important question you could ask is whether the increase in sponsoring the arts in the Netherlands is a result of a government who is stepping back? Or the other way around, is the increase of sponsorships in the Netherlands a reason for the government to step back? As seen before we must be cautious when turning to sponsorships when the government is stepping back, there are other possibilities to support the arts when the government is cutting budgets. For example the U.S. where individuals support the arts the most (see previous chapter).

#### **4.2 Definitions of sponsorships and corporate philanthropy**

In order to use the frameworks which are described below we must first make clear what a sponsorship really is and how to define such a deal. To see the difference between sponsorships and corporate philanthropy we also need to define corporate philanthropy.

How to define sponsorship? M. M. Meijer, F.G.A de Bakker, J.H. Smit and T. Schuyt (2006) also see the differences between corporate philanthropy and corporate sponsorships, when it comes to corporate sponsorship the recipient organization is expected to do something in return (for example by displaying the sponsor's name on leaflets). (Meijer, Bakker et al. 2006) The Dutch code Culture Sponsoring which started from an initiative of the Ministry of Welfare, Health and Culture (now the Ministry of Education, Culture and Science) has formulated a definition for sponsorships. This code has as its primary goal to provide a framework in which the different parties involved in a deal can operate together on a basis of equality. The definition for sponsorship that they use is:

*The agreement drawn up in connection with cultural activities to be undertaken by a cultural institution or organizer of a cultural event (the recipient) under the terms of which a company (the sponsor) provides money or a contribution in kind, return for the provision, on the part of the recipient, of opportunities to communicate, tickets and/or other facilities; sponsorship may not be deemed to mean advertising. (Code Cultuursponsoring, 1999)*

This definition has the same concepts in it as what Meijer, Bakker et al. (2006) consider part of sponsorships. Van Puffelen (1998) in his definition of sponsoring stresses the same key elements of the definition, sponsoring is a business agreement where the sponsor gets something in return for their money, for example communication possibilities. Since the code is Dutch and the subjects of the research (Dutch financials) are also Dutch we can use this definition. It is also highly plausible that the museums sponsored by the financials use this code, because the code is under scribed by the board of the association of Dutch museums (Nederlandse Museumvereniging). The last sentence of the definition may cause some confusion but it means that advertising is something different. For example when a company buys advertising space in booklet for a festival, this is not considered to be sponsoring.

Next to this definition of sponsoring we need a definition of corporate philanthropy. Corporate philanthropy or corporate charitable giving as Meijer, Bakker et al. (2006) call it, is a deal where the recipient organization is not expected to do something in return. (Meijer, Bakker et al. 2006) In other words, we can consider this a gift, Klamer (2003) has a definition of the gift and since corporate philanthropy can be seen as a gift, this definition is very useful here.

*A gift is the transfer of a good without an explicit specification of a quid pro quo. The good can be a tangible thing or money, but it can also be intangible, as in the form of time, attention, information or knowledge. (Klamer 2003)*

The reason why this definition is well suited for this research is the fact that Klamer (2003) mentioned the intangible parts of a gift such as information and knowledge. Companies are known to give not just money to charity but also knowledge or use of

their networks. Craig Smith (1994) in his article states that in addition to cash, companies provide non-profit organizations with managerial advice, technological and communications support and teams of employee volunteers. (Smith 1994)

Now that we know what to expect when talking about corporate sponsorships or corporate philanthropy we can set up a framework from which we can derive different motivations for engaging in sponsorship deals or for corporate giving. These motivations are the backbone of this thesis, because they provide with ideal types from which it is possible to classify the reasons for supporting the arts by companies and in this case financials.

### **4.3 Four frameworks**

O'Hagan and Harvey (2000) mention four main conceptual frameworks for thinking why businesses engage in corporate giving. (O'Hagan and Harvey 2000) They derive these frameworks from Young and Burlingame. These frameworks are useful because they divide the motivations for corporate sponsorship. The four frameworks they mention are:

- The neoclassical/corporate productivity model
- The ethical/altruistic model
- The political model of corporate philanthropy
- The stakeholder model of corporate philanthropy

These models have a lot of overlap in them, but give some ideal types for the motives of corporate sponsorship. Moir and Taffler (2004) also use these frameworks to investigate the business giving to the arts in the U.K.

#### **4.3.1 Neoclassical/corporate productivity model**

In the neoclassical model the basic purpose of corporate philanthropy is seen as contributing to the ability of the firm to make profits. (O'Hagan and Harvey 2000) This form is not really philanthropic in its actions and must be seen as sponsoring. In this model the company is engaged in a sponsorship because this benefits the company and can increase the revenue. It is more promotional and is therefore seen as a marketing tool. Meijer, Bakker et al. (2006) call this type commercial motivations, they argue that in this case the managers want to improve the organization's competitiveness, to increase the familiarity of their company's name. (Meijer, Bakker

et al. 2006) Furthermore Fry, Keim and Meiners (1982) argue that companies in a highly competitive sector are more eager to engage in corporate giving, because this is the only way to make the firm stand out. This supports the economic motives behind corporate giving. Moir and Taffler (2004) argue that in this model philanthropy is there to contribute the profits. A way to see if this is the case is to find out where the money for corporate giving comes from. When it comes from the promotion budget or the public relations budget, you could argue that this is the case. In the research of Hitters (1996), which is described in depth below, he found out that largest sum of the money for sponsorships comes from the budgets for PR, marketing and advertising. From these results you could conclude that the companies in his research operate in the neoclassical model.

#### **4.3.2 Ethical/altruistic model**

The ethical/altruistic model is based on a social responsibility which comes with the power the companies have. You could see this as a form of *Noblesse Oblige* (a noblemen's duty). Kirchberg (2003) calls this the 'good corporate citizen' and this idea becomes the cornerstone of management culture, mostly induced by corresponding personal attitudes of the senior management. (Kirchberg 2003) He also mentions the overlap between the first and the second model, when a corporation is seen as a good company which does something back for society in the form of supporting the arts; it meets the motivations for the neoclassical model. O'Hagan and Harvey (2000) see this as a way of giving without anything in return, whether or not this is always the case is questionable. Altruistic motivations are also used by Meijer, de Bakker et al. (2006) they see this just like O'Hagan and Harvey (2000) as a way to give without anything in return. Campbell, Moore and Metzger (2002) also see altruism as a motive for corporate giving, they also call this a form of *Noblesse Oblige*, business give of their relative largesse for social benefit (Campbell, Moore et al. 2002)

#### **4.3.3 Political model**

The political model is, as the name already says, a model based on political motives, the main motive in this model is to give an alternative for the growing power of government intervention. Corporations strive to limit governmental control over their activities by building and maintaining a positive climate for free enterprise.

(Kirchberg 2003) When the government sees that the market can even take care of something delicate like the arts they are more likely to let the market regulate other sectors of the economy, this gives freedom for the corporations and their businesses. Moir and Taffler (2004) also see this motivation as a way to legitimize the power of corporations in society. Campbell, Moore et al. (2002) argue that the political model is used by companies to insure that their power in society is also used for good causes and not just for making profit. In this way they try to obtain goodwill from the government. O'Hagan and Harvey (2000) see this as an extension of the neoclassical model, because it can have a positive impact on the business of the firm without changing the core business.

#### **4.3.4 Stakeholder model**

The final model, the stakeholder model, sees the company as a part of society at large, when society benefits the company also benefits. Local businesses use the promotion of this positive community image to attract a highly skilled labour force. (Kirchberg 2003)

This labour force is also capable of spending money in the area and in this way the area can develop. Meijer, de Bakker et al. (2006) see the stakeholder model somewhat different; they argue that it is also possible that corporate giving or sponsorships can increase the employee commitment. In the stakeholder model the other three models come together, when a company gives to society it is society that benefits, since the company is also part of this society they also benefit.

These models provide a good framework for thinking about corporate giving or sponsorships. When it comes to sponsorships the philanthropic part remains questionable, because the company also benefits from this deal in one way or another. Also the nature of such a sponsor deal implies a benefit for the company; it is a market transaction and therefore the benefit for the company is specified in advance.

When a company is giving freely to society the nature of the gift differs from a sponsor deal, there are no specified benefits for the company. You could argue that these gifts are altruistic but this is also questionable, because there can be a benefit and when a company gives to society in order to obtain these benefits the altruistic part is no longer present.

#### 4.4 From framework to motivations

From these models O'Hagan and Harvey (2000) derive four motives for corporate sponsorships:

- Promoting of image/name
- Supply-chain cohesion
- Rent-seeking
- Non-monetary benefit to managers or owners

The first three would fit in the neoclassical model, but the fourth needs further consideration. (O'Hagan and Harvey 2000) For the research they look at each motive separate, but often they operate together. These four motives mentioned here are useful, but somewhat broad and sometimes have more than one motivation in them. So from the frameworks we need to derive more motivations for companies to engage in sponsorships or in corporate philanthropy. We need to make the distinction between motives for corporate philanthropy and for sponsorships, because these are two different deals and need different motives. A sponsorship deal is a market transaction and there is very clearly a benefit for the company. Corporate philanthropy is different; it is a gift, hence: there are no specified terms of exchange. (Klamer 2003)

The first motive is promotion of image; this is often the motive for sponsoring sports events. The manufacturer of a certain product sponsors an event where the product is used frequently, for example Adidas sponsoring the World Cup of football. The players use the Adidas ball and wear Adidas clothing. This could be seen more as advertising than as sponsoring. Within the arts this form of sponsorship is not really possible; products of companies are not used by art institutions in a way that it could be used for publicity. Most of the time companies give money to an institution in exchange for publicity such as media attention. The companies sponsoring the arts are trying to increase their image, increase the recognition of the company or to promote goodwill towards the company amongst consumers. (O'Hagan and Harvey 2000) Because the company would like to have a lot of people attending the event they sponsor it is likely that the events are high profile and will attract media attention. This motivation can only be used with sponsorships, because it is very clear what the company gets in return.



The second motive is supply-chain cohesion; the motive is to improve the goodwill of its own employees or its suppliers towards the company. (O'Hagan and Harvey 2000) For this motive they will sponsor art events on a local base in the same region as where the company is active. This motive is somewhat broad and can be split in two, the first motive will then be: Increasing the employee commitment. When sponsoring an event such as the ABN-AMRO did with the Volvo Ocean Race the whole company was involved. The intention of the race was not only to promote the name of the company, but also to make the employees feel part of the race and creating a feeling of 'we'. The other motive is to increase the loyalty of the clients and the suppliers of the company. When the company sponsors an event the company can invite clients and suppliers to make them feel comfortable and appreciated in order to increase their loyalty. This motivation is part of relation management and the hospitality opportunities for the sponsor are key here.

The third motive, rent-seeking, is somewhat the same as in the political model, but it also fits the neoclassical model for increasing profits. This motivation is used to create goodwill for the company. When a company has a good name and a lot of goodwill with their clients, suppliers or government officials, problems might be solved quicker. The lobbying for the company will be easier because they have a good name. This can increase revenue without changing the company's operations. This motive has a lot of overlap with the motive for increasing employee commitment and for increasing the loyalty of clients and suppliers. When the employees are more committed to the company they will be more motivated and the revenue can increase without a change in operations. The same goes for the relationship with the clients and suppliers of the company, when they are loyal the revenues can also increase.

These first four motives are motives to engage in a sponsorship, the three motives mentioned below are applicable for corporate giving.

The first motive for corporate giving is non-monetary benefit to managers or owners. O'Hagan and Harvey (2000) think that this one is important with arts sponsorships. A firm might sponsor an arts event, not because it increases profit in any form, direct or indirect, but rather as a form of philanthropy that provides a non-monetary benefit for its managers or owners. (O'Hagan and Harvey 2000) So the deal is no longer a market

transaction, but a gift. By this non-monetary benefit they mean that the manager or owner of the company gives money through the company instead of giving his own money. He can do this because the tax-profit is better for the firm or simply because he is modest and he does not want his name in the papers or journals. But then again how philanthropic is giving away someone else's money?

The second motive for corporate giving is good corporate citizenship; this is also mentioned by Kirchberg (2003) who derives this motive from the ethical/altruistic model. The notion of Noblesse Oblige comes into play here, when a company makes a lot of money they are forced to give something back to society. They are not forced by government rules or regulations, but forced by social pressure. But it might also be possible that the company wants to give something back to society, because they feel that they are part of society and therefore feel the need to give something back.

The last motive for corporate philanthropy is lobbying for goodwill from society; this motive has other motivation in itself, for example the good corporate citizenship can be part of this motive, but also the rent-seeking motive can be part of this motive. This motive is derived from the political model, because in this way the company can legitimize their economical power by giving something back to society.

In short we now have four motivations for engaging in a sponsorship and three for corporate giving. There is some overlap between the different motivations but by making some ideal types for motivations it is easier to classify the forms of support for the arts later on.

