



The Art of Giving

"What to offer and what to ask?"

Master Thesis by: Ba. Benedine E. Dassen
Goudsewagenstraat 56 C
3011 RL Rotterdam
Student number: 277311

Supervisor: Dr. Th. B.J. Noordman
Second Reader: Dr. F.R.R. Vermeylen

Erasmus University Rotterdam
Faculty of History and Arts
Master Cultural Economics & Cultural Entrepreneurship
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Preface

Corporate support to the art and culture sector has attracted the attention of dozens. Their observations are recorded and reasoned conclusions are written down in professional publications for decades. The Dutch politics are getting more and more aware of the opportunities of corporate support instead of governmental subsidies. This makes the art and culture sector aware of the need to go on a quest for funding other than governmental subsidies and has given rise to a growing interest in forming coalitions with the corporate world. This thesis, “The Art of Giving, What to offer and What to ask?”, is an explanatory research about the expectations and possibilities between the corporate world and the world of art and cultural. The search for a delicate balance between these two worlds has been my motivation during this research.

While writing this thesis I learned valuable lessons. The most important one is to remain reasonable and critical towards your own expectations. This study reveals only minor results but could be a small step towards a better understanding concerning the topic.

The supportive help of many minds have made this thesis possible. Therefore I would like to use this opportunity to express my gratitude. First I would like to thank my supervisor, Dr. Th. B. J. Noordman for his guidance and patience. Secondly my thanks goes out to Dr. F.R.R. Vermeylen my second reader and coordinator of the master Cultural Economics & Cultural Entrepreneurship programme. I would like to thank him for his flexibility and for making the master year a success.

The writing of this thesis would not have been possible without the help and extensive support of my family and boyfriend. I would like to thank them for their positive conversations, criticism, and ongoing faith in me, which has brought me to the finish line. A special thanks goes out to Drs. P.J.M. Dassen for sharing his thoughts, ideas and home with me.

Also I would like to thank all the people who helped me with the research by taking the time to fill in the survey and let me share in their expertise on the subject.

I conclude this preface with a modest smile and the hope that my traineeship at the Ministry of Education, Culture and Science will lead me to further exploration concerning “The Art of Giving, What to offer and What to ask?”.

Benedine Dassen
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1. Introduction

Museums are facing major global changes: economies of scale and cross border collaborations are increasing rapidly (Steenbergen, 2008). The Netherlands has traditionally had an extensive welfare state but this is quickly shifting as the national government is reallocating its responsibilities towards its citizens. The government uses approximately 0,5 percent of the total national expenditure on art and culture. This is about 380 million euros for the arts and the same amount for monuments (Steenbergen, 2008).

On the tenth of June 2008, Minister Plasterk of the Ministry of OCW (Ministry of Education, Culture and Science) officially announced an already expected downsizing of government support for the arts. In 2009, the Minister will consult the cultural sector on their views in order to finalize the norms about the own income of this sector (Rapport Commissie Cultuurprofijt, 2008). The subsidy budget will decrease by €5 million in 2009 and by €10 million each year till 2012. In addition, there will be €10 million extra subsidy to stimulate cultural entrepreneurship and innovative collaborations between cultural institutions and external parties such as corporations. One of the main changes will be the “matchingregeling” (the matching regulation) (Rapport Commissie Cultuurprofijt, 2008). This new regulation entails that all extra income generated by a cultural organization will be equally matched by government subsidies. For each extra euro of income generated by the institution itself, this same institution will receive one euro from the matching fund. On average, the own income of arts institutions is now five percent of their total income. According to Minister Plasterk, this could go up to 20 to 25 percent. In the long run, there will be minimum requirements for the own income of cultural institutions (Rapport Commissie Cultuurprofijt, 2008). A great number of cultural institutions, including art museums, will have to adjust their financing/funding policies. Private support is therefore becoming more and more important for the arts.

Corporate sponsoring or setting up a corporate friends club can generate the extra own income that is needed. However, in order to attract external parties, it is vital for all parties involved to know what the reasons to give and expectations of giving are.

If museums know what the motives of sponsors and corporate friends are, and what these companies expect in return, they could be better informed players in the market of gaining their own income. Furthermore, museums can make a better assessment when and how, to seek and find corporate supporters. Which construction should be used? Sponsoring, corporate friends club or a combination? What will be the most efficient and suitable for the museum?

These questions are also relevant for companies. As Steenbergen (2008) observed, many of the parties involved do not know how to anticipate a collaboration between an arts institution and a company. If the expectations, opportunities, and motives are more transparent, companies can make a more balanced/better informed decision whether or not to engage in corporate support for the arts. If a company decides to do so, the next step is to choose whether to become a sponsor or a corporate friend. If corporations know what to choose, to expect, give and get in return, a better coalition can be made between the companies and the arts institutions.

Within this thesis an attempt is made to make the distinction between sponsoring and corporate friend clubs more explicit/transparent/clear. If all parties can answer the question: “What to offer and what to ask for?” a better collaboration that is beneficial for both the companies and the arts institutions can be formed.

1.1 Aims and objectives

Most arts organizations, including museums, already struggle for money. As literature shows government subsidies are decreasing. The costs for museums, however, have doubled in the last 12 years. Arts organizations must look for additional and/or new funding opportunities in order to safeguard their existence. With the answers given to the central and sub questions a window of opportunities could be created for museums to get extra and or new funding on the one hand and to make it more clear for possible sponsors or corporate friends what to support, what to give and what to expect in return. Bringing supply and demand closer together will give arts organizations the opportunity to find a suitable supporter vice versa.

To bring supply and demand closer together the research objective is to provide an overview of motives and expectations of the parties involved. Hopefully this overview can be used by corporations and arts organizations to make a better match concerning giving and receiving corporate support. This outline can be used in a practical way and will help to clarify the benefits and risks for all parties involved. With the help of this overview the arts institutions as well as non-arts organizations and other public bodies can consider the effectiveness of potential corporate supporters.

1.2 Relevance statement

The outcome of this research can be beneficial for several divisions/parties. It could help museums as well as other arts institutions to obtain a better insight into the motives and expectations of corporate supporters. Arts institutions can decide whether to engage in such a contract or not, what they can ask for, what to expect and how to deal with the criteria given by corporate supporters. Arts institutions will have an overview that they can use to contact and attract corporate supporters for different types of corporate support. These different types can be sponsoring for a long term, corporate friends, project funding or structural funding, only financial support or to achieve an active relationship with mutual benefits for both parties.

These different types of support are often unknown to corporate supporters. They do not know exactly what to ask for, what to give and what to expect. For corporate supporters, the overview of possibilities can generate more clarification to make a better contract. Also, some corporations might not be interested solely in making a profit but might also have philanthropic motives. For them, a sponsorship contract might not be the right approach to engage in a mutual relationship with arts institutions. Becoming a corporate friend however could be more suitable. The overview can provide criteria for corporations to see what type of cooperation is most suitable for which situation.

This research makes a comparison between the motives of three groups; visual arts museums, corporate sponsors of these type of museums, and corporate friends of these museums. This

comparison, using the given overview, might also be used in other fields besides visual arts museums. This thesis has focussed on visual arts museums and companies already connected to these museums. With the findings of this thesis there is also the possibility to use companies with other findings and to compare their motivations and expectations. This thesis, however, has focussed on the following research question.

1.3 Research questions

The theoretical framework that will be developed in this thesis leads to the following central research question:

Why do companies sponsor or become corporate friends with visual art museums and why do visual arts museums think companies become sponsors and / or corporate friends?

In order to give an answer to the main question, several sub questions need to be researched first. The sub questions in this thesis are:

- What motives do visual arts museums think **Corporate Sponsors** have?
- What motives do visual arts museums think **Corporate friends** have?
- What are the motives and expected quid pro quo of **Sponsors** for sponsoring a visual arts museum?
- What are the motives and expected quid pro quo of **Corporate friends** for supporting a visual arts museum?
- What are the **differences** between the motives and expected quid pro quo of **Sponsors** and **Corporate friends**?

These sub questions are instrumental towards answering the central research question. When the central question is answered more knowledge is gained about the ‘how’ and ‘why’ of supporting the arts through sponsoring and corporate friends.

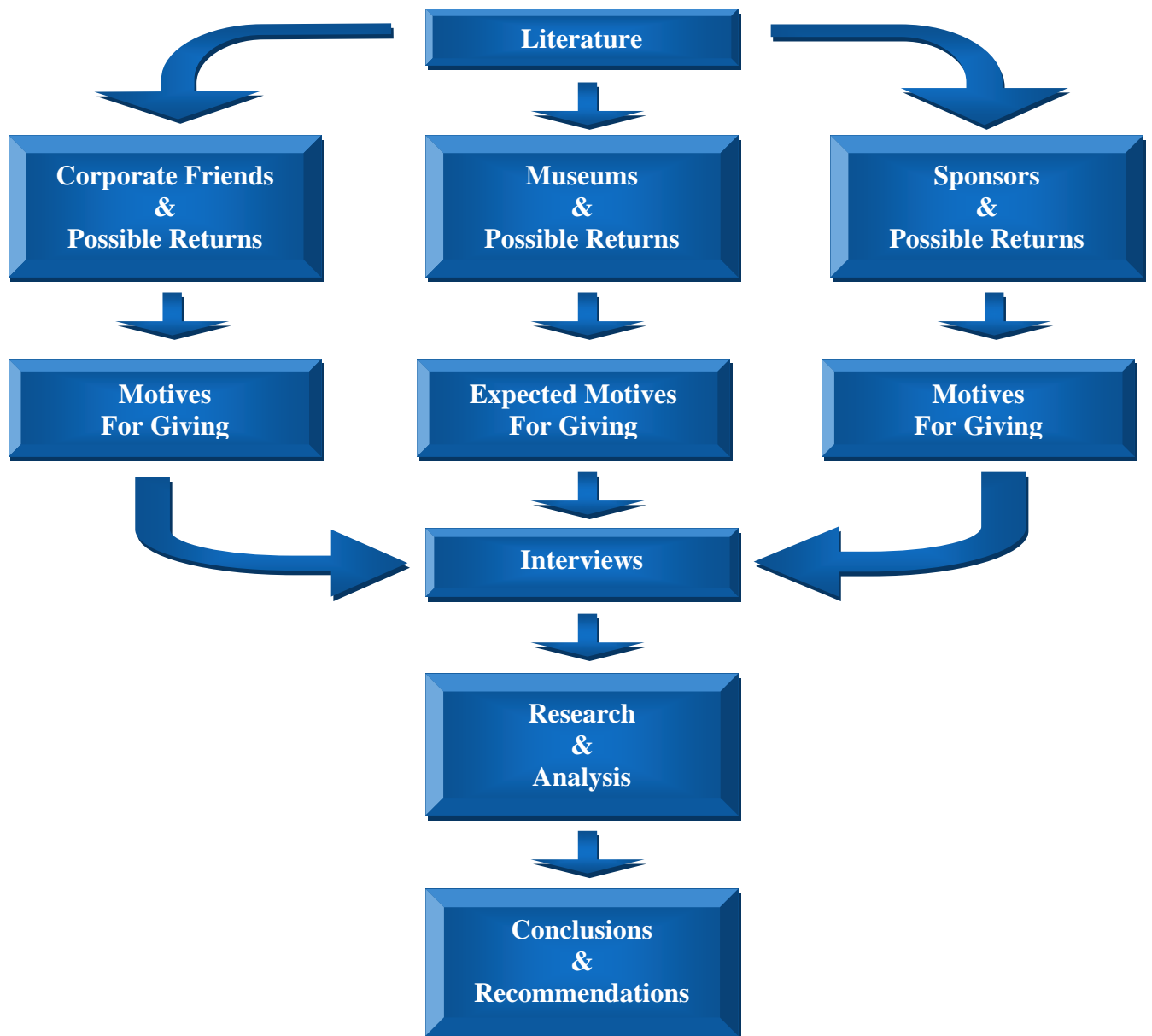
1.4 Methods

The population that is researched to answer the above-mentioned questions consists of three groups. The choice for researching these three groups derives from the notion that it offers the opportunity for establishing and comparing the views of all parties concerned. The three groups are visual arts museums outside the main cities of the Netherlands, corporate sponsors, and corporate friends. The research is conducted, using a combination of methodologies and uses the empiricist view and the interpretive approach. The methods that are used are a combination between qualitative and quantitative methods. The research is conducted with surveys consisting of structured and open questions. The lists of motives and quid pro quo that will be discussed in chapter 3 and 4 will be used for the structured questions. The answer possibilities have been scaled on a one to five scale, 1 being not important at all and 5 being

very important. This is done to make it possible to quantify the given answers and to be able to compare the results.

1.5 Thesis structure

This thesis consists of three parts. The first part will describe the theoretical framework with respect to museums, sponsoring, and corporate friends. Chapter two will give a general outline of museums in the Netherlands. Their tasks, visitor numbers, and changing financial structures are discussed in this chapter. Chapter three will focus on sponsoring by companies. What is sponsoring and why does it occur? Chapter four will study the motivations of friends of a museum and why companies join corporate friends or, in other words, business clubs. This is done to gain some understanding about corporate friends. The research field of “Corporate friends” is a field that has received very little attention and therefore several other sources of theoretical frameworks are used. Part two will set out this research. Chapter five will present a combination of the three previously mentioned theoretical frameworks and will explain how the research is conducted and which methods and methodologies are used. Part three starts with chapter six which will provide the results of the research through data analysis. Finally, chapter seven will give an overall conclusion of this thesis and offers some recommendations for future research. Figure 1 gives a graphic outline of the thesis structure.