#### Motivations for sponsorship

- promoting image or name of the company
- increasing employee commitment
- increasing suppliers/clients loyalty
- rent seeking

#### Motivations for corporate philanthropy

- Non monetary benefits for managers or owners of the company
- Good corporate citizenship
- Lobbying for goodwill from society

#### **4.5 More motives for supporting the arts**

Another research which has been done on this topic and which is mentioned before and which is also mentioned in the research from O'Hagan and Harvey is the research of Erik Hitters. Hitters (1996) researched motives for engaging in sponsorships with the arts in the Rotterdam metropolitan area. In the Netherlands there is not really a tradition of art institutions forming sponsorships with firms or businesses, art institutions consider that the greatest drawback for business support is the perceived dissimilarity in objectives between donor and recipient that could pose a threat to the artistic autonomy of the institution. (Hitter 1996) But art institutions are forced to find other ways of support now that the government is stepping back. Corporate support for the arts serves multiple objectives; the arts seem to offer opportunities to businesses to show their civic responsibility. Also the businesses can achieve certain goals for their marketing plans and the government can step back because the businesses take over a part of the support for the arts. The main question is still present, what do businesses have to gain when supporting the arts? Do they really think that there is a higher goal, or do they have a hidden agenda?

The research is done in the metropolitan area of the city of Rotterdam; the researcher contacted 271 companies in 1994, 154 companies responded these formed the basis for the research he also visited 6 of the largest companies in person.

From these companies 42% are sponsors in the cultural field and in most cases the support is in the form of cash with an average of 3.000 dollars annually. The companies have different sources for the money to support the arts; most of the money comes from budgets reserved for: public relations, marketing and advertising. From these results you could say that the main reason for supporting the arts is an economic one.

Other motivations for supporting the arts are community relations, corporate responsibility, personal commitment to the arts and Employee benefits. There are also preferences in the supported art forms and styles. The preferences of the companies go out to established art forms such as museums and music on a professional basis. But also theater, visual art and festivals are popular when it comes to support. Another deterrent for giving to the arts is the size of the company: the larger the company, the more likely it is that this company supports the arts. Also the level of education of the employees is a factor for supporting the arts, a company with a higher educated workforce is more eager to support the arts than a company with a lower educated

workforce. (Hitters 1996) In this research we see that Hitters (1996) uses roughly the same motivations as mentioned before. But he focused on just sponsorship deals and not on corporate philanthropy.

#### **4.6 The decision making process**

Another research was done by Turgeon and Colbert in 1992; they researched the decision-making process for engaging in art sponsorships. They argue that it is not one person (for example the CEO of a company) that is responsible for the decision making process. This is different from the last motive of O'Hagan and Harvey (2000) where they say that the non-monetary rewards for the managers or the owner is also a motive for sponsoring the arts. From other research Turgeon and Colbert argue that the most important decision maker is the marketing manager. The ones who finally make the decisions are mostly a small group of people. They are either professionals or executives with sound knowledge and a keen interest in one or more areas of the arts. They are also passionate about the place of arts in society. (Turgeon and Colbert 1992) These few people base their decisions on certain criteria; these criteria are at the centre of the model they present.

The criteria were found in the literature on sponsoring and were grouped in five categories: Event related, sponsored-organization related, market related, sponsor-organization related and effect related.

Event related, describes the activity to be sponsored and deals with the fit between the two organizations. The sponsored-organization related category reflects the capacity of both organizations to manage the sponsorship efficiently. The market related category indicates the extent to which such sponsorship decisions are motivated by external players. The effect related category contains criteria that describe the type of outcome sought by potential sponsors. (Turgeon and Colbert 1992)

The research they have done is limited because they only did a content analysis of reports of nine sponsored arts events in Canada. The results from this research show that effect-related criteria are most often used. The objective that was used most of the time was to alter public perception of the company. From this research you could argue that the main motive for engaging in a sponsorship is the promoting of the image or name of the company.

Next to the different motives for engaging in art sponsorships or for corporate giving, there are other angles to look at this topic. These angles are important to mention because it highlights some of the difficulties of this topic, especially when it comes to audience perceptions and the values that are connected to the arts. Values that are connected to the arts are not always the same as values that are present in the corporate world. Therefore connecting these two worlds can be very difficult as when companies are sponsoring the arts.

#### **4.7 Audience perceptions**

Another point of view when looking at corporate sponsorships in the arts is from the audiences. How do they look at the idea of large for profit companies engaging in sponsorships with the arts? And how do they look at the cultural organizations when accepting a sponsorship with a large for profit company?

Colbert, d'Astous and Parmentier (2005) did research on the consumer perception of private and public sponsorships in the arts. Within this research they also make a clear distinction between the commercial sponsorships and the philanthropic sponsorships. The framework they have made for their research is based on three independent variables, the nature of the sponsorship (philanthropic or commercial), the link between the two parties (weak or strong) and the nature of the sponsor (private company, Crown corporation or government ministry). The type of institution is distinguished by two characteristics: the complexity and the sector. In this way they get four categories, heritage high art, heritage popular, performing arts high art and performing arts popular. (Colbert, d'Astous et al. 2005)

Within this research they ask themselves three questions:

- Does the evaluation of a sponsorship program differ according to the type of sponsor involved?
- Does the evaluation of a sponsorship program differ according to the nature of the arts event?
- Does the evaluation of a sponsorship program differ according to the type of event?

For the research they did not use students, because they feel that too many researchers used students before. They used a sample of 192 adult consumers living in a large Canadian city.

The results of this research are somewhat obvious; the evaluation of a sponsorship varies according to the type of sponsor; in general, philanthropic sponsorships are more favorable rated than commercial sponsorships; the impact of the sponsor/event link on consumer appreciation varies according to the type of sponsor; sponsorships are evaluated differently for performing arts and heritage events; and the nature of the event influences the consumer's evaluation of a sponsorship. (Colbert, d'Astous et al. 2005)

One of the serious limitations of this research is its Canadian focus. Its results could be not applicable for Europe, especially because sponsoring of the arts in Europe is relatively new and also because the attitude towards the support of the arts is different in Europe than the attitude in North America.

Another research done on audience perceptions is done by Wim Vanhaverbeke; he did research on how students evaluate business sponsorships of the arts in Flanders. He asked himself: Do art consumers (as represented by our students) have the same views of sponsorship as do business firms? (Vanhaverbeke 1992)

He conducted a survey among 473 students who studied economics and political sciences at the Catholic University of Leuven. He made 17 statements which the students could agree to on a scale from 1 to 5. He compared the answers from the students to the answers of firms on similar questions. These answers he got from previous research.

Vanhaverbeke (1992) sees a hidden logic behind the differences between the answers of firms and those of the students. The latter overvalue the economic returns of business sponsorship of the arts while they underestimate the value of social responsibility and corporate image building. (Vanhaverbeke 1992) Students do not have a realistic view on the motives of firms and they consider sponsorship too much as a marketing tool. They do not realize that it is used in the public relations strategy. They also underestimate the importance of image building and forget that firms carefully integrate social responsibility into that image. (Vanhaverbeke 1992)

While most of the students in this research do not have a positive attitude towards economic reasoning about art, they do see the advantages of sponsorships. But they do fear that the smaller, experimental art forms will suffer. The conclusion of the research is that students and the business community in Flanders attach different weights to different motivations for support of the arts. As a result, they conclude that

there exists a discrepancy between the image firms want to create by means of sponsorship activities and the way how art consumers, or at least the students, perceive this image. (Vanhaverbeke 1992)

#### **4.8 How to support the arts?**

As seen before the ABN-AMRO, the ING Bank and the Rabobank support the arts through direct support; all three have formed a sponsorship with a well known established museum in Amsterdam. The smaller financials do not really support the arts except for the Friesland bank. The other two, the BNG and the Fortis use a fund for supporting the arts. What are the advantages of the direct support for the bank and also for the institution? And what are the advantages for the banks and institutions when using a fund to support the arts? Does it matter where the money comes from? Or should an organization be pleased with every extra Euro they receive? Next to the direct income of the organization, such as ticket sales and sales from the museum shop, the government is still the main contributor to the arts. But now that the government is cutting budgets, the organizations need to find other ways of financing their operations. This is where the sponsorships come in. But is this a good development? What are the consequences for the arts organizations?

When thinking about these difficulties we can turn to Professor Klamer, Klamer (1998) argues that it matters how the financial part is organized. He distinguishes three different realms from which organizations can be financed. The most obvious two realms are the market and the government. Transactions in the market are based on the supply/demand principle and when this fails there is a reason for government intervention. These two forms of financing are based on different arguments, in the market the decisions are based on economic arguments and in the government realm the transactions are based on political arguments. For long the arts have been subject to the realm of the government and when they fail to finance the arts, the arts are obliged to look at the market for support, or is there another option? Next to these two realms/spheres there is a third one, which Klamer (1998) calls the third sphere. Within this sphere we find voluntary work, donations to charity and wealthy individuals who donate part of their money to good causes.

Each of the different spheres holds different values; the market holds values such as: price, efficiency and freedom of choice. The government holds values such as: rules,

equity and solidarity. From this you could say that the language which is spoken in the different spheres is also different and when someone is trying to get support from one of these spheres they should speak the appropriate language. For the third sphere these characteristics are different, the essential characteristic of this third sphere is the ambiguity of exchange. (Klamer and Zuidhof 1998) Other values that are kept within this sphere are social and qualitative conditions, social and cultural values and loyalty. Central in the third sphere is the notion of the gift, with a gift there is no immediate return and also no specific rules or regulations (the ambiguity of exchange). To get support from this third sphere it is important that the cultural organization sees to it that the 'givers' have a feeling of being involved, making them feel that they are part of the arts. (Klamer 2005) Because the values of the third sphere are somewhat the same as the values of culture, Klamer (2005) argues that the third sphere should finance the arts instead of the government or the market. So the arts should be supported through gifts, but what do we count as a gift? A gift is a transfer of a good without explicit terms of trade. (Klamer 2003) This good can be anything from money to time or attention, but also presents one gives to his friends. When looking at the support for the arts the gift is very important, a lot of cultural institutions work with volunteers, people who donate their time to the institution, because they feel it is important to do so. But also the donations in money from people are gifts and as we saw before these gifts are the most important beneficiary for the arts in the U.S. (NEA, 2007)

So where do the different types of support from the banks fit in? It might be easy to say that sponsorships are market exchanges and therefore are put in the market sphere and that the funds are part of the third sphere. But is it that easy? What happens when the sponsorship is called a partnership does this change anything? What happens when we find out that the VSB fund is just a way to improve the corporate image? Does it really matter where the money comes from and is it a bad thing when art becomes commercialized?

Nowadays the arts are more and more made to fit the demand of the market. For example the musicals of the Dutch entrepreneur Joop van den Ende are made for a specified market, but they are still considered to be art by some people.



The philosopher Van den Braembussche (1996) talks about the “essential tension”, with this essential tension he means the different views on art, should we see art as a commodity or as something which has value of its own, be it a moral or aesthetic one or both. Nowadays we see art more and more as a commodity, artistic success is measured in economic terms, a painting is good when it is sold for millions of dollars at art auctions. So why is there a bad feeling when we speak about commercialization? In the 17<sup>th</sup> century when Rembrandt was painting his world famous paintings, paintings were mere commodities and no one had a problem with that. Does this make Rembrandt a bad artist; does this make his paintings being of lesser quality? Van den Braembussche asks a just question, why should we indeed stop the commercialization of art in view of this massive and seemingly inescapable commodification and politicization of art? Why should we bother about the “intrinsic” value of art if even some artists, like Jeff Koons, Mark Kostabi and many others, have no scruples whatsoever to operate as if there is “no business like art business”? (Braembussche 1996)

But there are other people who think that there is no problem when art is subject to the market or becomes commercialized. Tyler Cowen (1998) has no problem with commercialized art. He argues that art cannot survive without the market, because it is the market which gives incentives to artist in order to be innovative. To make good art one has to be independent and to be independent one has to work for the market.

There is a lot of debate going on in this field, as we saw Klamer (2005) is not in favor of the idea that art can be commercialized and argues that the third sphere should finance the arts, while Cowen (1998) argues that art needs the market in order to survive. This brings us to the question how can the arts be financed at best? As we have seen before there are a lot of possibilities to finance the arts. In the U.S. the main contributors to the arts are individuals; this is the way that Klamer (2005) thinks it should be. In Holland the government is still the main contributor to the arts, but sponsorships with companies are getting more and more mainstream, while in the U.S. this is not the case. Companies can donate to the arts but without a return on their investments. What happens when museum is being commercialized? Does this have any effect on the amount of volunteers willing to donate their precious time while the museum is making a profit? These are some of the difficulties when using sponsorship

deals, as a museum you have to be careful that it does not affect your image. Because when the museum is working for the market and no longer on a non-profit base, it is imaginable that the volunteers also want to get paid conform the market. In a worst case scenario these volunteers get their salary, causing the employee costs to rise. In this same scenario the people who are donating their money to the museum think that this is no longer necessary because the museum is working for the market and making a profit. Eventually the museum will lose all of the advantages of working outside the market and ending up with fewer budgets than before.

The above scenario is just the financial part, think of the image problem of the museum, the corporate culture of the museum is very different of the corporate culture which is common in a market orientated company. The museum should alter their way of operating, it should be more efficient. There can also be problems with suppliers of the museum; before the museum was working for the market it could be possible that the suppliers show a little compassion with the museum when there might be problems. But when the museum is in the market and making a profit this compassion would also disappear. It might be possible to alter the operations of a museum in order to work completely through the market, but there can be a lot of disadvantages to this, causing the museum to be worse of than before.