Part 1: Theoretical Background

2. Museums

The term "museum" refers back to the Greek origin of the institution as the abode of the muses, a place of learning and inspiration. Today, a museum is still the same place but has gained more tasks. For conserving, collecting, interpreting, researching and displaying museums are an important mechanism (Johnson, 2003). An international yearbook has listed over 40.000 of these institutions worldwide (Johnson, 2003). From a historical perspective, museums have evolved from institutions accessible only to the elites, to broader based public institutions (Steenbergen, 2008). Until the twentieth century, the focus of museums was on preserving the collection for further generations. Today, the purposes of museums have changed into multiple tasks. In a broad sense, the purpose of museums is to provide informational and educational resources and programmes on the one hand, and to provide an attractive museum experience on the other (Kotler, Kotler, 1998).

The museums sector embraces a wide variety of institutions. They differ not only in what kind of museum they are but also in size and reputation (Johnson, 2003). The museums vary from internationally well known with good reputation, world class collection, high level research activities and millions of visitors per year like the Van Gogh Museum in Amsterdam or the MoMa in New York to a very high number of relatively small, often locally focused museums that undertake little to no research, and which often depend heavily on volunteers and financial support by the government (Johnson, 2003).

Most museums in the Netherlands are subsidized heavily by the Dutch government. Around 75 percent of the total budgets of large museums are granted by the government. To show the difference in budgets with museums in the United States of America, the museum of modern art in New York (the MoMa), for example, received in 2006, 60 percent of their income from private donors and 36 percent of corporations (Steenbergen, 2008). Most museums in the Netherlands however, would cease to exist if the governmental subsidies were withdrawn. This makes the museums very reliant on the government. To get better insight on how museums can be financed otherwise, with less or no governmental support, it is important to see how museums in the Netherlands have evolved over time. In this chapter a closer look is taken at the tasks, visitors' numbers, budget and financing of Dutch museums to see if there is room for alternative sources of income.

2.1 Museums in the Netherlands

There are over 1200 institutions that call themselves museums in the Netherlands (CBS, 2008). With a wide variety of sorts, the inhabitants of the Netherlands can find a museum almost always nearby their living space. The Netherlands has more museums per capita than any other country in the world (Steenbergen, 2008). There are 5,8 museums per 100.000 inhabitants (Raad voor cultuur, 2003). The variety of museums ranges from history museums, science museums, natural history museums, anthropological and ethnographic museums, zoological parks and botanical gardens, children and youth museums, community and ethnic museums, specialty museums, general museums, mixed museums, encyclopedic museums and art museums. These museums share similar characteristics and differ in some ways (museum.nl). The CBS (Central bureau for statistics in the Netherlands) makes a distinction between the different sorts of museum based on their collections: Art, history, history of

nature, corporate and technique, anthropology, and mixed collections. This reduces the number of museums to 775. These categories are listed in table 2.1 below.

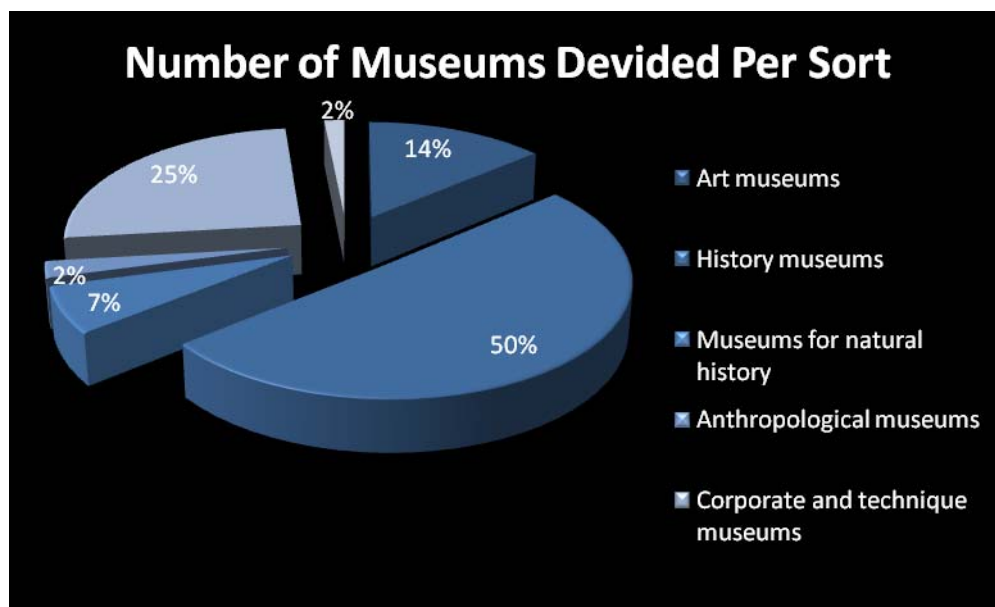
Table 2.1 Visitors numbers divided by museum category

Visitors numbers divided by museum category	Year	number of museums	in %	Museum visits	in %
Categories				x 1000	
Art museums	2005	107	14%	6.377	32%
History museums	2005	391	50%	6.003	31%
Museums for natural history	2005	51	7%	1.965	10%
Anthropological museums	2005	18	2%	939	5%
Corporate and technique museums	2005	196	25%	3.170	16%
Museums with a mixed collection	2005	12	2%	1.195	6%
Total museums	2005	775	100%	19.648	100%

Source: CBS (2005).

Table 2.1; Visitors numbers divided by museum category, illustrates how the visiting of museums in the Netherlands is divided per type museum. More than half of the Dutch museums have a historical collection. In the 19th century a large part of these museums were opened to show the rich history of the Netherlands (CBS, 1998). The art museums receive the most visitors: 14 percent of all museums are an art museum and 32 percent of all visitors went to this type of museum. Within the mixed museums some major museums are included, such as the Museum Boymans van Beuningen in Rotterdam. Major museums are often those which attract the most visitors.

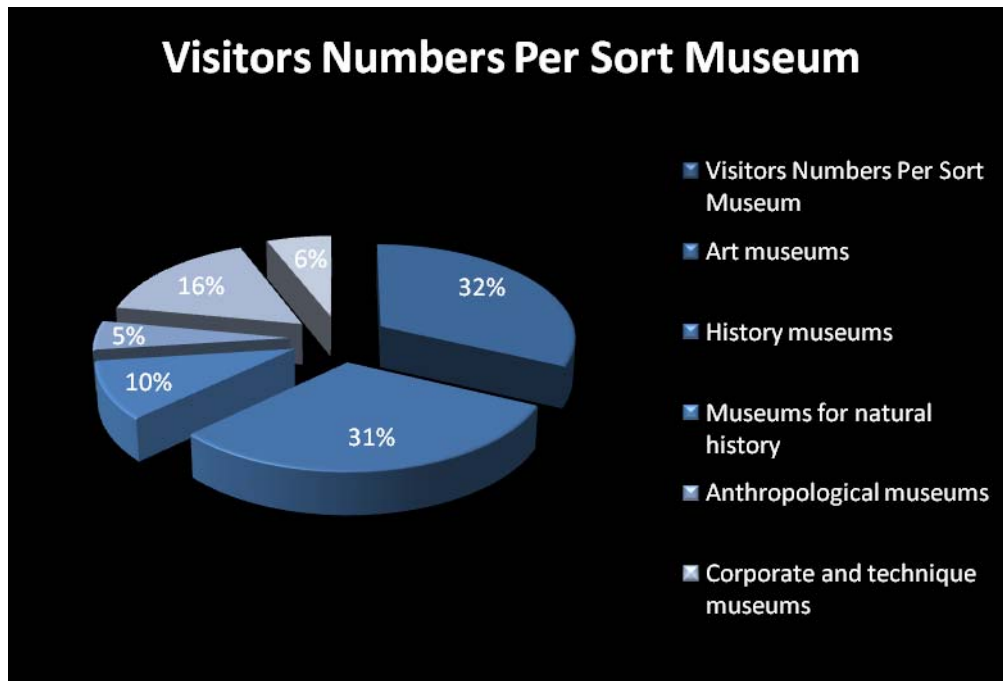
Chart 2.1 Number of museums divided per category



(Source: CBS, 2005).

Chart 2.1: Number of museums divided per category and Chart 2.2: Visitors numbers per sort museum give a graphic illustration of table 2.1. Chart 2.1 shows that only two percent of the 775 museums are anthropological or mixed collection museums.

Chart 2.2: Visitors numbers per sort museum



(Source: CBS, 2005).

Looking at the visitors' numbers in chart 2.2 the art and history museums have almost the same visitors' numbers. This is remarkable considering that the number of history museums is 391 and 50 percent of the total. Only 14 percent are Art museums which are 107 museums. The number of history museums is almost three times larger than the number of art museums. The mixed collection museums welcome only six percent of the total visitors' numbers per year; even though some major museums are included within this category. Within this thesis the focus will be on art museums and in particular on museums of modern and contemporary art.

2.2 Museums a definition

The American Association of Museums defines the museum as an institution that is:

“Organized as a public or private non-profit institution, existing on a permanent basis of essentially educational and aesthetic purposes” and that “cares for and owns or uses tangible objects, whether animate or inanimate, and exhibits these on a regular basis,” that “has at least one professional staff member or the full-time equivalent,” and “is open to the general public on a regular basis... at least 120 days per year”

(American Association of Museums, 1994).

The primary occupations of museums are the collecting and presenting of art, although they do have other tasks. The variety of functions executed by museums is a reflection of the scope of demands put on museums by society. The image of museums is therefore subjective, the individual itself sets expectations of what a museum should or should not represent. A solid and objective definition of a museum is therefore hard to formulate. The International Council of Museums has set out a more general definition of what a museum is and included more tasks. According to the International Council of Museums (ICOM) a museum is:

"A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. (...)"

(www.ICOM.com).

The goal of this code is to set minimum standards of professional practice and performance for museums and their staff (www.ICOM.com). The Dutch government in its policy statement refers to this definition. However, this does not mean that this is the complete and only definition possible for museums. Of the 1200 institutions in the Netherlands that call themselves a museum, only about 775 actually are and follow the ICOM definition (CBS, 2005). Within this statement of the ICOM the goal of a museum is set but it is not completely clear what all the functions of a museum are.

Art museums have gone through a slower process of evolution than science and historical museums. They appear to have given more emphasis to education (Kotler, Kotler, 1998). A larger audience was attracted in recent years through the use of blockbuster exhibitions. These types of exhibitions increased both the visibility of art museums as well as the interest in art in general. Kotler and Kotler (1998) argue that there are two groups of audience types that can be recognized as visitors of art museums. The first group consists of patrons, collectors, and donors who contribute to sustain the museum. The second type of audience are members of the museum and the general public.

Art museums make a careful distinction between these types of visitors. Collecting a large amount of precious and expensive works of art helps in increasing the attention and involvement of friends of the museum and collectors. Kotler and Kotler (1998) describe that the high price of works of art present in museums is considered to be proportional to the level of involvements of patrons and collectors, and consequently increases their social status. Exciting exhibitions and good educational resources attract regular visitors. This general public is attracted through promotion materials such as, advertising, publicity, special events, and so on. A third party that is of great importance to art museum are the mass media and journalists (Colbert 2001). To attract this variety of interested people to the museum, the art museum has several tasks to perform adequately and has to make sure that all their tasks are equally taken care of.

2.3 Tasks and functions

The primary goal of museums is the collecting and preservation of cultural artifacts. The importance of maintaining these artifacts for future generations is the basis of this main goal. The collecting and preservation of cultural artifacts is an internal affair for museums and is done primarily by the curators who are lead by the purchase policy of the museum. How the financing is taken care of is not a big concern. The specialists and expertise to do the collecting and preservation are a part of the museum itself and therefore it is easy to pay responsibility for the policy that is used.

The collecting and preservation of art makes sure that cultural heritage is preserved. It is a reflection of the cultural inheritance of the worlds we live in today. Art museums therefore provide cultural capital for its visitors (Bourdieu, 1993). Art museums make it possible for learners to gain this cultural capital through education. The government emphasizes this goal of museums and therefore sets out a package of tasks a museum should perform besides the collection and preservation. These tasks ensure the public function and needs a museum should have according to the government. The goals and values museums have and give to visitors are connected with the several tasks they perform.

2.4 Basic tasks

“...a museum does not perform a single function but is best viewed as a complex institution which performs many separate but closely – interrelated functions.”

(O’Hagan, 1998).

The development of the tasks of museums can be divided into three main stages. First of all, the collection of museums has gone through a process of differentiation and specialization. This resulted in specialized museums with specialized artefacts. Instead of being a museum that displayed various extraordinary artefacts, which was the case when museums first emerged, museums became a specialized institution focussed on one type of object or time frame (Beerda in Janssen and Gubbels, 2003). Secondly, the museums democratized, becoming available to the general public and providing public needs for a broad audience instead of being only available to a selected group of people, the elite. The third stage of development is the professionalization and a more scientific approach of the total work field of museums. The emphasis has changed from preserving, collecting, and describing the collection to research, presentation and, education. The basic tasks are: collecting, conserving, research, documentation, education, presentation and legitimating. All tasks of museums are interdependent but serve as one, to gain the common purpose of the museum. (O’Hagan, 1998).

Collecting

The main activity of museums is collecting artefacts. There is more demand for collecting artefacts from the past and the present due to more research on the importance of cultural inheritance (Pennock, 2004). According to O’Hagan (1998) this function provides the core material for the museum, namely its contents. There has been a change in collecting for presentation reasons instead of the main mission of museums to present what has been collected. This can be explained by looking at the different tasks and development of tasks

discussed further on. Although collecting is not the only task museums have, it is the one which all others are dependent on. Weil (1990) noticed that no collections or collecting alone can contribute to a sufficient condition for a museum to be its purpose. The presence of artefacts is a necessary condition for museums to exist. There can be no research, interpretation, education or conservation without content, without a collection (O’Hagan, 1998).