Also the audience perceptions are an important issue here, the credibility of the institution is at stake here, what happens when the audience does not approve of the sponsorship a museum has engaged in? Does the museum lose its credibility with the public? As seen in the research by Colbert, d'Astous et al. (2005) the public knows the difference between altruistic sponsorships and commercial ones the commercial ones are not favorable the altruistic ones are, the research by Vanhaverbeke (1992) shows somewhat the same results.

#### **4.9 From sponsorship to partnership**

Until now we have been talking about sponsorships and the motivations for engaging in such a deal. Next to these sponsorships there is also the notion of partnerships. This is an important subject, because it is likely that some of the sponsorships are more in the shape of a partnership than in the form of a sponsorship. Or maybe the definition of a sponsorship is not entirely accurate, because a lot of sponsorships tend to behave more as partnerships than as real sponsorships. According to Backer (2002) partnerships are more or less formal structures, some temporary and some permanent,

which bring together a group of organizations in a community to implement a new program, to change something that already exists, or to address a specific problem or crisis. They involve the sharing of goals, activities, responsibilities and resources. (Backer 2002) When using this definition and comparing this to the definition we used for sponsorships, we see that the difference is that there is no exchange when talking about partnerships. Whereas with sponsorships there is a clear exchange of money for publicity. Within sponsorships it might be possible that part of the sponsorship does work as a partnership. When this is the case the sponsor deal might be a better alternative for cultural institutions than asking a fund for money. As Rutger Hamelycnk of the ING bank illustrates:

*“The Rijksmuseum had the wish to organize exhibitions in Asia, with the help of ING and also Philips as a sponsor this was possible. When they had to do this on their own, this might not have been realized. But with the ING which has people and offices in that part of the world it made it a lot easier for the Rijksmuseum to organize this, because they were able to use the knowledge and the network of the ING in Asia.”*

When looking at this example from the sponsorship of the ING with the Rijksmuseum it seems that these sponsorships are more a form of partnerships, both parties benefit from the deal they made with each other. When an organization is receiving money from a fund there are no real mutual benefits. The funds do not give anything else but money; the cultural institution will not receive help with planning and organizing special projects. While with sponsoring the sponsor is actively involved in the cultural organization. The involvement is an important part of the sponsor deal. Because of this involvement the sponsor deal is becoming more of a partnership than a sponsorship. For example: the BNG fund does not give anything but money to the cultural institutions. This is not a bad thing; it depends on how you think about the support. It is arguable that when actively participating in an organization through sponsorships the cultural institutions are better off because they get access to possibilities that were not there before. When receiving money from a fund it is also arguable that the cultural institution remains more independent than when engaging in a sponsorship. For both arrangements positive and negative points are arguable.

#### 4.10 Conclusion

When it comes to supporting the arts by companies the different motivations to do so are the most important, because these motivations are important for the effect on the institution. As seen before the different motivations are:

For engaging in a sponsorship

- promoting image or name of the company
- increasing employee commitment
- increasing suppliers/clients loyalty
- rent seeking

For corporate philanthropy

- Non monetary benefits for managers or owners of the company
- Good corporate citizenship
- Lobbying for goodwill from society

The motivations are different when it comes to the different banks and how they organize their support for the arts. The ABN-AMRO, the Rabobank and the ING support the arts through direct support and sponsorships, the motivations for this support are likely to be economic ones. For the banks which use funds for supporting the arts such as the BNG and the Fortis the motivations for corporate philanthropy are likely to apply.

But for all the banks the other motives could also apply: supporting the arts through a fund can also increase the image of the company. And the banks which use sponsorships are not obliged to choose for the arts to form a sponsorship, so the non monetary benefit for managers can also be a motivation to engage in a sponsorship deal with a museum.

Also important is to remain critical when talking about sponsorships. We saw that the public is aware of the differences between altruistic sponsorships and commercial ones and that they tend to favor the altruistic ones. The motivations of the financials to sponsor the arts are likely to be important for the audience perceptions. Therefore it might also be possible that the financials will use the more favorable motivations when talking about engaging in a sponsorship.

The difference between a sponsorship and a partnership is also something to think about, partnerships are focused on working together to achieve a common goal, where sponsorships are more a market deal, where money is exchanged for publicity, but it is also possible that within a sponsorship some parts behave like partnerships. In this way the cultural institution can be better off with a sponsorship than with a fund which is donating nothing more than money.

## **Part 3, Empirical Research**

### **Chapter 5, Researching the Motivations**

#### **5.1 Introduction**

Now that it is clear what is at stake when it comes to supporting the arts by companies, and now that we know what the situation is in the U.S. we can look at the Netherlands and the financials in particular. Why do they support the arts? We saw from the theory that there are several motivations possible from which the need to support the arts can come from. But how does this work in practice? Do the different financials really think that art is a good thing and that it needs support, or are there other things in play here? Increasing the image and the reputation of the company is likely to be the most important motivation when it comes to sponsorships, especially sports sponsorships. Is there a difference between the motivations for sponsoring sports and sponsoring the arts? And what is the difference when supporting causes in society? One could argue that the motives for sport sponsorships are more commercial than when sponsoring the arts, but is this true? Is it possible that arts sponsorships are more commercial than sports sponsorships, or do they both serve the same purpose, increasing the name of image of the company? And how does it work when the bank is using a fund to support the arts? You cannot call it a sponsorship deal anymore, because the returns are not really specified, or are they?

When trying to get answers to these questions a conversation with the different banks is needed. In order to make the conversation go smooth and to get the information needed, the conversation needs to be structured. In the next segment the population, units of research and the methodology are specified.

#### **5.2 Population**

When researching the motives for financial institutions to support the arts, the financials need to be chosen. Which financials will be in the research is specified in the second chapter, but why these specific financials are chosen will be explained below. The population for the research is financial institutions in the Netherlands. These financials are: ABN-AMRO, ING, Rabobank, Fortis, BNG, Van Lanschot, SNS Bank, Triodos Bank and Friesland Bank. The reason that this population is

chosen and that a lot of financial institutions are left out is because the chosen financials are independent and focusing on the whole banking scheme. There are more financial institutions in the Netherlands, but these are left out because these are often part of a larger institution such as ABN-AMRO or the Rabobank. Also a lot of these other financial institutions are more investment bankers than financials which do not offer the complete package of banking products. In the research all of the financials mentioned above will be contacted. This is possible because it is relatively small amount of companies and when contacting all of these financials the sample is more likely to be representative.

### **5.3 Methodology**

In order to gather information on the motivations for banks to sponsor the arts a survey has been send to all of the financials. In advance the financials have been contacted by phone and the survey was later send through email. This was done in order to increase the response rate, because when the survey was just sent without prior notice to the companies the survey might end up at wrong person, or filtered out by a spam filter.

The survey is based on a quantitative method with structured questions. The questions in the survey are based on the motivations that have been found in the literature. In order to measure the applicability of the motivations, values have been added to the motives, where 5 means that the motivation is very applicable and where 1 means that the motivation is not applicable.

The motivations for the different sectors in which sponsorships occur have been divided, the companies where asked to fill in the value of the motivations for each sector. (Arts and culture, sports and causes in society.) The survey starts with some exploratory questions to find out in what field the financials are operating when it comes to sponsoring and where most of the money that is available for sponsoring goes to. Next where the most important questions of the survey, the questions about the different motivations and how the different financials value these motivations. It was also possible to let the financials give their own motivations, but when we want to analyze the results we had to find out what they mean by the different motivations. By giving them the motivations on forehand it was easier to compare the motivations of the different financials.

Next to these questions about the motivations there were also some questions about the decision making process, about the other facilities giving to the recipient, and questions about the evaluation of a sponsor deal.

The decision making process is relevant here because in the theoretical chapter we saw that the decisions regarding a sponsorship are often based on promotional motives, is it any different here?

The facilities given to the recipient by the sponsor is a very important part of the research, because it indicates if the sponsorship is only about money in exchange for publicity, or that both parties are trying to achieve something together. Cooperating cannot exist on a base of money exchanging for publicity, but when sharing resources and knowledge there must be a form of cooperating.

The evaluation can indicate what the important topics within a sponsorship are, when the focus of the evaluation is brand awareness then it is possible to say that the sponsorship was commercial in its nature.

Next to these surveys qualitative interviews will be held with three companies in order to clarify some of the motivations and to add more depth to the research. In the research the qualitative interviews are done with the ING, the VSB Fund and with the BNG fund. The ING has been selected for the interview because of the fact that this is a commercial organization which takes sponsorships very seriously. The presumption that they take sponsorships seriously comes from the fact that they have a department which focuses solely on sponsorships. The answers from this interview are likely to apply to the other large financials such as ABN-AMRO, the Rabobank and the Fortis, because they are also commercial firms which have a professional department for sponsoring.

The interview with the BNG is done because they have set up a fund for the support of culture instead of sponsoring events and organizations. Another reason to do a more in depth interview with the BNG is because they have a strong link with the government; their shares are for 50% in the hands of the state and for 50% in the hands of local governments. Does this make them different from the other large financials such as ING or ABN-AMRO? And is this a motivation for supporting the arts through a fund?

The third interview has been done with the VSB Fund; this is done because they started out as fund of the former VSB Bank. (Nowadays the Fortis.) Their motivations



to support the arts in this way might be different from the motivations to support the arts through sponsorships.

#### **5.4 Expectations of the research**

The expectation of the research is something that is not easy to determine, the theory provides with several motivations for financials to engage in a sponsorship deal, but if the financials use these motivations or if they will reveal this is not certain. It is likely that for the sponsorship deals the motivations are primarily to improve the corporate image. The other motivations will be also important but the image will be the most important. Especially when it comes to sports, in that field the motivations will greatly differ from the ones that are used for arts and culture. It is assumable that the motivations for sponsoring sports are more commercial than the motivations to sponsor the arts. Is this the case? You could argue that the fact that it is a sponsorship deal implies that the motivations must be commercial, because of the nature of a sponsorship deal.

For the funds it is likely that there really is some altruistic part involved. The benefit the company gets for their image will be important, but not as much as the altruistic part. Because then they would use sponsorships to improve their image and not going through the trouble of setting up a fund for supporting culture. Other expectations of the research are that the companies will not reveal the exact amount of money involved in these sponsorships. Or maybe they will because this reveals the involvement of the company and if it is something they are proud of they might reveal this.

The choice for sponsoring certain events or organizations can shed some more light on the motivations. When they tend to sponsor high profile organizations or events, it is likely that they attract media attention and that the motive behind all this is promoting the image. When the company supports low profile organizations or events you could argue that this implies altruistic behavior, because there is little media attention and therefore less to gain for the company. In short: you could argue that the choice for a particular organization or event might reveal the motivation of the company. The difference between the motivations between the sponsoring of sports and the sponsoring of arts can imply something. You could argue that the sponsoring of sports is done to improve the name of the company. The media attention with

sports is higher than with the arts, therefore the sponsorships with sports are more likely to improve the name of the company.

### **5.5 Difficulties of the research**

The difficulties with this research is that the different banks will not give the information needed, or that they will give answers that are not really what is going is in this field. Not that they will lie, but they will tend to formulate the motivations a little better than that they really are, or give motivations for supporting the arts that are socially desirable. Also the amount of money involved in sponsorships is something that is not easily given away by the companies, or it would be in their annual report or on their website.

Another difficulty when it comes to the use of funds by the financials is that the VSB fund might not be directly linked to the Fortis as the name already indicates. The VSB fund gets its money from dividend from shares of the Fortis and could be seen as just a shareholder who does something else with the dividend than the others.

The BNG is a for-profit company but the major shareholders are different Dutch governments (state and regional), therefore it might be possible that the fund of the BNG is no more than indirect governmental support. Because a part of the profit goes to this fund instead of to the shareholders (the government), in this way the government lacks income which is spend on the arts.

If it is the case that the VSB fund is not linked to the Fortis and that the BNG culture fund is indirect governmental support, the question is if these funds should be in the research, because then they have nothing to do with the motivations for financials to support the arts. But to give a concrete answer to the question if this is the case, we need to put them into the research again, therefore they are still here.

Another difficulty of this research is that the ABN-AMRO might not be willing to engage in a conversation, because they are preoccupied with the unstable future of the company, due to the biddings of Barclays and the consortium of banks on the ABN-AMRO.

## 5.6 Hypotheses

In this research the goal is to find motivations for financial institutions to support the arts. But next to these motivations a couple of presumptions are present; these presumptions are rephrased into hypotheses.

*The main motive for engaging in a sponsorship is to increase the image of the company with the public. The altruistic motivations are not likely to apply.*

*For the funds the altruistic motivations tend to be the main motives, but also the improvement of the image of the company behind the fund is likely to be important.*

*There is more to sponsorships than meets the eye; sponsorships are more than just money in return for publicity, sponsorships behave more like partnerships.*

The first two hypotheses are the most obvious ones, because the financials are commercial companies which work on a profit base and the funds are not working for profit. So therefore it is likely that the motivations are different.

The third hypothesis could be the most important one, because when the sponsorships are turning out to be more partnerships in which both parties try to achieve something together, you can argue that this form of supporting the arts is favorable above the funding the arts through funds.