Conserving

Closely connected to the collection function of museums is the conserving and restoration of the collected items. The museum needs skills and place to store and control the physical environment, particularly air composition and organic invasion (Hutter, 1998). This does not only count for museums with old masterpieces made, for example, in the beginning of the last century but also for contemporary art. Contemporary art can be made of “new” fragile materials and needs maintenance of a different sort (Hutter, 1998). A collection in good condition is essential to museums. Conserving is a vital element of the basic tasks of museums because the collection has to be kept in the best possible shape. This preferred shape makes research possible and is made possible by research.

Research and documentation

Research constitutes the basis of all of the museums functions. The items collected and maintained by the museum can not be protected, preserved or spread in an adequate manner if they are not previously researched. In order to develop this function, museums have tools such as libraries, archives, laboratories and workshops. This research is becoming more and more important. New techniques can give more insight in how to maintain and conserve the collection and change interpretations of the collected artifacts. Thoroughly researched object have more value, contain more knowledge, and are broader in use.

Education

Education is the imparting and acquiring of knowledge through teaching and learning. All activities that are related to giving instructions or advice and contain a message are part of the educational function of museums. The explanation about the use, origin and meaning of the exhibited artifacts has educational purposes. Also, the clarification of the selected theme connected to the museum and the current exhibition. The educational function is also used to guide visitors and incite them to take an active approach towards what is on display. Weil (1990) claimed that the education museums provide, provides stimulation and empowerment for us learners. With empowerment, he explained, he sees the opportunity, through museum programs, to make better – informed personal judgments and choices about the past and future (Weil, 1990).

Presentation

The presentation of the permanent collection sets out the image of the museum. The temporary exhibitions can improve this image and / or give it a new impulse. The presentation determines how the visitor and the media experience the museum. Especially for publicity, which is an important promotional tool for museums, the presentation can make a difference. A change has occurred in the presentation of artifacts over recent years. Exhibitions with a specific theme, based on current social issues have become more common. The ratio between works that are on display and works that are stored varies per museum (Hutter, 1998). Grampp (1996 in Hutter, 1998) has noted that this range can be between 3% and 60%. Some

museums have expanded their displaying opportunities by opening new exhibition spaces, making use of new spaces and locations (Grampp, 1996 in Hutter, 1998). The Guggenheim museum and the Louvre are good examples of this. The Guggenheim museum has already built a new museum in another continent. The Louvre, originally situated in Paris, is building a new location in Abu Dhabi. Today, there are even opportunities to rent out an object for a high price to an entertainment park in Las Vegas or Dubai (Volkskrant, 29th of May 2008).

Also, the place and time of exhibitions have changed. Today, there are different options to display artifacts. The museum itself is no longer per definition the only location. Combinations with other buildings, outdoor exhibitions, traveling exhibitions have expanded the presentation possibilities. Visiting the exhibitions on specific times has also been extended. Evening openings and museum nights are examples of changing opening hours. For example the museum Boijmans van Beuningen in Rotterdam has special offers to have a birthday party in the museum including a special program about the current exhibition (boijmans.nl). The Kunsthal in Rotterdam, for example, provides special “Sunday Art Breakfasts” This is a combination of a breakfast in the restaurant, a lecture, and a visit to the current exhibition on Sundays for a special price (kunsthal.nl). This can also be seen as an example of providing the complete museum experience.

Also, the presentation itself has been extended. Now an exhibition is connected with higher and lower forms of displaying. This way a broader audience can be reached. These presentations are connected with special tools to explain the visitor what is on display. Also more special evenings with speakers adjusted to the target group of visitors is now one of the ways of presenting the collection or exhibition and provide a legitimating for their existence.

Public benefit

The previously discussed tasks are only valuable if they serve a greater aspiration the society as a whole. Museums function as intermediaries between the given meanings of the collected artefacts and meanings which have transformed over time. The social relevance of a museum can be found in the way in which the museums use their collections. Preserving the collection is a separate task but the reason for preserving must be of interest to the society as a whole. A museum must use the collection to make a connection with the society, adjust it to current issues and find a balance between continuances and change (Raad voor cultuur, 2005). While seeking these connections, the museum must try to make the collection both physically and intellectually accessible to all parts of society (Weil, 1995). To do this, museums must adjust to changing environments, times and cultures.

2.5 Tasks development

“A significant feature of the museum is its transformation into a multiple – use – cultural centre that incorporates production and audience interaction.”

(Rectanus, 2002).

Art museums are confronted with a period of time in which transformations are rapidly taking place and respond to this by adjusting their activities and tasks. The outputs museums provide are diverse. The preferences of their (potential) public have changed. This trend is strongly noticeable in Western European countries (Hutter, 1998). The museum today, in modern society, has acquired a new and broader public role than its early predecessors. Most

museums are still a public institution with the goal of contributing to the advantage of the collective (Stephen, 2001). The museum continues to stand as a symbol of community pride, and often is an institution which contributes to civic enlargement (Stephen, 2001). The collected object is still the key element underpinning the museum. O’Hagan (1998) and Weil (1990) contend that the collecting of artefacts is the core task of museums which serves the fundamental museum function: education of the public. Stephen (2001) notes that the museum, with the given combination of “traditional” functions, building, spaces, add-on goods and visitors has become an experience of leisure. A museum today provides a setting for more than learning and refining the public behaviour alone. The experience in present day art museums has taken the form of: the collection is there, you can look at it if you want and how it happens to interest you. The museum does not provide one solid explanation and content but only offers the opportunity to see and find more information if you want to find out something extra about a specific item, artist, time period etc. (Hutter, 1998). The museum also offers a form of civic pride and is a place of leisure (Stephen, 2001). Stephen (2001) claims that the museum has become a place for recreational experience. This leisure experience is enhanced by the presence of, for example, a cafeteria, theater or museum shop (Johnson & Thomas, 1998, Stephen, 2001, et.al).

The cafeteria, theater or museum shop, are a provision of add-on services and goods (Hutter, 1998). In most museums, the cafeteria and shops were regarded as facilities which were leased to external parties, to keep them apart from the essential tasks of the museum (Hutter, 1998). Now these add-on services and goods are seen as essential to providing a complete museum experience to the visitor. Relaxing in the restaurant, drinking coffee from a cup with the logo and / or a replication of an art work on it is contributing to the museum experience. Also buying a souvenir; a product which strengthens the connection with the museum and therefore the experience has become more important. This increase of museum merchandise generates extra income through sales and also creates a feeling of belonging (Hutter, 1998).

Although these merchandise goods and services provided by the museum are made for consumption, the art works themselves are made for the purpose of communication rather than for consumption. This communication factor is experienced by the visitor through the ability for the visitor to have room for interpretation. All visitors, ranging from being only there occasionally to a trained expert interprets artistic objects as a message, communication, an experience (Hutter, 1998). The bundle of services the museum provides thus include not only viewing and engaging with the displayed artifacts and the museum building but also with the add-on goods such as catering, parking and retailing (Johnson & Thomas, 1998). How this bundle is put together, presented and how all the different elements are combined is crucial for the enjoyment of the visitor and its experience (Johnson & Thomas, 1998). This bundle of experience can attract more visitors.

2.6 Exhibitions and visitors in numbers

In order to attract more visitors and additional funding, the museum must generate enough interest among a substantial variety of people who are interested in visiting the museum more than once and are willing to finance the museum and its activities (McLean, 1997). Within the Netherlands about 20 million people, per year, visit a museum (CBS, 2005). As mentioned in paragraph 2.1 of this chapter, art museums are the most popular museums, almost one third of the visits are to this museums while these museums are only 14 percent of the total number of

museums. As table 2.2: Museum visits divided by number of visitors between 1995 and 2005 exemplifies, the average number of museum visits has remained almost the same between 1995 and 2005. On average between 1995 and 2005 each museum had between 22 and 29 visitors.

Table 2.2: Museum visits divided by number of visitors between 1995 and 2005.

		0 to 2.500 visitors	2.500 to 10.000 visitors	10.000 To 25.000 visitors	25.000 to 50.000 visitors	50.000 to 100.000 visitors	100 000 and more visitors	Total visitors	average number visitors per museum
year	absolute number of museums	% of all museums	% of all museums	% of all museums	% of all museums	% of all museums	% of all museums	x 1.000	x 1.000
1995	744	28	31	20	10	5	6	21.921	29
1997	942	39	28	16	8	5	4	20.266	22
1999	902	35	29	19	8	5	4	20.679	23
2001	873	36	28	18	8	5	5	20.488	23
2003	828	32	33	18	8	5	5	19.558	24
2005*	775	31	32	19	9	5	5	19.648	25

(Source: CBS, 2005).

According to McLean (1997), the number of art museums has increased in recent years while the attendance per museum has decreased. As shown in table 2.2 this is also the case in the Netherlands. The visitor numbers have decreased with 10, 4 percent between 1995 and 2005, but this is not so much that it could be a serious concern because it is likely that due to the sharp rise in the aging of the Dutch population, the increase of income and leisure time generally, will lead to growing visitor numbers for museums (Johnson & Thomas, 1998, Steenbergen, 2008, et. al). Johnson & Thomas, (1998) discuss that museums do compete with other forms of entertainment but due to technological developments in information and communication the museums can reach a wider market. The visitors of museums are in search of an experience. To produce and provide this experience, the output, the museum is using inputs. One of these inputs is capital or, in other words, the costs and related income.

2.7 Financing of museums

A museum can be seen as a “firm”, it is using inputs to produce output. These outputs have several important economical features (Johnson, 2003). In “regular” sectors producing commodities, there is a clear link between units of output and income generated by these units (Hutter, 1998). Within the museum sector, this link is more difficult to make because it is rather loose (Hutter, 1998). State-coordinated spending for the arts has come under strong pressure during the last years (Hutter, 1998 & Pennock, 2004 And Steenbergen, 2008). This has resulted in a decline of general public spending (Hutter, 1998 & Pennock, 2004). The decline of the economic climate and the mentioned demur in public spending have as a result for museums that there is a change that expenditures rise above income. For this reason, a broader role for private funding is a reasonable option. The total income of museums can be divided into six main sources.

External income:

1. Governmental subsidies which can be given on three levels, national government, provincial government and local government.
2. Private funding.

Internal income:

3. Ticket sales (other revenues)
4. Restaurant facilities
5. Museum shop
6. Interest

Only one third of the total income is generated through ticket sales, restaurant facilities, the museum shop and interest. The other two third comes from subsidies and private funding. In table 2.3: Total of income and costs museums in the Netherlands between 1993 and 2005, below these are stated in other revenues. The subsidies are almost 63% of the total income which leaves about 8% of the total income being from private individuals, funds and corporations (Steenbergen, 2008).

Table 2.3, on page 19, illustrates the income and cost of museums in the Netherlands in the time period between 1993 and 2005. The balance between costs and income is marginal. Most museums are public institutions that do not have to make a profit. The total income varied between 259740, - euro in 1993 to 522806, - Euros in 2005. This is a growth of 201, 3 percent. The total income has doubled in 12 years. The total expenses has changed from 253580, - euro's in 1993 to 522305,-euros in 2005 this is a change of 205, 8 percent.

Table 2.3: Total of income and costs museums in the Netherlands between 1993 and 2005

Year	# Of Musea	Expl.	Exploitation		Exploitation		Exploitation		Exploitation		Exploitation		Exploitation	
			Revenues		Revenues		Revenues		Revenues		Revenues		Expenses	
			Other Revenues		Other Revenues		Other Revenues		Other Revenues		Other Revenues			
Periods	Total # of Musea	Total Rev. 1.000 euro	Total Other Rev. 1.000 euro	In % of Total Rev.	Merchandise Sales 1.000 euro	In % of Total Rev.	Catering 1.000 euro	In % of Total Rev.	Interest 1.000 euro	In % of Total Rev.	Other Activities 1.000 euro	In % of Total Rev.	Total Expenses 1.000 euro	In % of Total Rev.
1993	732	259.740	30.438	12%	7.575	3%	2.657	1%	2.014	1%	18.192	7%	253.580	98%
1994	741	280.494	32.574	12%	9.056	3%	2.617	1%	1.741	1%	19.160	7%	271.840	97%
1995	744	295.892	38.762	13%	10.546	4%	3.159	1%	3.782	1%	21.275	7%	290.113	98%
1997	942	284.955	34.039	12%	10.884	4%	4.063	1%	2.471	1%	16.621	6%	280.196	98%
1999	902	358.221	50.721	14%	17.094	5%	6.603	2%	2.743	1%	24.281	7%	353.816	99%
2001	873	411.344	50.028	12%	14.858	4%	6.776	2%	3.095	1%	25.299	6%	404.377	98%
2003	828	476.460	55.199	12%	17.590	4%	6.734	1%	3.358	1%	27.517	6%	476.347	100%
2005*	775	522.806	63.419	12%	20.656	4%	9.576	2%	3.955	1%	29.232	6%	522.305	100%

(Source: CBS, 2005).

2.7.1 External income

The parts of the external income which are others than the governmental will be discussed in paragraph 2.8. The government subsidies, which can be given on three levels (national government, provincial government, and local government) are the largest form of income for museums in the Netherlands. Table 2.4: Total Art Costs by the Government Between 1999 - 2005 in millions of Euros shows how government grants to the arts are divided among different sorts of art institutions. The arts, in total, received between 740 million Euros in 1999 and 1109 million Euros in 2005. From 2002 onwards, there is a trend that the growth in subsidy money is declining and only growing with 0, 3 and 0, 1 percent from 2003 till 2005. The total expenditure for museums, however, has remained almost the same in this period. This is remarkable because as we have seen in table 2.3 that the cost for museums have risen with 200 percent. A more detailed look at the governmental expenditure – meaning also on the regional and local level – might give some more insights.

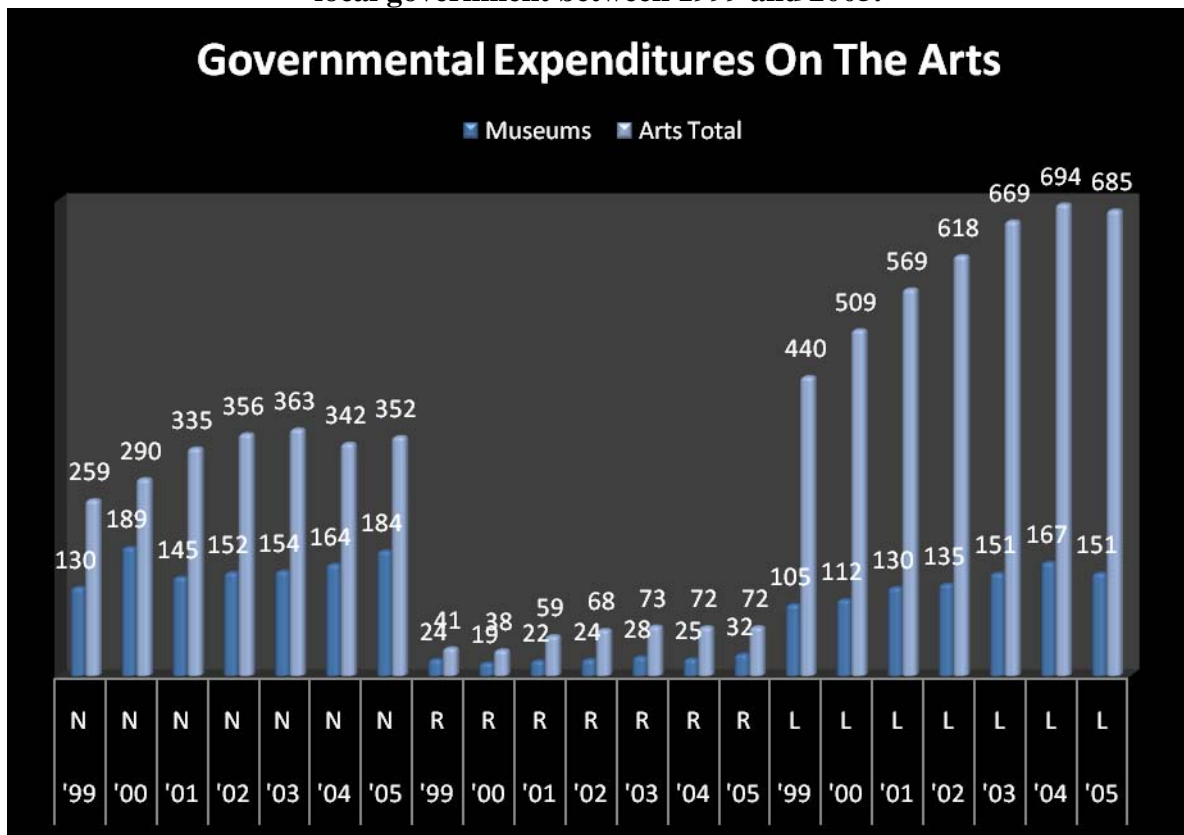
Table 2.4: Total Art Costs By the Government between 1999 -2005 in millions of Euros

Sort	Year						
	1999	2000	2001	2002	2003	2004	2005
Museums	259	320	297	312	333	356	368
Monuments	158	203	228	208	220	233	219
Libraries	377	393	440	456	479	493	496
Media	47	649	675	734	708	692	697
Archives	46	60	59	59	60	58	90
Annual Growth	0,0%	13,1%	15,1%	8,2%	6,0%	0,3%	0,1%
Arts total	740	837	963	1.042	1.105	1.108	1.109

(Source: CBS, 2005).

Chart 2.3 illustrates the total expenditure on the arts divided by national, regional and local level. N stands for National, R stands for Regional and L stands for the local government.

Chart 2.3: Governmental expenditure on the arts divided by national, Regional and local government between 1999 and 2005.



(Source: CBS, 2005).

Until 2004 the expenditures to the arts on all levels grew. The local government spends the most on the arts but not on museums. The national government spends almost half of its budget for the arts on museums. Museums are in charge of the maintenance of national heritage. When comparing the expenditures on the arts in general and those of museums more specifically the regional government does have some expenditures but this is very little compared to the other two levels. The local government spent almost twice as much on the arts as the national government and almost 10 times as much as the regional level from 1999 till 2005. The local government, therefore, spends the most and is probably held responsible for the maintenance of the arts in general in the Netherlands while the national government who is of course responsible for all anyway, puts most emphasis on museums when it comes to art expenditures. Besides this external form of income museums have internal sources of income or, in other words, own income.

2.7.2 Internal income

Museum shop

The museum shop, due to the development of new technologies, is becoming more and more important. One might even argue that some products that are being sold substitute for an actual museum visit. Videos, tapes, CDs, DVD's and publications based on the museum and its collection can reach a broader audience than only the museum visitor. (Johnson & Thomas, 1998). The externalities of the museum are enhanced through these new information sources.

Besides this externality the museum can also make a lucrative income source out of these sales. Looking back at table 2.3 on page 14 the museum shop provided 2, 92 percent of the total income of the museums. In 2005 with a total income of 20656,-euros the museum shops provides 3, 95 percent of the total income. This could be seen as a disappointed growth of only 1 percent. Especially when we have seen that the total income and costs have doubled. But not all museums do have a noteworthy museum shop (yet) or sell items that are not favourable to visitors (Noordman, 2000). There are also opportunities here to create more income but these opportunities go beyond the scope of this research.

Restaurant facilities & Interest

The restaurant facilities have had the most growth between 1993 and 2005. From an income of 2657,-euros to 9576,-euros on average this is a growth of 360, 4 percent. The restaurant is seen by many museums as a new way of attracting visitors and giving them the museum experience they expect (Johnson & Thomas, 1998). The interest has grow with 196, 4 percent. This can be connected to the total growth of income and costs which also grew with repressively 201, 3 percent and 205,8 percent.

Ticket sales

Ticket sales are a specific form of income. They are part of the other revenues. A lot of literature is written on ticket sales. How they have evolved over time, what the effects are of price discrimination and free entrance. There are many opportunities surrounding ticket sales but this research will not include the whereabouts and opportunities about ticket pricing.

There is one part left if we look at table 2.3 on page 19 and that is revenues from other activities. Within these numbers the sponsors and corporate fiends are included. In the next paragraph this will be examined.

2.8 Sponsoring and corporate friends as income sources

If public funding is cut, how do private parties respond and what is the result for museums (Johnson & Thomas, 1998 and Steenbergen, 2008)? Although the given externalities, provided by museums, are often used to justify public funding there is often ignorance towards other types of funding (Johnson & Thomas, 1998). Private and corporate spending on the arts in general and art museums in particular including their services has consistently increased in the past decades (Hutter, 1998, Steenbergen, 2008). As table 2.3 shows 6 percent of the income of museums comes from other activities. These other activities include corporate support.

All the output of museums has to be financed. Fixed costs are difficult to fund through private investors including sponsors and corporate supporters. Fixed costs are heating, maintenance of the building, insurance, personnel etc. Investing in these sorts of costs is not very attractive for investors because the output is not beneficial enough. Variable costs however are an attractive possibility for private investors. These costs vary per, for example, each exhibition. Each exhibition on its own behave vary in visitors numbers. The possibilities for investors are also flexible and give them the opportunity to connect for example their corporate name to the exhibition as an individual case or to the museum as a whole.

The increase in demand for experience from (potential) visitors and all the tasks involved in creating this experience contribute to a need for a rise in income. The communication function which museums have can be used to attract income sources from corporate firms. Museums have comparative advantages to use their communication function in holding, documenting and displaying those artistic images which in the current period of time serve as identity particles for value relations of a community or culture (Hutter, 1998). The benefits serve and reach all of those connected with this community or culture even to those not connected or visiting the museum. Sponsors and business partners can have many benefits if they connect themselves for a short or long-term to the art museum. Sponsoring and / or business clubs can bring an art museum several advantages. Not only the financial part, but also on grounds of expertise, networking and gifts in kind (Steenbergen, 2008). In chapter three and four the different motives for sponsors and corporate friends are discussed.

2.9 Conclusion

Within this chapter museums in the Netherlands in general are discussed. The Netherlands has many institutions that call themselves museums. The Central bureau for statistics (CBS) has divided the 775 museums that follow the guidelines of the International Council of Museums (ICOM) into a list of six sorts. Art museums, which are the focus of this research represent 14 percent of the total hence, do attract 32 percent of all visitors. They are the most “popular” so to speak. There are a number of different definitions for museums but the Dutch government follows the one of the ICOM. The goal of this code is to position minimum standards of professional practice and performance for museums and their staff. According to the International Council of Museums (ICOM) a museum is: *“A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. (...)”*

The government emphasises this goal of museums and therefore sets out a package of tasks a museum should perform. We have seen that to attract a variety of interested people to the museum, and reach this goal the art museum has several tasks to perform adequately. The basic tasks of museums are discussed. The basic are: collecting, conserving, research, documentation, education, presentation and legitimating. All tasks of museums are interdependent but serve as one, to gain the common purpose of the museum and benefit the society as a whole. The development of tasks that has occurred all serves needs and wants of the visitors who expect an experience while visiting the museum. The bundle of services the museum provides include not only viewing and engaging with the displayed artifacts and the museum building but also with the add-on goods such as catering, parking and retailing. How this bundle is put together, presented and how all the different elements are combined is crucial for the enjoyment of the visitor and its experience. This bundle of experience can attract more visitors.

In the Netherlands, about 20 million people, per year, visit a museum. On average between 1995 and 2005 each museum had between 22 and 29 visitors. It is expected that these visitor numbers in the Netherlands will grow due to the sharp rise in the age of the Dutch population), the increase of income and leisure time in general.

In order to provide the expected experience, the museum needs money. The total income of museums can be divided into six main sources: external income: Government subsidies which can be given on three levels, national government, provincial government and local government and Private funding and Internal income: like ticket sales, other revenues, restaurant facilities, museum shop and interest. Extra sources of income can come from external sources such as sponsors and corporate supporters. Museums have comparative advantages to use their communication function in holding, documenting and displaying those artistic images which in the current period of time serve as identity particles for value relations of a community or culture. The benefits serve and reach all of those connected with the community or culture the museums engage in even to those not connected or visiting the museum. Sponsors and business partners can have many benefits if they connect themselves for a short or long-term to an art museum. What these benefits could be is discussed within the next chapters.

3. Sponsoring

Chapter two has discussed how museums work, what they do and what they use their income on. It also dealt with the need for external sources of income that is felt in the present day. Sponsoring is one of the ways museums could use to increase their external income. There are a number of definitions of sponsoring. The details of these definitions can differ depending on the organisations activities and objectives (Dellebeke & Kramer, 2002). One thing that is clear is that sponsoring has become more and more important for the sponsor on the one hand and the recipient on the other. Sponsorship is seen as an effective and highly visible method to increase, for example, image, publicity, and product or service promotion for both parties involved. Sponsoring is a fast growing form of marketing communication (Colbert, 2001). There are four main areas in which sponsoring can take place: sports, media, social, and culture. The emphasis of this thesis will be on sponsorship concerning culture and more specific sponsorship of art museums.

The total market for sponsoring in Europe was in 2002 approximately 7.2 billion euro (Steenbergen, 2008). This can be partly explained by the disillusion of companies with advertising and the growing awareness of the expected positive effects of sponsoring as part of the marketing and communication mix. Colbert (2001) notes that “...*saturation in the mass media has forced companies to seek other means of reaching the consumer.*” Kotler and Scheff (1997) give three main reasons why sponsoring will be the fastest growing area of marketing. First, they argue that sponsorship is less intrusive than other forms of marketing. Promotion can target a specific group in an environment that matches their life style. Secondly, they found that sponsorships respond to consumer demand which implies giving something back to society. Finally, Kotler and Scheff (1997) state that people are looking for a social experience. Sponsorships can provide companies with a window of opportunity for reaching the consumer by direct lines of access which are associated with this wish for experience (Kotler and Scheff, 1997).

A possible negative aspect of receiving sponsoring could be that the freedom of the sponsored party, the cultural institution or organisation, will be narrowed down (Floor & van Raaij, 1999). This could be for example when the sponsored organisation has to adjust the content of its exhibitions to the wishes of the sponsor. This will make the cultural organisation lose credibility. Important is that the sponsored organisation as well as the sponsor have a strict and clear agreement before the contract is finalized. Within almost all definitions about sponsorship this notion of ‘*return*’ is one of the most important clarifications for sponsoring.

3.1 Sponsoring a definition

Over the years, many researchers have offered definitions of sponsoring. Literature shows that these definitions vary in some ways but are always in essence the exchange of money and / or products, services, assistance between two or more parties. Meenaghan (1983) comment that sponsoring can be seen as: the giving of assistance, financial or in kind to an activity made possible by a commercial organisation to gain commercial goals.

According to Cornwall & Maignan (1998) sponsoring contains two main activities. First between the sponsor and the recipient by whom the last receives a reward and the sponsor the

right receives to associates themselves with the sponsored activity. Secondly the sponsor gains marketing association.

Lokerman and Westermann (1999) distinguish sponsoring as communication by means of association. According to them, sponsoring is an agreement with rights and duties between the two parties involved: the sponsor and the recipient. The sponsor gives money, products and / or available services to the recipient. The recipient, on the other hand, provides performances that contribute to the marketing and / or communication goals of the sponsor.