## **Chapter 6, Research results**

### **6.1 Introduction**

The results of the research will be presented in this chapter. The surveys have been sent out and four of them were received back. The ones that returned are not as many as hoped, The Triodos bank, the Friesland bank, Van Lanschot bankiers and the SNS bank were not willing to cooperate with this research. The other banks, the ABN-AMRO, Rabobank, ING, Fortis, SNS bank and the BNG were willing to cooperate. The results could be a little superficial because some of the banks decided not to cooperate, but since these banks are also commercial banks the motivations are likely to apply to them as well. At first it seems that the SNS bank was also willing to cooperate, but until now nothing has been received from them

In order to analyze the research, the data must be put into a data matrix using the SPSS program. When inserting the motivations and the importance the respondents gave to the different motivations we can see what the most important motivations are to support the arts, sports or causes in society through sponsorships.

### **6.2 Supporting the arts**

All the financials that were in the research support the arts. The BNG is the only one that uses a fund to support the arts. The others use sponsoring to support the arts. Next to the arts these financials also sponsor sports and causes in society. The main motives for engaging in a sponsorship with the sponsored organization have to do strategic objectives. The target group of the sponsor has to connect with the target group of the sponsored organization.

The amount the companies use for their sponsor activities is something that not all companies were willing to give. But the ING and the Rabobank were willing to give the annual amount for sponsorships. The average amount spent on sponsorships must be seen somewhere between 16 million and 20 million annually.

It is likely that the other large financials as the Fortis and the ABN-AMRO have the same amounts for sponsorship each year. On average 80% of this amount is reserved for sports sponsorships, 8.75% reserved for the arts and 11.25% is reserved for causes

in society. When you calculate this, roughly 1.4 million euros from these companies is for the arts.

**Descriptive Statistics(a)**

	N	Minimum	Maximum	Mean	Std. Deviation
Percentage of the total budget for Arts and Culture	4	5	10	8,75	2,500
Percentage of the total budget for Sports	4	80	80	80,00	,000
Percentage of the total budget for Society	4	10	15	11,25	2,500
Valid N (listwise)	4				

a Active in sponsoring? = Yes

Figure 3, *The dividing of the total amount of money available for sponsoring.*

At first the amount the BNG culture fund has to offer the arts, 800.000 euros each year, seemed like a small amount, but when comparing this with the 1.4 million from the other financials this amount is smaller, but must be seen in perspective. When looking at the net profit of these large financials in contrast to the amount they spent on culture. The amount they spent is somewhere around 0.2% of their net profit. The amount of money available for the culture fund is a little more around 0.4% of their net profit. You could argue that the amount the BNG spends on culture is relatively more than what the others spent on culture.

### 6.3 Researching the motives

To make a comparison between the motives for sponsoring and the motives for setting up a fund for support, the companies have been split in two, first the ones which use sponsoring and second the ones that use a fund. Below are the results of the importance of the motivations arranged by sector (Arts and Culture, Sports and Causes in Society)

for companies which use sponsorships.

**Descriptive Statistics(a)**

	N	Minimum	Maximum	Mean	Std. Deviation
(a&c) Promotion of name and image of company	4	4	5	4,75	,500
(a&c) Increasing the loyalty of employees	4	2	4	2,75	,957
(a&c) Increasing relation with suppliers/clients (hospitality)	4	4	5	4,50	,577
(a&c) Rent seeking	4	1	3	1,50	1,000
(a&c) Non monetary benefits for managers or owners of the company	4	1	3	2,50	1,000
(a&c) Good corporate citizenship (altruistic motives)	4	3	4	3,75	,500
(a&c) Lobbying for goodwill from society	4	1	4	2,75	1,258
Valid N (listwise)	4				

a Active in sponsoring? = Yes

Figure 4, *importance of motivations when sponsoring the Arts and Culture.*

When looking at the results for the importance of the motives for supporting the Arts and Culture, we see that the main motivations here for are: Promotion of the name and image of the company and to increase the relationships with suppliers and clients. Second is the motivation for good corporate citizenship. The other motivations are not unimportant but also not very important.

**Descriptive Statistics(a)**

	N	Minimum	Maximum	Mean	Std. Deviation
(sp) Promotion of name and image of company	4	5	5	5,00	,000
(sp) Increasing the loyalty of employees	4	3	4	3,25	,500
(sp) Increasing relation with suppliers/clients (hospitality)	4	4	5	4,50	,577
(sp) Rent seeking	4	1	4	1,75	1,500
(sp) Non monetary benefits for managers or owners of the company	4	1	3	1,50	1,000
(sp) Good corporate citizenship (altruistic motives)	4	1	4	2,50	1,291
(sp) Lobbying for goodwill from society	4	1	2	1,50	,577
Valid N (listwise)	4				

a Active in sponsoring? = Yes

Figure 5, *Importance of motivations when sponsoring Sports.*

When looking at the results of the motivations for supporting sports the results are somewhat different than the results for supporting the arts. Here we see that the main motivations are the promotion of the name and image of the company and the increasing of the relationship with clients and suppliers. The other motivations are not that important. The only one that might have some importance in the increasing of the loyalty of employees, this might have to do with the fact that when a company is sponsoring a sports team, the employees could feel a sense of ‘we’ when regarding to the team.

## Descriptive Statistics(a)

	N	Minimum	Maximum	Mean	Std. Deviation
(soc) Promotion of name and image of company	4	2	5	3,75	1,258
(soc) Increasing the loyalty of employees	4	3	4	3,75	,500
(soc) Increasing relation with suppliers/clients (hospitality)	4	1	2	1,50	,577
(soc) Rent seeking	4	1	2	1,25	,500
(soc) Non monetary benefits for managers or owners of the company	4	1	4	2,25	1,500
(soc) Good corporate citizenship (altruistic motives)	4	3	5	4,25	,957
(soc) Lobbying for goodwill from society	4	2	4	3,00	1,155
Valid N (listwise)	4				

a Active in sponsoring? = Yes

Figure 6, *Importance of motivations when sponsoring causes in society.*

When looking at the motivations for supporting causes in society the altruistic motivations are the most important. Next to this motivation the other two that stand out are the promotion of the image of the company and the increasing of the loyalty of the employees. When ranking the different sectors on commerciality the sports sponsorships are the most commercial ones and the causes in society are the least commercial ones. Sponsorships with the arts are in the middle.

From the interview held with the BNG and the VSB fund and also from information from the annual report over 2006 from the VSB fund comes forward that the commercial motivations for supporting the arts are not relevant here. Especially for the VSB fund which is really a fund and has more to say over the Fortis than the other way around, because of the large amount of shares they have in the Fortis. For the BNG the commercial motivations are also not important. But do these funds operate on a purely altruistic basis? From the conversation with Mat Meijjs of the BNG culture fund it becomes clear that this fund also has a certain amount of money reserved for hospitality activities. A special part of the budget of the fund comes from the



communications budget. This part is used to support events that can be used to increase the relationship with clients.

*“When I was head of communications at the BNG there is decided that a part of the budget, 100.000 euros could be used for projects that do not directly fall under the priorities of the fund. (...) For example: We organize four or five evenings of culture each year, this could be an opera evening or a theatre evening. The culture fund supports the organization and in return the BNG get 300 tickets, which can be used for relations.*

*The BNG organizes a reception around this event, with some drinks and something to eat. In this way we have some cross-pollination of the fund and the BNG itself. But this is not tightly connected to the fund.”*

This example shows that the culture fund is connected to a commercial organization which has different goals than altruistic organizations. This does not have to be a bad thing, because you could argue that the BNG in this way brings culture to the people.

When comparing the motivations of the financials which use sponsoring to support the arts and the motivations of the funds, we see that the sponsoring is mostly done from commercial motivations whereas with the funds these commercial motivations are not relevant. The BNG does use the fund for some hospitality reasons, but this is only a small part of the total budget.

So when turning back to the hypotheses that have been formulated in the previous chapter, we see that the first hypothesis cannot be rejected, because the main motivation to engage in a sponsorship is to increase the image of the company. The altruistic motives are not relevant when referring to sponsorships with the arts. But when it comes to sponsoring causes in society the altruistic motivations do play a role. For the funds the altruistic motivations are indeed the main motivations, especially for the VSB fund where this is the only motivation to do so. The only thing they expect in return is that the recipient mentions the name of the fund, but this is no commercial motive.

For the BNG fund the main motivation is also altruistic, but they do have a part if the budget reserved for hospitality opportunities.

The second hypothesis cannot be rejected, except for a small part; the improvement of the image of the company is not really relevant. It plays a small role with the BNG fund, but this is not important, because the money for the hospitality opportunities comes from the communications department and not from the fund itself.

With the outcomes of the research some critical remarks must be made. The figures are very general and it might be possible that a sponsorship with the arts is more commercial than a sponsorship with sports, because each sponsorship is different. It is impossible to say that all sponsorships behave in the same way, because every organization has different needs and different ways of operating.

Even within sponsorships the motives can be different. The ING supports the Concert Gebouw Orkest, through a partnership; they use this partnership more for hospitality reasons than to promote the image. Rutger Hamelynck of the ING says that the way in which you could classify sponsorships is more easily understood when you pour it into a figure. In this figure you could plot the different sponsorships in order to see where they fit. This figure is from the viewpoint of the sponsor.

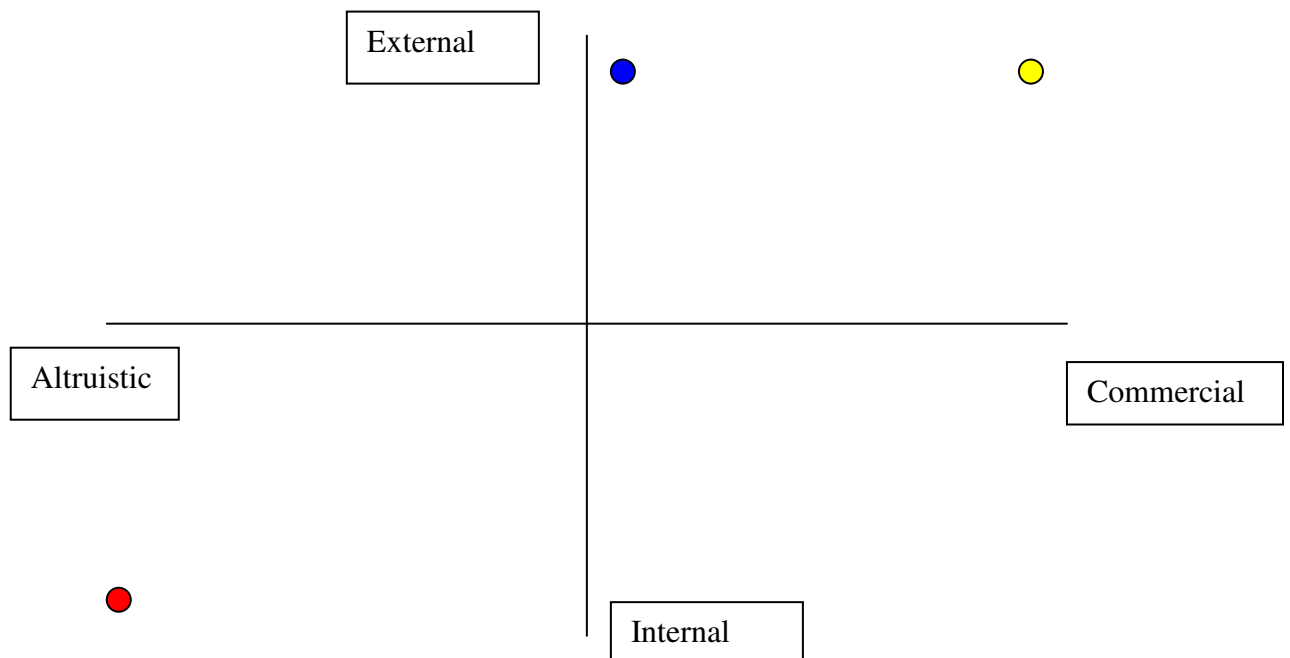


Figure 7, *Where to fit the different sponsorships.*

In this figure the horizontal axis stands for the commerciality of the sponsorship, when a sponsorship is placed on the right side it is very commercial and when it is

placed on the left side it is very altruistic. The vertical axis stand for the aim of the sponsorship, is the aim towards the outside of the firm or inwards? This means when a sponsorship is external, the sponsorship is primarily done to let the company be seen by others. When a sponsorship is more internal orientated it means that the primarily goal is not to take this sponsorship to the outside world, but to keep this inside the firm.

For example: the red dot is the “Chances for Children” project of the ING. This sponsorship is not done to achieve publicity or name recognition, but only for the children.

The yellow dot represents the sponsorship of the ING with the Renault formula 1 team. This is a highly commercial, outwards aimed sponsorship. Set up only to increase the name recognition of the ING.

The blue dot represents the Rijksmuseum, here we see that this sponsorship is outwards aimed, but not as commercial as the Formula 1 sponsorship.

This example from the ING shows the same results as the survey. The sponsorships with sports are the most commercial ones, second are the arts sponsorships and the sponsorships for causes in society are the least commercial ones.