According to Colbert (2001), sponsorship is an essential part of a company's promotional toolkit. The four main tools used in promotion are advertising, personal selling, public relations and sales promotion. Sponsorship is closely linked to public relations. The presence of the sponsor also has an impact on the content of the advertising material of the sponsored institution. Sponsorship is:

“The term for a relationship between a sponsor and an event, agency or property in which the sponsor pays a cash or in-kind fee in return for access to the exploitable commercial potential associated with the event, agency or property. It is part of a strategically planned promotional effort.”

(Colbert, 2001).

Sponsoring is a business expense and is expected to contribute to the company's marketing communication mix. A return of the investment is also expected. O'Hagan and Harvey, (2000) argue in their study that while there is clearly a public relations function to sponsorship this is not the only motivational reason why sponsorship takes place.

“A two-way commercial exchange between a company and an organization whereby the company gives resources (primarily money but also donations in kind) to the sponsored event. In return, the company receives promotional and or other benefits of having its name associated with the event”

(O'Hagan and Harvey, 2000).

In the Netherlands, the foremost definition that is used is given by the foundation Code Culture sponsoring. The foundation Code Culture sponsoring was an initiative from the Ministry of Welfare, Health and culture (currently know as The Ministry of Education, Culture and Science) (codecultuursponsoring, 2008). This code is formulated to set out a definition by which all parties involved can make an agreement based on equality and mutual information. The definition used by Code Cultuur sponsoring 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, in return for the provision, on the part of the recipient of opportunities to communicate, tickets and/or facilities; sponsorship may not be deemed to mean advertising.”

(Code Cultuursponsoring, 2008).

The last sentence of this definition may cause some confusion: “...*sponsorship may not be deemed to mean advertising.*” This part explains that for example buying advertising space or advertising materials from the sponsored organisation is not considered sponsoring. Advertising is seen as different and separate from sponsoring. Since the code of Code Cultuursponsoring is the main one used in the Netherlands and all subjects of research within this thesis are Dutch, this definition is the most suitable and will be used as a guideline throughout the thesis.

The literature illustrates that sponsoring is a two-way street. The essence is that sponsoring contains a two-way street. Both parties must have something to gain from the formed deal. The give and get something in return must be valuable for both sides. When only the sponsor has to deliver there is no sponsoring involved but charity or gifts. Now that the definition of sponsoring is clear, we can look at how sponsoring is taken place within the Netherlands.

3.2 Sponsoring in the Netherlands

Before the Second World War, art institutions were mainly self-supporting. They could finance themselves through ticket sales. This period was followed by one in which an elite group of wealthy and influential citizens took over supporting the institutions. This group forced the government to take over the financial support after the Second World War (Hitters, 1996). From this time on the long tradition as a welfare state began. Everything was taken care of including the arts and culture. From the 1980s onwards, the national government has taken a step back and decentralised its responsibilities. Now the government is still stepping back and cutting budgets for the support of art institutions. Art institutions, including art museums, have started to search for additional funding. Some have found this extra funding but with three to five percent of the annual total institutional budget, sponsorship is a relatively small part of the budgets of arts institutions. Hence, a growth has occurred over recent years, as will be illustrated below.

Within table 3.1: Giving in the Netherlands to arts and culture between 1995 and 2005 are displayed. The table shows a significant growth in giving to the arts until 2003. The first growth rate in percentages shows how the amount of gifts has grown in comparison with the previous year. For example, in 1999, the total amount of gifts was 165 million euros and this has grown with 103 percent to 335 million euros in 2001.

The second growth rate in percentages shows how the growth has occurred compared with the basis year 1995. For example in 2003 the growth compared with the basis year 1995 was enormous with 735 percent.

Looking at both the growth rate 1 and 2 It can be observed that until 2003 the amounts spent on the arts and culture in almost all five segments has grown. From 2003 till 2005 a decline occurred for estates and 47 percent decrease in gifts from corporations. But until 2003 there was a growth in corporate giving to the arts ranging from 68 % in 1995 to 85 % in 2003. Surprisingly the funds however went from giving 35 million to giving 135 million in 2005 a growth of 32 percent. Schuyt, (2007) does not have a clear explanation for the occurred changes. The numbers are difficult to measure because the information sources change over time (Schuyt, 2007).

Table 3.1: Giving in the Netherlands to arts and culture between 1995 and 2005

	Amount x 1 million euro						In %	1995	1997	1999	2001	2003	2005
	1995	1997	1999	2001	2003	2005							
Households	13	22	23	33	22	31	16	25	14	10	4	10	
Estates	x	x	1	6	11	2	x	x	1	2	2	1	
Funds	13	16	25	22	35	125	16	18	15	7	6	38	
Corporations	57	49	116	274	516	135	68	56	70	82	85	41	
Charitable lotteries	n/a	n/a	n/a	n/a	26	33	x	x	x	x	4	10	
Total	83	87	165	335	610	326	100	100	100	100	100	100	
1. Grow rate in % (previous year)	100%	5%	90%	103%	82%	-47%							
2. Grow rate in % (basis 1995)	100%	105%	199%	404%	735%	393%							

(Source: Schuyt, 2007).

Schuyt (2007) observed, like Steenbergen (2008) a change in the climate around private gifts to art and culture. The Ministry of OCW is setting up a special taskforce; ‘Geven voor cultuur’ (Care for culture). This taskforce has as an objective to enforce collaboration between private donations, corporate donations and art institutions. Some major art institutions are already busy with the professionalisation of alternative income sources but there is more work to be done until all art institution will follow (Schuyt, 2007). Steenbergen (2008) continues on this point and researches the climate in which the Netherlands is now concerned in giving to the arts.

To continue with the comparison made between museums in the United States of America and the Netherlands in chapter two, it can be observed that within the United States of America corporate funding of the arts is different than it is in the Netherlands. If we look at table 3.2: Patterns of funding for the arts- Federal (NEA), and corporate support between 1980 and 1994 an obvious growth has developed From 1984 onwards corporate funding for the arts has become even larger than federal support.

Table 3.2: Patterns of funding for the arts- Federal (NEA), and corporate support – 1980 – 1994 (In millions of current (2000) dollars, 1982 – 1984 = 100)

Year	Federal	Corporate	Corporate as % Of Federal
1980	188.1	108.7	57.8
1981	186.8	139.6	74.7
1982	133.4	145.8	109.3
1983	147.5	145.2	98.4
1984	169.6	154.7	91.1
1985	171.7	187.5	109.2
1986	167.1	198.7	118.9
1987	170.9	178.6	104.5
1988	171.1	183.6	107.3
1989	166.7	201.2	120.7
1990	170.8	243.6	142.6
1991	166.5	265.4	159.4
1992	163.0	243.6	149.4
1993	159.7	214.3	134.2
1994	158.1	189.3	119.7

(Source: Leclair and Gordon, 2000).

Turning to table 3.3: Patterns of funding for the arts- federal and corporate support in the Netherlands between 1995 and 2005 a distinction with the arts in the Netherlands is that within the Netherlands the arts are still heavily dependent on the government. Even between 1995 and 2005 the Netherlands is behind with the United States between 1984 and 1994. Hence there is a growing pattern that is noteworthy, between 1999 and 2001.

Table 3.3: the Netherlands: Patterns of funding for the arts and corporate support between 1995 and 2005 in millions of Euros

Year	Federal	growth in percentages	Corporate	growth in percentages	corporate as % of federal
1995			57	0,0%	
1996					
1997			49	-14,0%	
1998					
1999	740	0,0%	116	136,7%	15,7%
2000	837	13,1%			
2001	963	15,1%	274	136,2%	28,5%
2002	1.042	8,2%			
2003	1.105	6,0%	516	88,3%	46,7%
2004	1.108	0,3%			
2005	1.109	0,1%	135	-73,8%	12,2%

(Source: CBS, 2005 and Schuyt 2007).

Problem with these numbers however, (unlike in the United States where they are more familiar with these types of numbers), is the way they are measured. Schuyt, (2007) has begun to collect these numbers, as one of the first, relatively recently. Measurements and complete

data are difficult to locate. Still these numbers give some insight into the way corporate funding of the arts in the Netherlands takes place. Another critical note that has to be made is that corporate giving is put on one pile. No distinction is made within corporate support such as corporate friends and corporate sponsorship. Therefore, these numbers are a reasonable way to illustrate a change but do not clarify all that needs to be said about the actual numbers of sponsoring or corporate friends.

This paragraph has given some idea about the sponsoring taking place in the Netherlands. Nevertheless, the question that now arises is: what exactly is being sponsored when looking at art museums. Do corporate sponsors favour sponsoring a specific item or an exhibition to or do they give a lump sum of money and leave it up to the museum to decide?

3.3 What to sponsor?

Before searching for the motives behind sponsoring it is important to separate the components that can be sponsored. From the nineties onwards museums have found more and more investments for specific expansions of exhibition spaces (Noordman, 2000). Also investments are sought (and found) to purchase specific top pieces like the *Victory Boogie Woogie* of Mondriaan that was bought by the Haags Gemeente Museum in 1998 (Noordman, 2000).

Just giving a lump sum of money and leave it up to the museum to decide is not favourable to corporate sponsors (van der Westen, 2006). The more concrete the items that can be sponsored are, the better. Most givers want their money to contribute to something and not to the tasks the institution is supposed to provide from public subsidies. This does not mean there are no givers for these types of items but the more concrete the projects are the better change there is to make the giver feel convinced about the social value that it has created.

The projects can vary per art institution and follow the current needs of the institution. It is often the case that more projects are running at the same time varying in sort and budget needs (van der Westen, 2006). Some general examples given by van der Westen (2006) are:

- The museum as a whole
- New / expansion exhibition space
- Purchase of a new object
- New / expansion of the library
- New / expansion of the building in general
- New / expansion of the museum shop
- New / expansion of the restaurant
- Exhibitions (Upcoming or renewal of the permanent one(s))
- Media library
- New paint on the walls
- Lightening
- New / expansion conserving facilities
- Research (for specific objects or in general)
- Website up grades
- (New) promotional materials
- (New) furniture / other facilities
- Other projects.

What to sponsor is decided by the sponsor. With the help of the art museum, who can provide samples of items. There are some criteria that could be followed by corporate sponsors. The first one is the budget or constraints in budget. Especially in the beginning of the sponsor contract the cost for setting up a deal could be high (Scheenstra, 1998). The budget that is available for sponsoring is the key criteria of which type of project or item will be sponsored. Secondly, the interest of the management is an important factor. If the interest of the management of the company in the particular museum is high, it is more likely that they are willing to sponsor (Noordman, 2000 and Steenbergen, 2008). A personal commitment of the manager or director of the company to the museum is often crucial. Scheenstra (1998) mentioned some other criteria could be:

- Timing, maybe another institution applied for sponsoring first,
- Competition, There could be fierce competition from other institutions
- Connection with the project, for example a car manufacturer sponsoring a cars in art exhibition
- Integration with parties involved, one message has to be presented by both parties.

What is sponsored differs per sponsor and museum. However, in order to make a comparison with corporate friends later on, it is important to see what projects sponsors prefer to support. Therefore, the list of Van der Westen (2006) will be used within the research. Now that it is clear what components there are to sponsor the next paragraph will look at why sponsoring is taken place. What are the different motives behind the engagement of sponsoring? These motivations provide the framework to classify the main reason for supporting the arts through sponsoring.

3.4 Motives for sponsoring

Companies have several motives for sponsoring an organisation. Generally speaking, sponsorship offers companies a sympathetic platform for communicating with a specific target group (Maantjes, 2002). Besides this general motivation, there are several other motivations described in literature by various authors. These motivations will be described and discussed in this section. According to Tate (1987), the goal of sponsoring is to promote the existing corporate image among the general public as well as to promote the existing corporate image among a smaller group of consumers. Waters (1989) also argues that companies sponsor to improve their public image. But believes sponsorship is also applied to advertise the sponsoring companies’ products / services and to entertain (potential) clients and / or employees.

Turgeon and Colbert (1992) analysed nine sponsored events in Canada doing a content analysis. They collected different motives from literature and came up with an extensive list divided into four objectives. (See table 3.4: Motives found by Turgeon & Colbert for sponsorships) Turgeon and Colbert (1992) found that the most important reason for sponsorship was to alter public perception of the company, contributing to society and aiding staff relations. Colbert et.al. (1994) argue that sponsoring in general is meant to satisfy two main goals: to enhance the public recognition of the companies name and to enhance the corporate image among consumers and general public. They researched 34 companies of which 34% indicated that a better corporate image was their main motive (Colbert e.a 1994).

Table 3.4: Motives found by Turgeon & Colbert for sponsorships.

<p><u>Board Corporate Objectives</u></p> <ul style="list-style-type: none"> - To contribute to society (community involvement) - To increase public awareness of company - To alter public perception of company - To build goodwill among opinion-formers and decision makers - To reassure policy makers and stockholders - To counter adverse publicity - To aid staff relations - To help raise employee morale - To assist in staff recruitment - To identify with a particular market segment - To acquire new and useful friends - To improve consumer image of company - To replace private patronage - To mark a particular event - Long-term improvement of company performance 	<p><u>Product-Related Objectives</u></p> <ul style="list-style-type: none"> - To increase public awareness of products - To identify with a particular market segment - To change product image - To sample products
	<p><u>Sales-Related Objectives</u></p> <ul style="list-style-type: none"> - To facilitate prospecting for the sales force - To increase sales
	<p><u>Personal Objectives</u></p>

(Source: Turgeon & Colbert, 1992).

Another extensive research on this topic has been done by Hitters (1996). Hitters (1996) researched motives for engaging in sponsorships in the arts in the metropolitan area of Rotterdam, the Netherlands. He contacted 271 companies in 1994 of which 154 companies

responded. He found that corporate support for the arts served multiple objectives. The main motives Hitters found, were the opportunity for companies to show their civic responsibility, community relations, corporate responsibility, personal commitment to the arts and employee benefits (Hitters, 1996). Although the researched companies preferred well-established art forms such as museums other forms were also found attractive.