#### **6.4 Sponsorship or partnership?**

All four financials that use sponsorships (ABN-AMRO, Rabobank, ING and Fortis) give more than just money when they sponsor an organization or event. All of them make the facilities of the sponsor available for the organization or for the event. The sponsor and the sponsored organization try to work together to get as much out of the deal as possible. Rutger Hamelynck of the ING can illustrate this:

*“Except the fact that we get something in return for our investment, it is also very important to actually cooperate, trying to achieve something together. Also the sponsored organizations are not only after the cheque that is written out once every year, they are also very pleased with the access to the knowledge of the sponsor. Think about the amount of customers we have that can be made enthusiastic for the product of the sponsored organizations.”*

So it could be possible that the amount of money given by the sponsors is actually more what is stated, because they give more than just money. They also give facilities which also costs money, but these amounts are not specified. Another example of a partnership is the Rabobank and the Van Gogh Museum; they have a partnership from which the idea of a Museum bus emerged. This bus tours through the country visiting schools in order to get the students acquainted with Van Gogh.

The sponsors in the research are giving more than money through their sponsorships. The funds that are present in this research, BNG culture fund and the VSB fund, give only money to certain projects. As Mat Meijs of the BNG culture fund says:

*“The culture fund does not have the facilities to give anything more than money. I try to think with the people that call me for information in advance to applying for a grant. I try and help them with the way they fill in their application, which sides of the project they should stress in order to apply for a grant. When I feel that it is a project that is valuable I try and think with them, helping them a little.”*

These funds do not have the resources to give more than just money. But there is a change in the opinion of the VSB fund which used to give also just money. Director Reuchlin of the fund explains in the report over 2006.

*“The VSB fund wants to explicitly develop and implement their expertise. Our goal is to see what the fund and the organization can mean for each other. From our side this is not just money but also a lot of knowledge we have incorporated over the years. It will be a waste if we do not make this available to others. We would like to see that projects not just received our money, but also our knowledge and benefits from this.”*

(VSB fonds, 2006)

There is a change in thinking at the VSB fund; it is very difficult to compare this with the culture fund of the BNG, because the size of the funds is too different. The BNG fund has 800.000 Euro annually and the VSB fund has spend 43 million in 2006. So the resources of the VSB fund are much larger and therefore they have more means to give more to projects than just money.

From the interview with the ING it becomes clear that the sponsorship deals are more than just money in exchange for publicity, they are more becoming partnerships. The survey tells us somewhat the same thing. All the companies that engaged in sponsoring give the recipient more than just money, they help with the organizing and planning of certain events, they make the network of the sponsor available by helping making contacts. Sometimes they also help with the evaluation of the event.

The VSB fund also recognizes the importance of giving more than money, they are aware of the knowledge they have and they are trying to cooperate more with the recipients. Because of these developments the third hypothesis cannot be rejected, sponsorships do behave more like partnerships.

## **6.5 Decisions**

The decision making process is also something that has been asked for in the research, according to Turgeon and Colbert (1992) one of the main motives for deciding which organization or event to sponsor, is the event related category, this includes criteria that describe the activity to be sponsored and the primary concern deal with the fit between the two organizations. (Turgeon and Colbert 1992) This fit must be seen in different ways such as: product finance and audience. This fit is also something that comes up in the research. All of the financials involved in sponsoring give as an important reason for deciding on the sponsored organization, strategic arguments. They try to choose the organization based on their own needs. The actual decision is then made by a number of people, most of the time it is a combination of, the marketing director and the sponsor director and sometimes even the board of directors.

The ING sponsors the Renault Formula 1 team, because they needed to work on their name and image in Asia and Eastern Europe.

The decisions are often made on basis of company policy. The sponsor director is also often named as the decision maker, but in practice this is usually a group of people. Also the decision making process is dependent on the size of the sponsoring; smaller, local projects are more often approved by one, local person. When speaking of large projects the board of directors also has a lot to say in this matter.

On this topic it is very important how the two organizations fit together. Rutger Hamelynck has a strong opinion about this.

*“Very important with sponsoring is how to set the price? Is it what the sponsor wants to give; is it 5 million or maybe 5.1 million? There is a great difference between sponsoring sports and sponsoring the arts. What I notice is that with sport sponsoring there is more balance, demand and supply are better balanced, and they found each other, with the arts this balance is not there yet.*

*Cultural organizations often demand the amount of money they need. When there budget says they are 100.000 euros short, they try to find a sponsor for that amount. With sports this is not the case, there the sponsored organization searches for a sponsor for a season to do things with. Also it is more common to arrange sponsorships. This difference is seen in the price setting.*

*The larger organizations such as the Rijksmuseum and the Concert Gebouw Orkest know what they are worth. They have done research on this subject they know how to set a price, the smaller organizations do not know this, they ask too much or too little. These smaller organizations do not know what they can offer.*

*For example a local museum in Groningen, they do not know what their target group is, what is their age, their educational level, where do they come from. This is essential information for the corporate world. They can say to a sponsor that their logo is on the ticket and in the program, but when they do not know who sees these tickets or these programs they company cannot do anything with this. There has to be a connection between the target group and audience of the sponsored organization and the target group of the sponsor.”*

Considering this, the cultural sector has a lot of opportunities. But the question is does the sector wants this? Do they want to do more with their target groups and with sponsors? The larger cultural organizations already operate in this way; otherwise they would not be able to form sponsorships with these financial institutions. The smaller organizations are might not be ready to operate in this way. Fortunately for them there are also funds like the VSB fund or the BNG culture fund, to which they can turn for a grant.

The decisions for sponsoring are made on basis of different criteria and for different reasons. These reasons are most of the time commercial ones, the people that make these decisions expect that the cultural organizations think alike, they want to have a connection with the cultural organizations. With a fund this decision making process is different, for example the BNG culture works with committees as Mat Meijjs explains:

*“A lot of requests from cultural organization are received here, I am the first who sees these requests and I am a sort of first gatekeeper. I check the application and I look if the conditions for applying are met. If so, the project moves on to the advice committee, this committee consists out of different experts from the sector. In this committee there is someone who knows a lot about classical music, someone who knows a lot about theatre, visual arts etc. These people talk about the different applications based on their expertise an advice is made for the board of the fund. This board consists out of different majors and someone from the association of Dutch municipalities. (Vereniging Nederlandse Gemeenten) These people decide than if a certain project is being funded or not. Most of the time the advice of the committee is followed, but it can be possible than the board decides otherwise or to support the project for a lesser amount than they asked for.”*

The striking difference between the two decision processes is that the decisions for sponsoring are made on criteria from the point of view of the sponsor itself, do the target groups match, where with the fund the decisions are made by experts from the arts and the cultural sector. These experts tend to base their advice on artistic arguments rather than on marketing arguments.

## **6.6 Evaluation of the research**

The difficulties of the research as described in the previous chapter were not really overcome. Some of the companies were not willing to give information at all, such as Friesland Bank, Van Lanschot, Triodos Bank and SNS Bank. Some companies were not willing to give any information about the amount of money annually spent on sponsoring. The ABN-AMRO was willing to cooperate, likely because of the fact that they want to continue their operations as if the bidding was not there, this in order to

ensure their clients that nothing is wrong and that their money is still safe with the ABN-AMRO.

Besides this the research went very well, there is no evidence for companies that gave socially desirable answers, but also no evidence for them not to do so, so this remains in the middle. The BNG is a company that has a strong link with the government; they have kept this in mind when they decided to set up a fund and are still keeping this in mind when it comes to their support for the arts. Therefore it remains arguable that the support for the arts which comes from the BNG culture fund is indirect governmental subsidy.

The VSB fund is no more than just a shareholder of the Fortis and in this way they have more to say over the Fortis than the other way around.

In short this research gives an inside look in the motivations on sponsoring the arts by Dutch banks and also on the use of funds. Also it sheds some more light on the nature of a sponsorship deal. Sponsorships are more than just money in exchange for publicity: the two parties involved in a sponsorship deal are really trying to work together. In this way they can both benefit from each other and try to get as much as possible out of the relationship. The way that these parties are operating together depends on the way they fit each other, there must be some equality between the two parties or the relationship is not equal and that has impact on the outcome of the relationship.



## **Chapter 7, Conclusion**

### **7.1 Introduction**

From the beginning I was interested in the connection between the corporate world and the arts, because both sectors are very different and yet are working more and more together nowadays. This connection is partly due to incentives of the government and due to bestselling books like *The Rise of the Creative Class*, in which Richard Florida examines the effects of creativity on the economy. (Florida 2004) I was interested how the corporate sector connects with the arts. Financials (banks) have worked with the arts for several years now, starting with art collections in the 1970's and sponsoring in the 1990's. The sponsoring of arts by these financials seemed like an interesting topic, because these two sectors (financial and cultural) are very different, they are different in the way they operate, but also in what they value.

### **7.2 Conclusions**

The support for the arts from different financials is arranged in different ways, there are companies that use sponsoring to support the arts and there are companies that use culture funds to support the arts. I was interested in how these two forms work and why the different financials support the arts at all and why they have chosen to do so in this specific way. For this thesis I based my research on theories on the motivations for sponsoring and support for the arts. There are different motives possible when sponsoring the arts. When thinking about these motives the first one to pop into your head is a commercial one, to increase name recognition of the company. But I was wondering if this is the only motivation that matters, there must be something more to this, why to choose for the arts when searching for a sponsorship? Sports or television shows generate much more media attention and attract more people than the arts. So there must be something else at stake.

From the research I found out that the main motivations to engage in a sponsorship with the arts are indeed to increase name recognition of the company, but next to this motivation other ones are also important. Second to the increasing of the name of the company is the motivation to increase the relationship with the suppliers and clients of the company, this so-called relation management or hospitality management is also

very important. These motivations still do not give any incentive for a company to support the arts, because a lot more people, also clients and suppliers, are interested in sports than in the arts, so why sponsor the arts instead of for example sports? The other motivation that I found in the research was the altruistic motivation. Companies sponsor the arts not only for name recognition or for hospitality opportunities, but because they think it is their duty to do so, they feel that art is something important and worth supporting. That this support also has benefits for the company stays important, because the primary goal of a for-profit company is still to make a profit, and to satisfy their shareholders. This might have something to do with the Corporate Social Responsibility, in which companies try to make a profit, but let society benefit from them.

When it comes to the use of funds to support the arts, the altruistic motivation is more important than the other ones, but the hospitality opportunities stay important as is seen in the example of the BNG culture fund.

In the academic field a lot of debate is going on, on this subject. There are people who think that the arts should not engage in connections with the corporate world, because they might lose their autonomy and their authenticity. Other people think that this connection is a way for cultural organization to survive in a world where the government is stepping back. Some people even argue that the arts need a competitive market to survive. In this way it is arguable that the cultural organization should compete with each other, but this time not to receive subsidy from the government, but to achieve sponsoring from the corporate world. This is a difference in competing, because the argument the government uses for giving subsidy differs greatly from the arguments the corporate world uses for sponsoring. The government tends to use arguments that are about the artistic quality rather than market share or the composition of the audience which the corporate world uses.

### **7.3 Sponsoring or funding?**

The difference between support through a fund and support through sponsoring is that the funds give just money, because they feel the need to do so. But when it comes to sponsoring the company gives a lot more, within this sponsor deal the two parties really form a partnership in which they organize projects together. They think about the projects together, the cultural organization makes use of the knowledge and

expertise of the sponsor, but also the sponsor makes use of the knowledge and expertise of the recipient.

They mutual benefit from the deal, instead of dealing with a fund where the recipient is the only one which benefits. When dealing with a fund there is no real cooperation, but there is a change in attitude towards this. The VSB fund is aware of the knowledge they possess and are trying to help recipients not just with money, but also with expertise and contacts.

At first the deal with the fund seemed like the best deal for the cultural organization, because in this way they keep their autonomy and authenticity. But when examining the sponsorships they seemed preferable, because this deal is more a partnership, the two parties really work together towards mutual benefits.

And now those funds are becoming aware of their knowledge and expertise, maybe a deal with a fund is preferable, because they have no hidden agenda. With for-profit firms this hidden agenda can be questionable. However, from the research it is clearly visible that for sponsoring the main motive still is increasing name recognition, so the hidden agenda is not that hidden; they are very clear about their motivations.

For smaller cultural organizations working with funds is probably the best thing to do, because they can remain autonomous and that is something that means a lot to these smaller organizations.

The larger organization have proved their worth already, no one questions the authenticity of the Rijksmuseum for example. Therefore it is safer for them to engage in a long term sponsorship with a large financial institution. With this sponsorship they can achieve goals that might not have been possible without this sponsor, but it remains important to fully understand the deal they are engaged in.

When doing research on this topic it is very important to keep in mind the differences between a fund and a company which is engaged in sponsoring. Differences can occur in the dividing of the money, the amount of money, the motivations to engage in a sponsorship or to set up a fund and the way the company is involved with the recipient.

These differences are also important for the cultural organization; they have to keep in mind the objectives of the other party. When they lose track of these objectives it might be possible that they engage in a deal that was not designed the way they would like it to be. It is very difficult to say what the best way of supporting the arts is,

through individuals as in the U.S. or by the government or by funds or maybe through sponsoring. For the Dutch situation it is likely that the government will still be the main contributor to the arts, because of the culture that is present in the Netherlands. But the other forms can be a very good addition to the support from the government. The positive thing about sponsoring is the fact that both parties work together, but cultural institutions must be cautious with this form. Funding the arts through a fund is also a good way of funding the arts, especially now that funds recognize the knowledge and expertise they have and that they are willing to share this with their recipients. You could say that working together with a fund is the best way, in addition to the government subsidies.