Floor and van Raaij (1999) see as the main goals to sponsor , the enhancing of the visibility of the name of the company, public responsibility, good citizenship, making new contacts with business associates, the creation of goodwill, the possibility to give their product extra value, getting extra returns, targeting a specific consumer group and enhance the motivation among its own employees.

O’Hagan and Harvey, (2000) surveyed 69 companies about their involvement in sponsorship of the arts in Ireland. 75 % responded that promotion of the corporate image was the main promotional reason for sponsorship. 39% of the companies saw media coverage as an opportunity offered by sponsorship and 45 % saw the opportunity for corporate hospitality as important. O’Hagan and Harvey, (2000) used a list of possible motives: improving goodwill, enhancing image, increasing awareness, improving profitability, management interest and staff recruitment.

Steenbergen (2008) emphasises the hospitality function of sponsoring. This has shifted from being only for the head of the company and some big clients, towards managers, marketing departments and all clients that are important or should be persuaded. The sponsoring, for example, of the concert building in Amsterdam includes sitting on the front row at any given time. All seats are taken by sponsors, employees and their associates or clients (Steenbergen, 2008). Hospitality opportunities connected with the sponsored institution has become more important.

Noordman (2000) describes a list of 27 motives to give and / or sponsor. He divided the list into three categories; own interest, own interest and or altruistic and purely altruistic motives. In table 3.5: Motives to give divided by own interest; own interest and or altruistic and purely altruistic, these motives are displayed.

Table 3.5: Motives to give divided by own interest, own interest and or altruistic and purely altruistic

<p><u>Own interest</u> Enhancing status and prestige Buying power / influence Religious grounds Own usages For Family purposes Social pressure Income pressure Political Improvement living area 'Me myself could be needing some help also someday'</p>
<p><u>Own interest and or purely altruistic</u> Pity Duty or principle Guilt Crisis 'Do not want to stay behind' Private Patronage Habit of giving Afraid to say no Giving is always towards the same type of projects Giving speaks towards imagination</p>
<p><u>Purely altruistic</u> Setting an example 'All little bits help' Good and or useful cause Moral duty Social involvement To do something back Commitment giving something to others which you enjoy</p>

(Source: Noordman, 2000)

This list is very extensive but is not specified for companies, which are the focus of this research. In chapter 5, all motives given by the previously mentioned authors will be put into one final list.

3.5 'What for what' a Quid pro Quo?

“Quid Pro Quo: Latin for ‘What for What’ or ‘Something for Something.’ The concept of getting something of value in return for giving something of value. For a contract to be binding, it usually must involve the exchange of something of value.”

(The Letric Law Library's Lexicon, 2008).

Sponsoring, as mentioned before, is not an equivalent for charity and gifts. Both parties must have something to gain from the formed coalition. If museums want a sponsor, they will have to follow up with the quid pro quo. Companies have motivations to sponsor, but to really make the sponsorship active they expect to gain something from the recipient. The definition for sponsoring used in this thesis 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, in return for the provision, on the part of the recipient of opportunities to communicate, tickets and/or facilities; sponsorship may not be deemed to mean advertising.”

(Cultuursponsoring, 2008).

The Dutch national government stretches the strict existence of a clearly formulated quid pro quo. Taxes can be refundable as corporate expenditures if the quid pro quo is followed. The nature of this quid pro quo depends on both parties involved. They will have to reach an agreement and decide what is possible and preferred. What this quid pro quo could be has been researched by several different researchers. They researched the (possible) gains companies have from sponsoring an art institution or event. Meenaghan (1983) argues that media coverage is the main goal companies expect from sponsoring.

The average quid pro quo involved are, according to Vanhaverbeke (1990) the application of the logo or corporate name on the advertising materials of the museum, hospitality opportunities for clients and employees and free tickets. Scheenstra (1998) who did a study about small sized sponsoring, meaning small sized firms sponsoring art institutions of various kinds, used the classification of Vanhaverbeke (1990) for her research. She found the following results that are shown in table 3.6: The expected quid pro quo by small sized firms compared to the results of Vanhaverbeke.

Table 3.6: The expected quid pro quo by small sized firms compared to the results of Vanhaverbeke.

Number	Item	V	S
		%	%
1	The logo of the sponsor on publicity materials	66,7	37,5
2	Availability of rooms for hospitality purposes	59,5	4,2
3	To bind the name of the sponsor to the sponsored project	58,4	8,3
4	The name of the sponsor on publicity materials	57,3	50
5	Free tickets for Invites	53,1	75
6	Publicly showing who the sponsor of the arts organisation is.	51,3	29,1
7	The ability to use an sponsored event to promote the product of the sponsor	20,5	4,2
8	Special exhibitions exclusive for the sponsor to visit	13,3	4,2
9	Contribution of the sponsored art organisation with publicity actions of the sponsor	13	12,5
10	(Exclusive) selling rights for the sponsor during the sponsored event	4,1	4,2
11	None	n/a	16,7

(Source: Scheenstra, 1998).

V: results from Vanhaverbeke, **S:** results from Scheenstra

Explanation: these items were answer possibilities and had to be graded on a five point scale. This scale varied from 1 being not important at all to 5 being very important. The displayed score stands for the percentages of companies who gave a 4 or 5 to the items mentioned.

Scheenstra found that small-sized firms value the different items on a slightly different scale. The most important one in her research was *free tickets for Invites* with 75 percent of the respondents answering with a 4 or 5. The hospitality motive is therefore the most important one. This is followed by *the name of the sponsor on publicity materials* which was the answer of 50 percent of the recipients. *The logo of the sponsor on publicity materials* which came first in the results of Vanhaverbeke came in third in the small-sized sponsoring research of Scheenstra.

Examples of *quid pro quo* are furthermore given by Tobelem (1997). He provides a list of four:

1. Joint production during permanent exhibitions and temporary exhibitions
2. Exhibitions set up by companies themselves to promote their products in order to present new research
3. Sponsor activities during major events
4. Participation with special projects for students and teachers and special operations like a “free entrance day”.

According to Meenaghan and Shipley (1999), the growing sponsor expenditures over the years are a result of companies who are willing to have a cost effective approach towards specific target markets. Also, companies want to manifest technological improvements within the media and they point out that the society as a whole is changing towards an events and free time oriented society.

Including 11 possible quid pro quo opportunities and already being tested on small sized sponsoring, the list of Vanhaverbeke / Scheenstra will be used to research both the gained or expected quid pro quo for museums, sponsors and corporate friends.

3.6 Conclusion sponsoring

There are various definitions than can be given for sponsorship. All details of these definitions can differ depending on the organisation’s activities and objectives. Sponsoring is a growing market in today’s society. More and more companies see the opportunities sponsorship can have. The definition for sponsoring which is used in this thesis is provided by code cultuursponsoring and is as follows:

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

There are no specific numbers available about sponsoring in the Netherlands. However, there are some numbers that give an indication of the possible growth of the amount given towards the arts and culture in general of specific projects in the Netherlands. The possible projects that can be sponsored are discussed in this chapter. These projects can vary for each art institution. The choice for a specific project for sponsoring, can stem from several motives. Several authors have been looked at and a list with possible motives divided by own interest; own interest and or altruistic and purely altruistic motives. This list will be the research list within this thesis. Among the motivations to sponsor there is, in the case of own interest, a quid pro quo or, in other words, an expected what for what from the sponsor. A list is made with the (expected) quid pro quo.

From the definition of sponsorship, the motivations and quid pro quo of such an engagement the notion of corporate supporters comes into play. Corporate friends, in Dutch called “zakenvrienden”, are different from the so called “friends of the museum” which individuals can become. Corporate friends are an important aspect, especially for medium-sized and smaller-sized arts institutions such as the visual arts museums.

The following questions arise: who are corporate friends, why are they corporate friends, what are their motives and expected returns, and how do they differ from sponsors? In the next chapter, these questions will be looked into.

4. Corporate Friends

Until recently, marketing was using the traditional marketing mix, standard promotion and getting new clients. This has shifted to an understanding that competition will always be the main threat to a company (Byrnes, 2003). Customer loyalty therefore has become more important. A loyal customer is more likely to stay with the company and purchase extra and more frequently. The consumer must be connected with the company in some way to create this consumer loyalty. (Floor & van Raaij, 1999 and Byrnes, 2003). When this loyalty is reached the company can benefit from this relationship in different ways. For example sales can be increased and the consumer can be a positive ambassador for the company (Floor & van Raaij, 1999 and Byrnes, 2003). Corporate giving can enhance this loyalty feeling of consumers.

There is little to no research done about companies who give to non profit, charitable organizations or art institutions in a purely philanthropic manner. Therefore, in this chapter, an attempt is made to combine literature on friends of the museum with literature on philanthropic giving. The difference between sponsorship and philanthropic giving, a definition for these types of givers, motives and possible quid pro quo's of corporate philanthropic givers to the museum will be discussed in this chapter

4.1 Sponsoring vs. gifts

Before defining business patrons or, in other words, corporate friends, it is important to make a distinction between philanthropy and sponsorship. Because the two spending sorts of money and or products, services, assistance etc. deal with different motivations and decisions and there is even important legal distinction between the two in many countries (O'Hagan and Harvey, 2000).

(Corporate) philanthropy is the giving of money by businesses, or others, to non profit, charitable organizations, often with no direct connection between the contribution and any activity of the company (O'Hagan and Harvey, 2000).

(Corporate) sponsoring is different in this regard because explicit promotion of the company or its products is usually quid pro quo of sponsorship. Some motivations of corporate sponsorships might be similar to those of corporate philanthropy and some of the reasons for sponsorship are linked more to philanthropy than marketing and promotion (O'Hagan and Harvey, 2000). But in principle (corporate) philanthropy and (corporate) sponsoring easily can be distinguished. The contract and quid pro quo between the parties involved set out the main difference between philanthropy and sponsorship.

Floor en van Raaij (1999) use the same definition as Lokerman and Westermann (1999) for sponsoring but like O'Hagan and Harvey, (2000), emphasise on the fact that there is a strict quid pro quo. Only financial support, without quid pro quo, they say, is charity. The main difference between charity and sponsoring Floor en van Raaij (1999) discuss is, that charity often happens in anonymity. This is never the case with sponsoring.

Klamer (2003) as well has a definition of the gift.

“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).

Interesting about this definition is the mentioning of the intangible parts of a gift such as attention and the giving of information. Some companies may advise etc. without giving monetary gifts. Additionally, Van der Westen (2006) also makes a distinction between giving and giving without a quid pro quo. He makes a distinction between sponsoring and funds. But van der Westen (2006) puts emphasis on the fact that although this quid pro quo is not officially set down, everybody wants something back for their efforts. According to Van der Westen (2006) this distinction between philanthropy and sponsorship is therefore suitable in theory.

Schuyt (2007) puts forward seven mechanisms of why people give: The first one is costs. If there is more money to spend, it is easier to give because the risks, especially the invisible ones in the future, are lower. Secondly, an important reason is “need”. If the cause is in high need of help and this is emphasised by the mass media, the gifts will become more frequent and higher. Or when the cause is in high need and is highly visible in the giver’s direct environment (Schuyt, 2007). Third, is the mechanism of “being asked to give”. If the question is asked personally (especially by somebody well known to the giver) and the cause is connected with the social preference of the possible giver, it is more likely that the giver will give and give more. Those who are connected to (larger) social networks, have contact with each other on a frequent basis, and are positive towards the cause are more likely to give (Schuyt, 2007). Fourth, giving is a sign of good citizenship and enhances the giver’s reputation. The gift to the cause shows that the giver agrees with the goals of the cause. The better the cause is valued in the direct surroundings of the giver, the higher the status level can become (Schuyt, 2007). Another positive effect of this enlargement of status is when the gift (especially a large one) is bestowed publicly. It can improve the reputation of the recipient as well (Schuyt, 2007). Besides this, the gift can create new gifts from others. The fifth is the feeling of changing the world for the better. Givers want to contribute to a better world, the society as a whole in a way they find appropriate (Schuyt, 2007). The sixth mechanism is “identity”. Giving to a good cause provides the giver with a positive altruistic self image. The seventh and last mechanism is “effectiveness”. Givers make a subjective assessment of how effective their gift can be. If the outcome of this assessment is rated as positive they will contribute (Schuyt, 2007). To summarize the motives given by Schuyt (2007):

1. Costs (have some money to spend)
2. Need (the cause is in great need of assistance)
3. Being asked (being asked to give through a personal relation)
4. Reputation (enhancing own reputation and that of recipient)
5. Changing the world (making the world a better place by giving)
6. Identity (giving provides a positive altruistic (self) image)
7. Effectiveness (if the giving has an positive effect on the recipient cause, according to the giver)

Corporate friends could be purely altruistic in nature. Looking at corporate patrons they are more like friends of the museum than like sponsors who have an explicit gain and quid pro quo.

4.2 Corporate friends: a definition

Because corporate friends is an under-researched area, there is only a small amount of academic literature available. A specific name for corporate support, outside sponsoring, is difficult to find. Many museums, within the Netherlands and abroad, use different terms to describe corporate giving outside the main definition of sponsoring. This is a selection of terms used by some authors and mentioning on websites:

Corporate supporters, Corporate patrons, business clubs, corporate contributors “zakenvrienden” (in Dutch), business partners and corporate friends of the museum. All these terms could imply also a form of corporate sponsoring nevertheless to make things more clear within this thesis:

- Companies who sponsor are called *corporate sponsors*.
- Companies who give to the arts but with a philanthropic nature will be referred to as: *corporate friends*.