#### **7.4 Suggestions for further research**

Now that is clear what the motivations are from the corporate side, the next logical step is to look at the other side, the cultural organizations. How do they value these sponsorships? For further research it might be interesting to ask the different cultural organizations why they engaged in sponsorships with these financials. For example a case study can be done to research more in depth the sponsorship deal between the Rabobank and the Van Gogh Museum. In this way you could ask how the deal started, who contacted who, what the mutual benefits are, what the positive and negative parts of the deal are and ask if they are aware what the primary motivations for companies are to do so. Another important aspect of sponsoring is the public opinion, how do they feel about the deal between a financial organization and a museum? We have seen from previous research that the public knows the difference between commercial support and altruistic support and that the altruistic support is favorable. But these researches are not from the Netherlands so here is an opportunity for further research. I would have liked to have done more on this subject, maybe contacting sponsored museums to see how they value the sponsorship, but time was a limiting factor here. So this was not possible.

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## Appendix A

English version of the survey as sent to ABN-AMRO, Rabobank, Fortis, Van Lanschot Bankiers, SNS Bank, Friesland bank and ING Bank



## **Survey for the research into the relations between the different Dutch Financial Institutions (Banks) and the arts and culture sector in the Netherlands**

Research done in name of the Erasmus Universiteit Rotterdam, Faculteit der  
Historische en Kunstwetenschappen, section Cultural Economics

Maarten van de Water  
Polanenstraat 19b  
3062 KB Rotterdam  
06-24860264

Supervisor: Prof. Dr. A. Klamer

Name:

Company:

Function:

1. Is the company active when it comes to sponsoring? Yes/no

If yes continue to question 2, if not continue to question 12

2. In which fields is the company active when it comes to sponsoring?

Arts and Culture Yes/no

Sports Yes/no

Causes in society (e.g. welfare, environment) Yes/no

Other, (please specify):

3. Why is the company active in these fields?

Approached by spokesman of other sponsored organization Yes/no

Recommended by others Yes/no

Fits our target groups Yes/no

Other, (please specify):

4. What is the total, annual budget available for sponsoring?<sup>1</sup>

€ .....

5. What are the percentages when it comes to the distribution of the annual budget for sponsoring?

Arts and Culture: %

Sports: %

Society: %

Other: %

6. What are the motives on which decisions are based when it comes to the sponsoring of art and culture? (If applicable)

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<sup>1</sup> This figure is for research purposes only and will be handled with total confidence

(Please rank, 1 is least important, 5 is most important)

Promotion of name and image of company	...
Increasing the loyalty of employees	...
Increasing relation with suppliers/clients (hospitality)	...
Rent Seeking	...
Non monetary benefits for managers or owners of the company	...
Good corporate citizenship (altruistic motives)	...
Lobbying for goodwill from society	...

Other motives that are important when it comes to sponsoring art and culture:

7. What are the motives on which decisions are based when it comes to the sponsoring of sports? (If applicable) (Please rank, 1 is least important, 5 is most important)

Promotion of name and image of company	...
Increasing the loyalty of employees	...
Increasing relation with suppliers/clients (hospitality)	...
Rent Seeking	...
Non monetary benefits for managers or owners of the company	...
Good corporate citizenship (altruistic motives)	...
Lobbying for goodwill from society	...

Other motives that are important when it comes to sponsoring sports:

8. What are the motives on which decisions are based when it comes to the sponsoring of causes in society? (If applicable) (Please rank, 1 is least important, 5 is most important)

Promotion of name and image of company	...
Increasing the loyalty of employees	...
Increasing relation with suppliers/clients (hospitality)	...
Rent Seeking	...
Non monetary benefits for managers or owners of the company	...
Good corporate citizenship (altruistic motives)	...
Lobbying for goodwill from society	...

Other motives that are important when it comes to sponsoring causes in society:

9. When it comes to a sponsorship most of the time the sponsor gives more than just money, which of the following things are given by the sponsor?

Help with the organizing and the planning of events (E.g. employees, facilities or knowledge)	Yes/no
Making the network of the sponsor available	Yes/no
Help with evaluating an event	Yes/no
Other, (please specify):	

10. How do you decide whether or not to sponsor a certain event or organization?

By means of a committee	Yes/no
By the marketing director	Yes/no
By the board of directors	Yes/no
By the sponsor director	Yes/no
By someone else, (please specify):	

11. How is the success of a sponsorship being evaluated?

Amount of media attention	Yes/no
Opinions of clients and employees	Yes/no
By market research	Yes/no
In another way, (please specify):	

12. Why is the company not active when it comes to sponsoring (Only relevant if the first question was answered 'no'.)

End of this survey

Thank you very much for your cooperation.

You can return this survey by email to:

261062mw@eur.student.nl

## Appendix B

Dutch version of the complete interview with Rutger Hamelynck, sponsor manager at the ING.

### **Waarom is er gekozen voor de specifieke gebieden waar nu sponsorovereenkomsten mee lopen?**

ING is een samenklontering van verschillende bedrijven, veel van die onderdelen (Postbank, Nationale Nederlanden, RVS) die hebben hun eigen projecten, dat is ofwel ooit eens bedacht door het bedrijf, of zo gegroeid, of ze hebben hun eigen redenen om dat te doen. Alles bij elkaar is het wel de ING die hierboven staat. We werden dus geconfronteerd met een veelvoud aan projecten en richtingen, dat we hebben bedacht dat het effectiever is als we gaan kiezen. Als we meer alingment zoeken. Dat hebben we gedaan, wij zijn gaan inventariseren wat soort projecten doen we allemaal op het gebied van maatschappij, cultuur en sport. We zijn daarin gaan kijken wat nou de algemene factor is, zit er een overlap of is het van alles wat? Uit de surveys is gebleken dat het inderdaad van alles wat is, maar toch konden we er een paar dingen uit filteren die succesvoller zijn of beter passen en effectiever zijn. Vandaar uit zijn we gaan kijken of we er een strategie op konden zetten.

Voorbeeld van een maatschappelijk project: Op dit vlak deden we honderden verschillende dingen wereldwijd. Projecten die charitatief van aard waren, projecten waar we dus niets in return wilden. Bijvoorbeeld in Nederland zijn we actief met Natuurmonumenten maar in Amerika deden we iets met de “Make a Wish” Foundation. In verschillende landen deden we verschillende projecten. Nu zijn we gaan kijken wat past er goed bij ING en wat past er bij de mensen die bij ING werken? We hebben ook gekeken naar onze concurrenten, wat doen die? Om wat van te leren en om te kijken wat is nou effectief? Uiteindelijk zijn we uitgekomen bij een project met kinderen en scholing, nl. Chances for Children. Hier zijn we op gekomen omdat het heel erg past bij onze bedrijfsstrategie, een financiële toekomst voor iedereen en zonder onderwijs geen financiële toekomst. We hebben hier een partner bij gezocht waarvan wij dachten die is wereldwijd aanwezig en die heeft kwaliteit en de kenmerken die wij wilden. En dat is Unicef geworden. Toen is daar heel duidelijk een richting aan gegeven en een strategie bepaald en wat er dus nu gebeurd is dat de

businesses binnen ING ook die richting op gaan en dus ook de keuze maken voor Chances for Children. Dus vanuit een veelvoud aan projecten is er vanuit het hoofdkantoor richting aan gegeven. Dat is zo'n beetje de manier waarop wij opereren. Lijn aanbrengen, focus en keuzes maken. Als je zegt dat je met kinderen en onderwijs aan het werk gaat zeg je dus ook dat je een heleboel andere dingen niet doet.

Het waarom heeft heel veel aspecten, op het gebied van charity hebben we wel twaalf variabelen genomen, of het project of het probleem, je hebt het dan vaak over een maatschappelijk probleem wat je opgelost wil zien. Of dit aanspreekt, of mensen het begrijpen, of het probleem ook in alle landen waar wij actief zijn wordt begrepen. Om een voorbeeld te noemen, iets als aids is in veel van de landen waar wij opereren niet als probleem erkend, door bevolking zelf wordt dit niet als probleem gezien, het staat erg laag op hun prioriteiten lijst. Dat soort dingen hebben we allemaal bekeken. Ook belangrijk is de impact die wij als bedrijf kunnen hebben. We kunnen wel proberen de maan verder van de aarde weg te krijgen, maar de vraag is heb je er wat aan, heeft het zin? We wilden graag iets doen waar we ook werkelijk een meetbaar effect mee konden bereiken. Het moet wel wat opleveren en je moet het kunnen zien. Zo zijn er een heleboel factoren die een rol hebben gespeeld. Het is niet om een reden maar om een heleboel verschillende redenen.

Ook een belangrijk aspect is zeker bij sponsoring, bij charity is dit niet van belang, maar wat doen onze concurrenten, hoe is de verhouding hiermee, kunnen we ons onderscheiden van de concurrenten? Of doen we hetzelfde als alle anderen ook al doen?

Je kunt je dan ook afvragen: waarom doen al die anderen dat en misschien moeten wij dat ook wel doen?

Als je het bekijkt over de jaren, is er een taal issue. Wat we nu sponsoring noemen, commerciële uitbuiting als je het negatief bekijkt, dit gebeurde een honderd jaar geleden ook al, alleen toen heette het nog geen sponsoring. Sponsoring is een relatief nieuw beroep, maar het bestaat al veel langer.

Het waarom is een heel scala aan redenen en het is per project dat die redenen kunnen verschillen.

**Wat zijn de motieven waarop beslissingen gebaseerd worden als het gaat om sport/kunst en cultuur/ maatschappelijke doelen?**

Algemeenheden zoals motieven zijn zeer moeilijk om te noemen. Bijvoorbeeld: Wij sponsoren het Prinsengracht Concert om andere redenen dan waarom wij het Rijksmuseum Sponsoren, terwijl het beide onder de noemer kunst en cultuur valt.

Het sponsoren van het Prinsengracht Concert gaat het meer om de hospitality mogelijkheden die het biedt, terwijl het bij het Rijksmuseum dit van minder belang is.

Media aandacht bij Kunst en cultuur is minimaal. En zeker aandacht waarbij de sponsor genoemd wordt zijn er bijna niet. Het helpt dus vrijwel niet om de naam van bedrijf te promoten. Voor het imago van het bedrijf binnen een bepaalde doelgroep is het wel degelijk van belang. Alles heeft in dit geval een subtiliteit.

Het verhogen van de loyaliteit van werknemers doet mee maar heeft geen prioriteit. Het verbeteren van de relatie met klanten en leveranciers is zeker een belangrijke motivatie.

De persoonlijke voorkeur van managers en/of eigenaars daarbij hoop ik dat het zo is, wordt vaak als iets negatiefs gezien, maar ik vind het juist een positief punt. Als de topmanagers er achter staan dan heeft dit positieve invloed, zowel voor het bedrijf als de gesponsorde. In het geval van het Rijksmuseum is dit ook zo. Dit is ook een punt waar we naar kijken, past het bij onze bestuurders. Maar daarom doe je het niet.

Altruïstische motieven zijn ook belangrijk, we zitten in Amsterdam en we willen Amsterdam ook zeker iets bieden, we zijn er trots op dat we hier zitten.

Ook het lobbyen voor goodwill in de maatschappij is een motivatie van belang.

Voor de kunstcollectie is er nog een motief te noemen, een hele oude, het verheffen van het volk. Om het zo te noemen. Je hoopt dat het mensen inspireert.

**Is er een wezenlijk verschil tussen het sponsoren van sport of Kunst en Cultuur.**

Ja, er is een wezenlijk verschil. Maar ligt ook aan het evenement wat je sponsort. Ook hier zijn allerlei gradaties. Sport is in ieder geval een stuk commerciëler dan kunst en cultuur. Als we het voorbeeld van de Formule 1 nemen. Wat we daar gedaan hebben is het zoeken naar een antwoord op een probleem wat we hadden. Onze brand awareness in bepaalde markten was onder de maat, voornamelijk Azië en Oost-Europa. Wij denken dat door het sponsoren van Renault bij de Formule 1 dat we daar



een sleutel hebben gevonden om het probleem op te lossen. Op deze manier lossen we een marketing probleem op met sponsoring. We zitten nu in het eerste seizoen, dus het is nog te vroeg om er conclusies uit te trekken, maar wat we nu zien aan de cijfers is dat het werkt.

Brand awareness staat hier op nummer een en het Formule 1 platform is daar uitermate voor geschikt. De belangrijkste motivatie is hier de promotie van naam en imago, altruïstische motieven zijn hier niet van belang en de andere motieven zijn ondergeschikt aan de eerste.

Het is niet zo zwart /wit als vaak gesteld wordt. Er zijn Kunst en cultuur sponsorships die zich commerciëler gedragen van sommige sport sponsorships. Het is een doorlopen veld waar je verschillende sponsorships kan plotten waar ze vallen. Zelfs binnen een sponsorship zijn er verschillende mogelijkheden.