When referring to both, meaning corporate sponsors and corporate friends, the term: *corporate supporters*, is used. See

Corporate friends can be defined as givers without a strict quid pro quo. Their gift is pure and presumably based on altruistic motives. Corporate friends often do not want to get associated with sponsoring and the market deal that belongs with this type of support (Steenbergen, 2008).

The charitable contribution of corporate friends is usually without or with little fanfare. It often does not come from the marketing budget of the corporation but is paid out of special charitable contribution budgets (Steenbergen, 2008). The main objective is frequently to be a good corporate citizen and the larger donations are often connected with a specific purpose for example a special exhibition or project (Colbert, 2000).

A thing of interest about corporate friends is that the mentioning of their name is almost nowhere to be found. This could be connected with the notion of Floor and van Raaij (1999) who discuss the difference between charity and sponsoring by saying that charity often happens in anonymity, whereas for sponsoring this never is the case. Only some annual reports show the mentioning of the name of corporate supporters. Also some websites mention the names but there is no sign of logos or brands. The Rijksmuseum in Amsterdam for example is sponsored by the ING Group and Philips. There is even a wing in the museum named after Philips. Their names and logos are prominently visible everywhere, for instance on the museums main website and promotion materials. Corporate friends however are only listed on the website by name (Rijksmuseum.nl). Remarkably, only corporate friends are mentioned, not individuals. This could be compared to friends of the museum. They are not mentioned at all, only their existence is made visible but no individual names are displayed.

According to Backer (2002) partnerships are more or less formal structures that can be temporary and are sometimes permanent. Often, they involve a group of organizations in a community to implement a new program, to change something that already exists, or alter a specific question or problem. Their connection lies in the sharing of goals, activities, responsibilities and resources (Backer, 2002). This could be compared with the notion of corporate network clubs or, in other words, service clubs. This definition of partnership shows the difference with sponsorships because, in the case of corporate friends, there is no mutual exchange whereas this is the main objective for a sponsoring contract.

There is little research done about this specific group that gives to arts institutions. There is, however, more literature on friends of the museum and service clubs. Some motivations and possible quid pro quos could be the same. Only applying in a different area or on a larger scale, concerning the actual monetary gift or gifts in kind, from corporate friends

4.3 Friends of the museum

Some visitors are visiting the museum on a regular basis (Steenbergen, 2008). Some even feel connected to the museum in such a way that they become friends of the museum for a small amount per year.

Friends of the museum provide the museum with moral, financial, material and / or organisational support. Friends have an independent position within the museum but do have to follow the same goals as the museum they are friends with. About 25 years ago, many groups of friends were founded as official foundations (federativriendenmusea.nl). The government was stepping back and friends stepped in to create a new financial source for the museums. The main reason to start a group of friends is to generate more income, followed by the creation of a larger social endorsement (federativriendenmusea.nl). Friends can also enhance the mouth-to-mouth advertising and increase the public awareness of the museum. The NFVM calculated that approximately half of all museums in the Netherlands have a “friends of the museum” foundation (federatievriendenmusea.nl).

There are several motives for becoming a friend of a museum. The feeling of belonging is one of the main arguments to connect oneself to a group (federatievriendenmusea.nl). The friends of the museum are like a community. Not only the feeling of belonging but also the connection and integration with other similarly minded people, the feeling of helping each other and a feeling of commitment are the result of the community feeling.

There are four reasons according to Rosenbaum, Ostrom & Kuntze (2005), why people want to join a community. These reasons can be a motivation to join a “friends of the museum” group or stay a member:

1. membership, belonging somewhere
2. influence, the feeling of doing something meaningful
3. integration and the fulfilling of needs
4. Shared emotional relationships, connections.

The friends of the museum group are not only for social activities, discounts, special openings and lectures (Steenbergen, 2008). It is giving to the museum with the lowest possible effort.

Becoming a friend is not very expensive but putting all the gifts together can become a reasonable income source for the museum (Steenbergen, 2008).

The federation vrienden musea gives four key motives for becoming a friend. First, they describe the Cultural motive: Becoming a friend gives the opportunity to become closer to the theme of the museum, learn more about the artefacts and have a more intense experience. For the museum, this motive provides an opportunity to better fulfil their task of the public benefit discussed in chapter two. Secondly, there is a Social motive: This motive is already discussed above by several authors. A feeling of belonging and meeting new people with the same interest is the basis. From the museum's perspective, this motive offers the chance for showing how the museum is closely connected to the society. The third motive distinguished by the federation is a financial motive: Friends get discounts, free entrance, and special openings. For the museum, this motive could be the most important because the friends group provides a loyal consumer group that provides regular income and can be marketed explicitly. The fourth and last motive is an Idealistic motive: Friends feel a commitment to the museum, doing something right or back to society. The museum must provide these idealistic needs of friends to keep them connected to the museum. Other motives could also be: Enhancing status, sympathy or power (federatvriendenmusea.nl)

In the Netherlands, these friends can contribute an amount between 10 euros to 250 euros per year. Of course, these loyal visitors are a valuable source of income for the museums (Colbert, 2000 and Steenbergen, 2008). Some form of regular income is generated and the visitor can be a positive ambassador for the museum.

For example, the Stedelijk Museum Schiedam Association keeps its members up to date on everything regarding the Museum's activities. Members can visit the Museum for free and they receive a discount at the Museum shop. The Friends are also notified of up and coming excursions, lectures and publications, which contain any of these which have been especially organized for the Friends' benefit. Thanks partly to the generous contributions from the Friends; the Museum is able to continue purchasing items for its collection. Becoming a friend is possible for €17, 50 per year or €10 for partners and young people under the age of 22 (stedelijkmuseumschiedam.nl).

The Museum Boijmans Van Beuningen in Rotterdam is indebted for its existence to the contribution of individuals who are committed to the museum and the city of Rotterdam. To ensure the museum's future and to realize their goals and ambitions they are dependent upon external funding. An important part of this funding comes from government, funding bodies and the business community. They offer different forms of friendship deal varying from 40 Euros for individual donors to 2.500 Euros for corporate patrons. There is a possibility to give more to the museum, those who do so are provided with a customized package. (boijmansvanbeuningen.nl).

The largest group of friends in the Netherlands is the one of the Concertgebouw (National Concert Orchestra) in Amsterdam, the Netherlands. They have 13.000 members whose behavior concerning visits is frequently analysed. Also, their giving behaviour and possibilities in this field are researched to see if there is a possibility to become a larger supporter (Steenbergen, 2008). This way the friend of the museum group can be the starting

point of larger supporters and creates a network for possible new supporters. The motives could be the same or alter over time.

To summarize the motives for “friends of the museum”:

- Membership gives the feeling of belonging somewhere
- Getting influence, the feeling of doing something meaningful
- Integration with a part of the society en the fulfilling of needs
- Shared emotional relationships, connections
- Become closer to the content of the museum (Cultural motive)
- Getting discounts (Financial motive)
- Doing something back to society (Idealistic motive)

The friends of the museum are often organized on an individual basis. But this type of support can also be reached through the use of corporations. They might not be willing or, be able to sponsor but do want to contribute to an art institution like a museum. Most museums do offer special packages to corporate supporters. The distinction between sponsor and friend, however, is not completely clear in museums in the Netherlands. The MoMa for example displays their different package deals, explaining what they entail, include and how much they cost. Dutch museums, however, are not as explicit in their information.

A friends of the museum group are like service clubs or service organizations. The service organizations or networks often involve a group of corporations that form a community to implement a new program, to change something that already exists, or alter a specific question or problem. The service club has the same characteristics but is based on private individuals. In the next paragraph, the notion of clubs in general, service clubs in particular, and motives to join a specific network are discussed.

4.4 Service clubs

A club is a voluntary group deriving mutual benefits from sharing one or more of the following: production costs, the members’ characteristics, or a good characterized by excludable benefits.

(Sanler & Tschirhart, 1997).

A service club or service organization is a voluntary non-profit organization that consists of members who meet regularly to perform charitable works either by direct hands-on efforts or by raising money for other organizations (Sandler & Tschirhart, 1997).

One of the first people to research clubs was James Buchanan who wrote a seminal paper on the theory of clubs. Buchanan argues that whenever the utility derived by an individual from a specific good or service is dependent on the size of the consumption group, then a club organization will supply the service efficiently while the market will not (Buchanan, 1965). Buchanan viewed clubs as a private, nongovernmental alternative to the optimal provision of a class of public goods that are excludable and subject to some rivalry (Sandler & Tschirhart, 1997).

The increase of members within a group reduces the costs per unit of service until there is congestion (Sandler & Tschirhart, 1997). All members are voluntary associated to the club

and expect a benefit from being a member. The core definition of the club is defined by its service mission. Secondary, there are some membership benefits such as social occasions, networking and personal growth opportunities (Berglas, 1979). More motives to join a service club can be found on various grounds. McGuire (1972) makes a distinction between groups formed on the basis of public and private groups. The two main motives he found are the mixed costs sharing and group association incentives (McGuire, 1972). To continue on with Berglas, (1979) arguments, Carroll and Teo (1996) did a study on the social networks of managers. We have seen that hospitality is one of the motives of friends of the museum (as well as for sponsors). Hospitality is used to enhance the network of managers. Clubs can provide these hospitality opportunities (Carroll and Teo, 1996). Carroll and Teo (1996) found that most of the networking is done in an informal atmosphere and outside the corporation. A manager with a large network becomes a member of another organization.

“An efficient way for a manager to establish an external network of personal ties is through formal memberships in various clubs and societies including charitable organizations.”

(Carroll and Teo, 1996).

Besides this personal network of managers, which is useful for the corporation, there is a positive effect on customer donations when a corporation shows its corporate social responsibility. Lichtenstein, Drumwright and Braig (2004) did a study about the effect of corporate social responsibility on customer donations to corporate-supported non profits. They found that not only costumers but also employees feel better working for or purchasing by a company which shows its social responsibility. Consumers and employees have a positive identification with the corporation; this positive identification can lead to the support of the organization through which the corporation shows its corporate social responsibility (Lichtenstein, Drumwright and Braig, 2004). Lichtenstein, Drumwright and Braig (2004) found as their two main results that firstly, corporate social responsibility behavior leads to an array of corporate benefits, for example increased purchase behavior, and secondly, increased non profit benefits in the form of consumer donations to corporate-supported nonprofits (Lichtenstein, Drumwright and Braig, 2004).

Berg, van den; Braun and Otgaar (2004), did a study about corporate community involvement. They discuss cross sector partnerships with the focus on partnerships between corporations and nonprofit organizations. Berg, van den, Braun and Otgaar (2004), argue that the most important precondition for the creation of such coalitions is that the partnership must produce added values for all participants. One of these added values can be found in the notion of collective consumption: when all parties involved have “bought” themselves into the further development on a local level (Berg, van den, Braun and Otgaar, 2004). The main motive for these local orientated cross sector partnerships is the creation of goodwill among opinion-formers and decision makers. Companies are highly aware that these people are usually the key actors in the development of the community. Especially locally and regionally operating corporations can benefit from this good relationship (Berg, van den, Braun and Otgaar, 2004). Bennet (2000) did a study about the logic of membership of sectoral business associations in Britain. He researched 219 companies and found the following main motives for corporations to become a member of a business association: Accreditation / Status, Specific services, Marketing contacts, Representation, Regulation, Thing to do, and Social responsibility (Bennet, 2000).

Schuyt (2007) offers some clarification about service organizations in the Netherlands. These organizations have members that contribute to social causes in society on a voluntary basis (Schuyt, 2007). In the Netherlands twelve service organizations that are associated with the Stichting Serviceclubs in Nederland (SIN) (translation: foundation of service clubs in the Netherlands) Within the Netherlands, there are around 50.000 members that give to good, social causes, one of which is culture. From 2005 onwards the SIN and the Vrije Universiteit Amsterdam have started doing research, it was however one of the first until now there is a lack of data that can be used for an empirical study (Schuyt, 2007). Some insights however can be given. Between 2000 and 2006, 1 percent of the total amount given by service organizations went to cultural cases (Schuyt, 2007).

The various authors that are discussed above provide a list of motives for joining a service network. To summarize the motives for “service clubs”:

- mixed costs sharing
- group association
- service mission (the goal of the supported parties is the same as the one of the corporate supporter)
- social occasions
- networking
- personal growth opportunities
- To create positive identification by consumers and employees
- increased purchase behavior
- Increased nonprofit benefits in the form of consumer donations to corporate-supported nonprofits.
- The creation of goodwill among opinion-formers and decision makers.
- Accreditation / Status,
- Specific services,
- Marketing contacts,
- Representation,
- Regulation,
- Thing to do
- Social responsibility

Some motives are the same as the ones described for the “friends of the museum” group. Before continuing this subject it is important to know what corporate friends support and for how much. This will be discussed in the next paragraph.

4.5 What to give and to what?

Giving effectively is not an easy task. The choices that has to be made is whether to give as an individual corporation or as a group of corporation friends, what amount to give, is this amount an equal share for all corporation friends alike etc. (Steenbergen, 2008). The expected return with corporate friends is often not as solid and clear as it is with sponsorship or it is not existing (Steenbergen, 2008). Large, internationally well known museums, like the Guggenheim museum and the Museum of Modern Art in New York, offer different ways of giving to the museum. They mention the possibility of becoming a corporate patron and offer

different package deals with matching prices. The MoMa makes a distinction between sponsors and corporate partners on the basis of the money given and the quid pro quo in return:

Figure 4.1: Packages from the MoMa for sponsors and partners

Sponsor (\$60,000 and above)

- 2 Entertaining privileges
- 1 Complimentary private group tour for clients or employees
- Free admission for all employees and up to two accompanied guests
- 25 Executive Courtesy Cards
- 25 Invitations to special exhibition previews and receptions
- 250 Guest passes
- Exclusive shopping events in the MoMA Stores for all employees
- Recognition of support in annual contribution listings
- Invitation for CEO and Contributions Officer to annual Corporate Member recognition reception
- Selected MoMA exhibition catalogues for CEO and Contributions Officer
- Priority reservations for group tours and lectures
- Corporate gift service discounts
- Discounted rate on purchase of 50 or more Individual Memberships (i.e. for client gifts)

Partner (\$40,000–\$59,999)

- 1 Entertaining privilege
- Free admission for all employees and up to two accompanied guests
- 20 Executive Courtesy Cards
- 20 Invitations to special exhibition previews and receptions
- 200 Guest passes

The same as mentioned in the sponsor package

(Source: moma.org).