Bijvoorbeeld het Concertgebouw Orkest: is voor het imago van het bedrijf van belang maar ook voor hospitality mogelijkheden. Maar daar zit ook een altruïstisch motief, we zijn binnen het sponsorship weer sponsor van kinderconcerten. Binnen het sponsorship kan je weer alle kanten uit. Dat proberen we ook bij onze sponsorships, om zowel aan het maatschappelijke als aan het commerciële deel gehoor te geven.

Het is niet zo zwart/wit als vaak gesteld wordt.

### **Worden er ook andere middelen gegeven door de ING aan de gesponsorde?**

Jazeker, behalve dat we er iets voor terug krijgen, is belangrijk dat je ook daadwerkelijk samenwerkt. Echt samen iets proberen te bewerkstelligen. Ook de sponsorde is niet alleen uit op de cheque die eens per jaar wordt uitgeschreven, maar ze zijn vaak ook enorm geholpen met de kennis die wij in huis hebben. Alleen al de hoeveelheid klanten die wij hebben, die eventueel enthousiast gemaakt kunnen worden voor het product van de gesponsorde.

Bijvoorbeeld: het Rijksmuseum zat al een tijd met de wens om in Azië tentoonstellingen te organiseren en met de ING en Philips als sponsor kan dit ook. Als ze dit helemaal zelf hadden moeten doen, zonder contacten daar, was het moeilijker geweest dan nu, met een sponsor die daar kantoren heeft en mensen met verstand van zaken in die regio.

Voor de gesponsorde zijn er meer motieven dan alleen het geld. Ook kan het, het Rijksmuseum helpen betere naamsbekendheid te krijgen door met ING samen te

werken. ING heeft een goede naamsbekendheid wereldwijd. Het is echt een partnership, een wisselwerking.

**Hoe wordt er besloten of beter gezegd door wie wordt er besloten om een bepaald sponsorship te doen?**

Voor de Formule 1 was er een probleem wat wereldwijd gevoeld werd. En dat kan je niet lokaal oplossen, dit werd dus hier op het hoofdkantoor neergelegd. Ook omdat het financieel nog al implicaties heeft. Je kunt niet alleen Formule 1 sponsor zijn in Frankrijk want de wereld kijkt mee.

Er zijn ook kleinere sponsorships die lokaal gedaan worden. Het enige waar dan naar gekeken wordt is of het niet strijdig is met datgene wat al gebeurt. Dan is het een lokale beslissing en dus ook lokaal budget.

Soms wordt een sponsorship puur en alleen op een markt gedaan, de Postbank heeft de afgelopen jaren wat televisie programma's gesponsord. Deze worden in Nederland uitgezonden en zal voor de rest van ING niets uitmaken. Dit wordt anders als het over de KNVB gaat of over het Tsjechisch Nationale elftal. Dit zien we wel terug, bijvoorbeeld ING in Canada sponsort het schaatsen. Die zien we dan in Nederland weer terug.

Dus bij ieder sponsorship is van belang: Voor welke markt is het van belang, wie heeft er baat bij en wat is de impact bij de rest van de ING.

**Hoe wordt het succes van een sponsorship geëvalueerd?**

Op verschillende manieren, bij de Formule 1 ligt de nadruk heel erg op naambekendheid, het meten hiervan kan op verschillende manieren en dat doen we ook op verschillende manieren. De bekendheid van het merk voor en na de race, hoeveel mensen hebben gekeken naar de race, hoeveel mensen daarvan gezien hebben dat ING sponsor is. Allerlei soorten marktonderzoek. Dat is een heel duidelijke indicator of het succesvol is of niet.

Als je het hebt over het Rijksmuseum, dan gaat het er veel meer om of we het Rijksmuseum goed genoeg hebben kunnen gebruiken om klanten, medewerkers daar naar toe te krijgen of daarin geïnteresseerd te krijgen. De doelen die gesteld zijn, daar meet je het succes aan af.

**Hoe denkt u dat de toekomst van sponsoring eruit ziet, vooral op het gebied van kunst en cultuur in Nederland?**

Er is een grote verandering bezig, dat voel ik. De overheid gaat weer een stap terug doen. Of het echt zo is of niet, dat is aan de cijfers nog niet te zien, er gaat nog steeds heel veel geld vanuit de overheid naar de sector. Maar het is meer een gevoel en dat gevoel wordt gedeeld door de kunstinstellingen. Daar komt bij dat er nu al een groot beroep wordt gedaan op particulieren en bedrijven om in de slipstream mee te gaan doen. Dit is een interessante ontwikkeling. Wij zijn een bedrijf dat al jaren aan kunst en cultuur sponsoring doet. Hier zijn we ons ook bewust van, het past in het bedrijf.

Ik kan me voorstellen dat een heleboel bedrijven daar nog niets van weten of van snappen. Het is nog een ver van hun bed show. Wat de overheid probeert, om bedrijven hiervoor warm te maken om hier ook in de stappen, dat is voor een hoop bedrijven nog een stap te vroeg. Er is nog een kennis achterstand denk ik. Het bedrijfsleven heeft zich hiermee nooit hoeven bemoeien.

Vanuit de kunstsector wordt er nog wel eens argwanend tegen aangekeken.

Dat ligt aan de sector waar je naar kijkt. Er zijn sectoren waar het al heel gewoon is. Zeker in de top van de kunstwereld, die zijn al een redelijk gewend hieraan. Maar het is de middengroep en wat daaronder zit, die daar nog niet veel van begrijpt. Bij het begrip commercie gaan nog steeds de haren bij sommigen overeind staan.

Ik denk dat ze bang zijn voor het onbekende, terwijl dit niet nodig hoeft te zijn. Dit komt ook wel goed, maar het heeft tijd nodig.

Ook met particulieren, deze denken nog vaak, de overheid doet dat toch? Waarom vraag je mij dit?

**Verschil in VS en Nederland in particuliere giften is enorm.**

Dat komt door de belasting structuur. Om eerlijk te zijn, de overheid vraagt particulieren en bedrijven om te investeren in kunst en cultuur, maar aan de andere kant we worden niet gecompenseerd. Voorheen was het de belasting die dat deed, ze gaven het eigenlijk voor ons. Nu vragen ze het ons rechtstreeks, maar zonder de compensatie, dat is een rare situatie.

Er is een shift bezig en ik denk dat bedrijven en particulieren langzaam die kant opgenomen moeten worden om het te begrijpen. Het waarom, het hoezo en wat de impact is en dat de overheid daar achteraan moet lopen met financiële voordelen en prikkels. De kunst en cultuur sector hoeft daar eigenlijk niet voor te veranderen.

Misschien dat er een aantal buiten de boot zullen vallen, maar dan vraag ik me af, zouden die anders ook niet het loodje gelegd hebben? Ik denk niet dat er opeens een aderlating plaatsvindt, zeker niet als particulieren en bedrijven het initiatief nemen.

**Terwijl dit toch datgene is waar een hoop mensen bang voor zijn.**

Ik denk dat dit ongegrond is. Ik denk dat de sector oud en wijs genoeg is om te weten wat hun goede en zwakke punten zijn, waar ze mee scoren en wat hun waarde is en dat ze zichzelf niet laten hoereren met plat commercialisme. Het is een andere manier van denken om aan fondsen te komen.

**Maar het zal toch moeilijk worden om een dergelijke verandering te weeg te brengen.**

Ik zie wel een groot verschil tussen jongere mensen in de sector en oudere mensen in de sector, jongeren staan veel minder spastisch tegenover het bedrijfsleven dan ouderen. Veel meer het gevoel van baat het niet dan schaadt het niet. En sommige ook zeer positief er tegenover staan. En eigenlijk meer vertrouwen hebben in een goede basis en een partnership met een bedrijf dan met leven met subsidie van jaar op jaar. Dat is namelijk niet heel veel betrouwbaarder. Het is vooral het geloof in jezelf wat ze moeten ontplooiën.

**Zijn er ooit ideeën geweest om de steun aan kunst en cultuur anders te organiseren, bijvoorbeeld in een fonds?**

Ja, die discussie is binnen ING ook geweest. En dat kan ook best, maar een fonds is zoals de overheid dat doet, subsidie geven aan iets wat je goed vind en succes ermee. Terwijl wij actiever deelnemen, in kunst en cultuur we willen er meer mee, we willen onze achterban erbij betrekken, we willen onze klanten ermee naar toe nemen, we willen er mee gezien worden. Dat kan niet in een fonds, want het zijn commerciële activiteiten.

Op het moment dat ik een klant meeneem naar het Rijksmuseum en trots vertel dat wij hier sponsor zijn, is dat anders dan op het moment dat ik een fonds ben. Het heeft een commerciëlere kant. Dus houden we dat dichterbij het bedrijf. Wat we wel zouden kunnen doen en misschien komt dat nog wel een keer, is om de kunstcollectie binnen een fonds te organiseren, nu staat het op de balans, maar je zou dat ook in een fonds kunnen stoppen. De functie van de collectie is niet om te verkopen, er is nog nooit iets

verkocht. En het zou makkelijker zijn als het een rechtspersoon is. Dus dat zou beter passen bij een fonds.

Sommige sponsoractiviteiten zouden wel in een fonds passen, omdat deze minder commercieel zijn, maar andere weer niet.

Wat heel belangrijk is aan sponsoring is hoe bepaal je de prijs? Is het wat de gek ervoor geeft, is het 5 miljoen, waarom niet 5.1 miljoen? Ook daarbij is er een groot verschil tussen sportsponsoring en kunst en cultuur sponsoring. Wat ik merk is dat er bij sportsponsoring een betere balans is. De prijs is beter uitgekristalliseerd, dat komt omdat het vraag en aanbod is beter in balans, die twee hebben elkaar gevonden. Bij kunst en cultuur is die balans er nog niet.

Kunst en cultuur instellingen vragen vaak datgene wat ze nodig hebben, ze hebben een begroting en ze komen 100.000 euro tekort, dus zoeken ze een sponsor voor dat bedrag. Dat is vaak de redenering. Bij sport is dat niet het geval. Daar wordt gezocht naar een sponsor voor een seizoen en daar gaan we dingen mee doen. Het is normaler om met sponsorships om te gaan. Dat verschil uit zich in de prijsstelling.

De grote clubs waar we zaken mee doen is dit wel zo, het concertgebouw en het Rijksmuseum weten dondersgoed wat ze waard zijn. Dat hebben ze zelfs onderzocht. De kleinere clubjes weten dat niet goed. Die kunnen geen goede prijs stellen. Ze vragen teveel of te weinig.

Ze weten niet goed wat ze een sponsor kunnen bieden. Als voorbeeld een lokaal museum in Groningen, ze weten niet goed wie hun doelgroep is. Wie zijn hun achterban, wie komen er, wat is hun leeftijd, opleidingsniveau. De marketing gegevens die missen ze.

Die gegevens zijn van essentieel belang voor het bedrijfsleven. Je kunt wel zeggen je logo staat op de website of op de kaartjes, maar wie kijkt er op die kaartjes, wie leest die website. Wat heb ik daaraan? Wie ziet dat logo? Als er geen overlap is tussen de doelgroep en de achterban van de sponsor en de gesponsorde dan kan de sponsor er niets mee.

## **Appendix C**

Dutch version of the complete interview with Mat Meijs, Secretary of the culture fund of the BNG

### **Waarom is er een cultuurfonds in het leven geroepen?**

Het is ooit begonnen in 1964, toen bestond de bank 50 jaar en ter gelegenheid daarvan is het cultuurfonds in het leven geroepen. Eigenlijk was het een beetje ingegeven, in die tijd waren er veel meer gemeenten dan nu, nu zijn er iets van 420, maar toen waren het er meer dan 1000. Die zijn allemaal aandeelhouder van de bank en allemaal ook klant van de bank, zeker toen nog, toen was dat wat meer gemeengoed dan tegenwoordig. En wat je vaak zag was dat gemeenten hier aanklopten en zeiden: jullie zijn onze huisbank en we bankieren graag bij jullie, maar wij hebben een kerk waar een dak van gerepareerd moet worden of een museum waar we iets mee willen doen, kunnen jullie daar niet iets aan doen? Om nou te verkomen dat je (...) als je tegen de een ja zegt dan kun je tegen de ander niet nee zeggen. Dus dat was een beetje een probleem. Toen is er gedacht we richten een cultuurfonds op met een eigen bestuur, dat wordt een soort stichting, met eigen verantwoordelijkheid en die krijgen van de bank een bepaald bedrag per jaar wat ze kunnen besteden aan culturele projecten. Dat heeft een heel lange aanlooptijd gehad, in het begin kwamen er helemaal niet zoveel verzoeken binnen, het fonds was nog niet bekend, dus dat vermogen is in de loop van de jaren een beetje gegroeid. In het begin was het ook nog niet zoveel, het eerste jaar ging het om 50.000 gulden. Dat was de aanleiding om het fonds op te richten. In de loop der jaren is dat uitgegroeid tot een wat groter fonds, nu hebben we ongeveer 800.000 euro per jaar te besteden. Dat is nog niet zo heel veel als je het vergelijkt met VSB fonds of het Prins Bernhard cultuurfonds, dat zijn de echte megafondsen.

### **Is er ooit vanuit de bank gedacht om iets aan sponsoring te doen?**

Sponsoring staat eigenlijk los van het cultuurfonds, er is wel bij de afdeling communicatie, daar valt sponsoring onder. Dat gebeurt maar mondjesmaat. Wij zijn natuurlijk een soort overheidsbank, dus je moet heel erg oppassen daarmee en wat je bij de een doet moet je bij de ander ook doen, alle klanten zijn in principe gelijk. Het gebeurt wel en dan vaak dingen waar veel gemeenten bij betrokken zijn. Het is maar een heel klein onderdeel van het communicatie beleid.

**De aandeelhouders zijn natuurlijk de staat en verschillende gemeenten.**

De staat heeft 50% en de andere 50% is verdeeld over verschillende gemeenten en provincies.

**Zou je dan het geld wat aan kunst en cultuur wordt besteed via het fonds kunnen zien als indirecte subsidie?**

Het is eigenlijk een steun aan projecten die ook al door gemeenten gesteund worden. Want in de voorwaarden staat dat ook duidelijk. Minstens twee gemeenten moeten financieel bijdragen aan dat project. Ook al weer om te voorkomen dat anders je budget zo versnipperd. Als je iets doet waar een gemeente bij betrokken is dan zijn er heel veel dingen die je kunt doen, elke gemeente heeft wel een jazzfestival. Het moet ook nog een beetje vernieuwend en bijzonder zijn, niet al een bestaand fenomeen zijn, als iets al 30 jaar gebeurt in een gemeente en die komen nu opeens om geld, ja wat dan.

**Door wie wordt de beslissing genomen om een bepaald project te steunen?**

Dat gaat als volgt, er komen allerlei verzoeken binnen. Ik heb dat een beetje gestroomlijnd, ik nu sinds een jaar of twee secretaris van het fonds en ik heb een aanvraagformulier in het leven geroepen wat mensen moeten invullen. Ik ben een soort eerste zeef, ik kijk of de randvoorwaarden voldaan en is het een beetje bijzonder project. Zo ja, dan gaat het door naar de adviescommissie, de adviescommissie die wordt gevormd door allerlei specialisten uit verschillende kunstdisciplines, er zit iemand in die weet alles van klassieke muziek, iemand die alles van beeldende kunst weet, van theater, noem maar op. Die bekijken in een vergadering alle dingen die op de agenda staan, dat wordt besproken en dan wordt er per project gekeken of het iets is, zijn de betrokken kunstenaars van kwaliteit en dan geven zij advies. Die adviezen komen vervolgens in de bestuursvergadering, het bestuur wordt gevormd door een aantal burgemeesters en Dirk Noordman en iemand uit de directie van de VNG. (Vereniging van Nederlandse Gemeenten) In het merendeel van de gevallen wordt er conform advies besloten. De specialisten weten er inhoudelijk natuurlijk veel meer vanaf dan het bestuur, maar ze kunnen wel zeggen, dat we iets toch moeten doen of toch niet. Ze bepalen ook het bedrag wat er aan toegekend wordt. Daarin adviseren de specialisten ook, een instelling vraagt bijvoorbeeld 20.000 euro, maar dit is wat veel we adviseren om de helft te doen.

**Is het ook mogelijk dat er vanuit het fonds zelf projecten gekozen worden?**

Ja, dat doen we ook, dat doen we op een aantal terreinen. Die terreinen zijn te vatten onder een noemer, en dat is: de stimulering van jong talent. Dat doen we op het gebied van klassieke muziek we hebben daarvoor een samenwerkingsverband met stichting jong muzikalent Nederland. We doen dat op het vlak van theater, nieuwe theatermakers die wij steunen bij hun producties, dat doen we samen met het Theater Instituut Nederland. We hebben sinds twee jaar een prijs voor literatuur, voor een jonge schrijver die wel een aantal boeken heeft geschreven maar nog niet echt is doorgebroken. En ik ben nu bezig met een vierde project, dat binnenkort in de bestuursvergadering, dat gaat over jonge kunstenaars op het gebied van visuele installaties. Dat zijn dan projecten die steunen we niet een jaar maar dan drie of vijf jaar. Die dingen moeten helemaal van de grond komen dus als je dat een jaar doet dan heeft dat geen zin, daar moet je echt een aantal jaren in investeren voordat daar ook een beetje staat.

**Kan het ook voor andere projecten, structureel een bedrag krijgen?**

Nee, het komt wel eens voor dat we een project twee keer doen, maar in principe is het eenmalig.

**Verwacht de BNG zelf nog iets terug als er geld gegeven wordt?**

De tegenprestaties zijn, over het algemeen naamsvermelding. Maar wat er wel is, dat heb ik verzonnen toen ik nog hoofd communicatie was bij de BNG, toen is er besloten dat een deel van het budget van het cultuurfonds, 100.000 euro ongeveer, wordt gebruikt voor projecten die het cultuurfonds steunt die eigenlijk niet direct binnen de criteria vallen, maar om een voorbeeld te geven, we hebben vier of vijf avonden cultuur per jaar, Dat is een operavoorstelling of een theatervoorstelling. Het cultuurfonds steunt de organiserende instelling met een bedrag, ongeveer 20.000 of 25.000 euro. En de bank krijgt dan als tegenprestatie 300 kaarten. Om daar relaties te kunnen uitnodigen. De bank die bouwt daar dan een feestje omheen. Met een ontvangst en wat te drinken, wat te eten en die voorstelling. Zo krijg je toch een beetje een kruisbestuiving van wat het fonds doet en het relatiemanagement van de bank. Maar eigenlijk staat dat een beetje los van het echte fonds. Maar het is wel een leuke bijkomstigheid en het iets wat enorm gewaardeerd wordt door relaties van de bank.



Mensen krijgen aan het begin van het jaar een uitnodiging met vier of vijf dingen en daar kunnen ze op intekenen en elke keer zijn er meer aanmeldingen dan plaatsen.

**Wordt er nog geëvalueerd wat er met het geld gedaan wordt?**

Wij zeggen een subsidie toe, te aanvragen wordt daar op de hoogte van gesteld, die gaan dan aan de slag. Vaak is het zo dat, zeker bij de wat kleinere projecten, dat ze vragen om een voorschot, omdat ze wat kosten moeten maken, vaak is dat de helft. Het eigenlijke deel wordt pas betaald na afloop, nadat er ook een financiële afrekening is gepresenteerd en een evaluatie. Er wordt zeker naar gekeken dat er wel een beetje conform het oorspronkelijke plan besteed is.

**Wordt er nog meer gegeven dan alleen geld? (faciliteiten en hulp met plannen en organiseren)**

Nee, het cultuurfonds heeft die faciliteiten ook niet. Het is wel zo dat als mensen opbellen voordat ze een aanvraag doen, dan kan ik wel een beetje meedenken. Bijvoorbeeld met hoe ze die aanvraag in kunnen dienen, welke kanten van het project ze moeten benadrukken, als ik het gevoel heb dat het een goed project is, dan probeer ik wel een mee te denken en ze op pad te helpen.

**Wordt er nog meer gedaan dan alleen kunst en cultuur, sport of maatschappelijke doelen?**

Het fonds is alleen voor kunst en cultuur, de bank zelf heeft nog een soort van sponsorships lopen met onder andere instellingen. We zijn bijvoorbeeld aangesloten bij de vrienden van het Nederlands Danstheater. Dat is een club van bedrijven die jaarlijks een bepaald bedrag geven en dan wordt je een paar keer uitgenodigd voor een galavoorstelling. En het is handig voor mensen van de bank of voor de bestuursleden van de bank om daar rond te lopen en gezien te worden. Want daar lopen een heleboel hotemetoten uit het Haagse circuit rond en ministers. Op deze manier zijn we ook vriend van het Concertgebouw. Maar dat is meer voor netwerk gelegenheden.

**Hoe zit u de toekomst van het fonds?**

Voor de bank is het een mooi instrument om te laten dat je maatschappelijk betrokken bent. En nu we de nadruk wat meer gelegd hebben om het feit dat er meer gemeenten

bij betrokken moeten zijn, krijg je ook wat meer gerichte verzoeken binnen. En dat scheelt een hoop.

**Is er een verschil tussen sponsoring en het fonds, en dan met name voor de instellingen?**

Bij sponsoring heb je duidelijk een tegenprestatie. Het gaat dan vooral om naamsbekendheid, dat is vaak een grote overweging. Dat speelt bij ons niet zo. De gemeenten weten wel wie de bank is en wat die doet. Het is meer laten zien dat we iets extras doen voor dingen die door gemeenten gesteund worden.

**Denkt u dat de kunst en cultuursector daarom eerder naar een fonds stapt dan voor een sponsorship kiest met een commerciële instelling.**

Als je kijkt naar grote culturele instellingen zoals het Stedelijk Museum of het Rijksmuseum, die hebben grote sponsors achter zich en niet alleen maar fondsen. Banken en andere grote bedrijven vinden het prachtig om hun naam te kunnen verbinden aan een fenomeen als het Stedelijk Museum. Daar kunnen ze weer allerlei dingen uithalen voor je relatie management. Klanten mee nemen naar een opening bijvoorbeeld.

Voor de instellingen zelf is het ook een stukje naamsbekendheid. Het is voor beide clubs mooi om je te kunnen laten zien als partners van elkaar. Als het Stedelijk Museum in een rijtje namen staat als ABN-AMRO en Ernst en Young bijvoorbeeld. Dat zijn namen en dat heeft wel wat.

## **Appendix D**

Dutch report of the interview with Claudia van den Berg, Project advisor VSB fund.

### **Waarom is het VSB fonds opgezet?**

Toen de Fortis werd gevormd in 1990 is de VSB bank daarin opgegaan. Om de doelen die de VSB bank had voort te kunnen zetten is gekozen om een aandelen pakket te gieten in een fonds, dit is VSB fonds geworden, op deze manier wordt de sociaal-maatschappelijke traditie van de spaarbanken in Nederland voortgezet.

### **Door wie worden de beslissingen genomen om een project te steunen?**

Het VSB fonds werkt met vijf aandachtsgebieden, te weten: Kunst en Cultuur, Zorg en welzijn, Sport en vrije tijd en natuur en milieu. Elke cluster heeft zijn eigen beleid en wordt gecontroleerd door een hoofd van de cluster.

De criteria waarop de beslissingen worden gebaseerd zijn: De haalbaarheid van het project en de vraag of het bedrag reëel is.

Als een project bijvoorbeeld een begroting heeft van 12.000 euro en zij vragen bij ons 10.000 euro aan dat is dit niet reëel. Het is erg belangrijk dat een project ondersteund wordt door meerdere fondsen of sponsors. Of dat het project gefinancierd wordt door een deel van het eigen vermogen van de organiserende organisatie.

Binnen de cluster kunst en cultuur zijn nog wat speerpunten te noemen waarop gelet moet worden. Dit zijn:

Participatie en betrokkenheid, de participatie van andere partijen is erg belangrijk, er moeten meerdere partijen bij betrokken zijn. Het is niet de bedoeling dat wij projecten financieren alleen voor de organiserende partij van belang zijn.

Ontplooiing van amateurs, bijvoorbeeld amateur toneel, het is belangrijk dat amateur toneel meer samen gaat werken met professionele gezelschappen om de professionaliteit van de amateurs te verhogen.

De sociale cohesie is ook erg belangrijk, als we bijvoorbeeld een buurthuis financieren dan vinden wij het van belang dat zowel de jongeren van de buurt hier iets aan hebben, maar de ouderen ook.

Aanvragen komen bij mij binnen, ik verwerk ze en op basis van de verschillende criteria geef ik advies aan het hoofd van een cluster en dan geeft hij of zij zijn fiat.

**Kan er alleen eenmalig subsidie aangevraagd worden, of is het ook mogelijk om structurele subsidie te krijgen?**

Het te steunen project moet een op zich staand project zijn, wij geven geen structurele subsidie. Wel is het bij ons mogelijk dat projecten meerdere keren subsidie aanvragen. Bijvoorbeeld, een project kan voor het eerste jaar geld krijgen, voor het volgende jaar kan deze organisatie dan weer een aanvraag. Dit is iets unieks want bijvoorbeeld bij het Prins Bernhard fonds niet kan, bij dat fonds kan een organisatie pas weer na twee of drie jaar een aanvraag indienen.

**Verwacht het fonds nog iets terug als er geld gegeven wordt?**

Nee in principe verwachten wij niets terug, het enige wat wij vragen is naamsvermelding. Als wij bijvoorbeeld een uitgave van een boek hebben gefinancierd verwachten wij wel dat er dan bij staat “mede mogelijk gemaakt door het VSB fonds”

**Wordt er nog geëvalueerd wat er met het geld gedaan is?**

Ja, maar alleen bij de grotere projecten, bij de kleinere projecten verwachten wij alleen een evaluatie van de organisatie zelf, maar bij de grotere projecten doen we zelf ook mee aan de evaluatie.

**Wordt er nog meer gegeven dan alleen geld (mensen, kennis, faciliteiten)?**

Van oorsprong wordt er alleen geld gegeven, maar vanaf dit jaar zijn we ons er erg van bewust dat wij een heleboel kennis in huis hebben. Het zou zonde zijn om hier niets mee te doen. Dit is dan ook het streven voor komende jaren. De regiokantoren moeten meer weten wat er in de regio speelt en daar wat mee doen. Met de kennis die daar aanwezig is kunnen we projecten beter laten werken.