The main objective is often to be a good corporate citizen and the larger donations are often connected with a specific purpose, for example a special exhibition or project (Colbert, 2000). The Beelden aan Zee museum in Scheveningen mentions the possibility of participating as a corporate partner but does not explain what the corporate partner must offer and can expect in return. They do mention the different forms of participation. They point out that corporate partners can help with the purchasing of a new statue, invest in the building or other services like the library or a specific exhibition.

With philanthropic giving taxes are only partly deductible in the Netherlands. As a result, tax considerations are less likely to influence the way a corporate friend designates funding than a non profit organization.

Sponsors are often on the front row. As Steenbergen (2008) mentioned before, sponsors contribute because they want to expand their hospitality function. Often they literally are seated on the front row in the concert building they sponsor, or are a prominent factor on opening exhibitions. If sponsors are on the front row, literally or metaphorically speaking, and the corporate friends are modestly in the background, sponsors might scare away corporate friends and or other (potential) contributors. This could be a problem for museums that have a

large sponsor but do want to have more corporate friends. This could be the case when extra income is needed for a specific project like the expansion of the building or library. Small gifts are the seedbed for large gifts (Steenbergen, 2008). Corporate friends therefore can become bigger contributors in the form of sponsorships. But do corporate friends find this desirable? This thesis will try to find some clarification concerning this topic.

4.6 (Possible) Motives for corporate friends and quid pro quo

In the previous paragraphs of this chapter, it has become clear that corporate friends give generally with purely altruistic motives. Corporate friends' gifts can be compared with charity and are corporate philanthropy which is: the giving of money by businesses, or others, to non profit, charitable organizations, often with no direct connection between the contribution and any activity of the company (O'Hagan and Harvey, 2000). Corporate friends give in anonymity and seldom desire a direct quid pro quo.

Because corporate friends give with altruistic motives we can use the list of Noordman (2000) who makes a distinction between the different forms of motives:

Table 4.1: Motives to give divided by: own interest and or altruistic and purely altruistic

<p><u>Own interest and or purely altruistic</u> Pity Duty or principle Guilt Crisis 'Do not want to stay behind' Private Patronage Habit of giving</p>
<p><u>Purely altruistic</u> Setting an example 'All little bits help' Good and or useful cause Moral duty Social involvement To do something back Commitment giving something to others which you enjoy</p>

(Source: Noordman, 2000).

Colbert (2000) gives as the two main motives for corporate supporters (being in this sense corporate friends only and thus not sponsors); showing good corporate citizenship and to enhance corporate image among closest stakeholders, being; employees, shareholders and suppliers. Turning back to paragraphs 4.3 and 4.4, a more complete list can be made. Putting all the motives together and eliminating the ones that are mentioned double, the following list of motives can be created:

Table 4.2: List of motives provided by discussed authors.

Motives
Being asked to give (12)
networking (3,4)
group association (8)
Shared emotional relationships, connections (10)
Marketing contacts (1)
Integration with a part of the society and the fulfilling of needs (10)
personal growth opportunities (3)
Regulation (1)
The creation of goodwill among opinion-formers and decision makers (2)
showing good corporate citizenship (5,12)
Setting an example (9)
‘All little bits help’ (9, 12)
Good and or useful cause (9, 12)
Moral duty (9, 12)
Social involvement (9)
Commitment giving something to others which you enjoy (6)
Doing something back to society (Idealistic motive) (6,12)
Social responsibility (1,7, 12)
Getting influence, the feeling of doing something meaningful (10,12)
enhance corporate image among closest stakeholders (5)
To create positive identification by consumers and employees (7)
Representation (1)
Getting discounts (Financial motive) (6)
mixed costs sharing (11, 8)
Increased nonprofit benefits in the form of consumer donations to corporate-supported nonprofits. (7)
increased purchase behavior (7)
Effectiveness (12)
social occasions (3)
Specific services (1)
Thing to do (1)
Accreditation / Status (1,12)
Pity (9)
Duty or principle (9)
Guilt (9)
Crisis (9)
‘Do not want to stay behind’ (9)
Private Patronage (9)
Habit of giving (9)
Membership gives the feeling of belonging somewhere (6,10)
service mission (the goal of the supported parties is the same as the one of the corporate supporter) (11)
Become closer to the content of the museum (Cultural motive) (6)

Author		
(1) Bennet	(5) Colbert	(9) Noordman
(2) Berg, van den; Braun and Otgaar	(6) federatie vienden musea	(10) Rosenbaum, Ostrom & Kuntze
(3) Berglas	(7) Lichtenstein, Drumwright and Braig	(11) Sandler & Tschirhart
(4) Carroll and Teo	(8) McGuire	(12) Schuyt

4.7 Conclusion

Corporate friends are a group of givers that give to charitable and arts institutions in a purely philanthropic manner. This particular group has not been researched thoroughly yet. Within this chapter, an attempt has been made to combine literature on friends of the museum with literature on philanthropic giving and on service clubs, in order to find some clarification about corporate friends. The differences between sponsorship and philanthropic giving, a definition of these types of givers, motives and possible quid pro quo of corporate philanthropic givers to the museum are discussed.

(Corporate) philanthropy is the giving of money by businesses, or others, to non-profit, charitable organizations, often with no direct connection between the contribution and any activity of the company. (Corporate) sponsoring is different because explicit promotion of the company or its products is usually quid pro quo of sponsorship. Some motivations of corporate sponsorships are similar to those of corporate philanthropy and some of the reasons for sponsorship are linked more to philanthropy than marketing and promotion. The content of the contract between the parties involved set out the main difference between philanthropy and sponsorship.

Within this chapter it is argued that corporate friends can be seen as givers without a strict quid pro quo, their gift is pure and presumably based on altruistic motives. They often do not want to be associated with sponsoring and the market deal that belongs with this type of support. Corporate friends are like the “friends of the museum” foundations that are often connected to museums. The friends’ foundation adds to the consumer loyalty which is now one of the most important marketing tools of companies. Companies marketing were based on using the traditional marketing mix, standard promotion to get new clients. This has shifted to an understanding that competition will always be the strongest threat to a company and consumer loyalty therefore is very important

There are several motives for becoming a friend of a museum. The feeling of belonging is one of the main arguments to connect oneself to a group. The friends of the museum are like a community. Not only the feeling of belonging but also the connection and integration with other similarly minded people, the feeling of helping each other and a feeling of commitment are a result of the community feeling.

The friends of the museum are often organized on an individual basis. But this type of support can also be reached through the use of corporations. This is often done through the use of service clubs. Motives for joining a service club are discussed in this chapter. Most museums do offer special packages to corporate friends. The distinction between sponsors and friends, however, is not completely clear in museums in the Netherlands.

The difference between a sponsorship and corporate friends is that sponsorships are a market deal. There are clear motives and a strict quid pro quo. Money is exchanged for enhancing image or publicity or hospitality reasons. A corporate friend often works together with other corporate friends and the arts institution. Their focus is on the achievement of a common goal. However there is the possibility that the actions, motivations, amounts and quid pro quos of sponsorship and of corporate friends do overlap.

Part 2: Empirical Research

5. Empirical Research

A lot of research has been done on corporate support to the arts but these studies were mainly focused on sponsoring. Some studies mention the partnerships and the formation of clubs where private companies engage in cross sector partnerships with nonprofit organizations (Berg, van den, Braun and Otgaar, 2004).

Recently, Steenbergen (2008) has done a study about the new maecenatism. She describes the opportunities within the Netherlands for private support of museums in particular. Steenbergen (2008) describes the possibilities of corporate friends networks but still describes them as market deals that are in nature sponsoring.

To conclude, none of these studies presents an overview of why companies become friends with a museum. The following chapters 5 and 6 provide some insight in the expectations museums have about the motives of companies for engaging in sponsoring or becoming a corporate friend and the actual motives given by sponsors and corporate friends. This chapter presents the central question, subquestions and the research method used to acquire data for answering these questions.

As previously stated, the central research question is:

Why do companies sponsor or become corporate friends with visual art museums and why do visual art museums think companies sponsor or become corporate friends?

In order to answer the central research question several subquestions have to be answered first. As stated before, the subquestions are:

- What motives do visual art museums think **Corporate Sponsors** have?
- What motives do visual art museums think **Corporate friends** have?
- What are the motives and expected quid pro quo of **Sponsors** for sponsoring a visual art museum?
- What are the motives and expected quid pro quo of **Corporate friends** for supporting a visual art museum?
- What are the **differences** between motives and expected quid pro quo of **Sponsors** and **Corporate friends**

5.1 Defining the variables to clarify the central research question

To clarify the central research question, the variables mentioned above will be defined in more detail. In the following subparagraphs, the terms sponsoring, corporate friends, visual arts museums, motives, and returns are summarized and discussed.

5.1.1 The definition of sponsoring

As described in paragraph 3.1, the essence of sponsoring is that it has to be a two-way street. Both parties must gain something from the deal: to give and get something in return which has to be valuable for both sides. Just buying advertisement space is not considered sponsoring. The definition for sponsoring used in this thesis 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, in return for the provision, on the part of the recipient of opportunities to communicate, tickets and/or facilities; sponsorship may not be deemed to mean advertising.*” (Code Cultuursponsoring, 2008)

5.1.2 The definition of corporate friends

The definition of corporate friends is formed with the combination of literature on service clubs and friends of the museum. A friends of the museum network is also a form of a club. Corporate friends can be defined as givers without a strict quid pro quo. Their gift is pure and presumably based on altruistic motives. Corporate friends often do not want to get associated with sponsoring and the market deal that belongs with this type of support (Steenbergen, 2008). This is also the definition of corporate friends used in this thesis.

5.1.3 The definition of contemporary visual arts museums

A museum has several tasks and functions (see paragraph 2.3). These tasks and functions are roughly the same for each museum no matter what kind. However, each museum has distinctive characteristics that give the museum its uniqueness. These characteristics include:

- 1) Style and content of the art
- 2) Time period in which the art is produced
- 3) Reputation of the artists
- 4) Reputation of the museum
- 5) Place where the exhibition is held (this includes the town but also the museum building)
- 6) Visitor numbers
- 7) Size of the project (for example: blockbuster exhibition or not)

The contemporary visual arts museums, used as part of the research population in this thesis, have the following characteristics:

Visual arts are arts forms in which the works of art produced are primarily visual in nature. Examples of visual art are sculptures, paintings, photography, print – and film making. Many other artistic disciplines have a connection with visual arts. The definition, then, is not strictly based on the visual nature.

Contemporary visual art is visual art that is produced at this present point in time. It encompasses all art that is being created now. Many art museums however use the term contemporary art for art made after the Second World War. The museums that are researched in this thesis have a collection with artifacts made after the Second World War and are therefore called contemporary visual arts museums.

All museums have well known artists as well as lesser known artists in their collection. They all have unique buildings with special architecture. The place where they are situated is outside the main cities of the Netherlands (Amsterdam, Rotterdam, Den Haag and Leiden.).

The average visitor numbers of the museums are between 40.000 and 55.000 visitors per year. This makes the museums fall outside of the 30 major museum group in the Netherlands but shows that they have a high visitor numbers and belong to the medium-sized group.

5.1.4 Motives

Museums can have several motives for attracting sponsoring or corporate friends besides the obvious financial reasons. Because this research is based on the expectations museums have about the motives for companies to become a sponsor or corporate friend, the motives of museums for having corporate supporters are excluded.

As described in chapters three and four companies can have many different motives to become supporters. When all motives are put together a list of over 40 motives can be made. To make the research manageable a general list of 17 motives is made. The motives in this list are a combination of the motives given by Turgeon en Colbert (1992) and the seven motives for philanthropic giving assembled by Schuyt (2007). The list that is used to find the motivations of corporate supporters consists of 17 variables.

Table 5.1: List of motives.

Number	Motives
1	To contribute to society (community involvement)
2	To identify with a particular market segment
3	To mark a particular event
4	To facilitate prospecting for the sales force
5	To increase sales
6	Costs (have some money to spend due to a financial advantage)
7	Need (The cause is in great need of assistance)
8	Being asked (being asked to give by a personal relation)
9	Reputation (enhancing own reputation and that of recipient)
10	Changing the world (making the world a better place by giving)
11	Identity (giving provides a positive altruistic (self) image)
12	Effectiveness (If giving has a positive effect (according to the giver) on the recipient cause)
13	Image improvement of the companies products
14	Image improvement of the company
15	Publicity
16	To acquire new and useful friends or aid relationship with useful friends
17	To aid staff and or employee relations

The motives of Turgeon and Colbert (1992) are partly combined to make the list more suitable for research. For example: To increase public awareness of company, To alter public perception of company and To improve consumer image of company has become: Image improvement of the company. After careful consideration, the motive: Replace private patronage was deleted because this motive is very unlikely to apply to companies from the Netherlands. The combination of the list of Colbert (1992) and Schuyt (2007) is used because the possible motives of both sponsoring and corporate friends are in these lists. To be able to research and compare both types of support one list is needed. This list can also be used to question museums.

5.1.5 Quid pro quo

Quid pro quo is the concept of ‘Something for Something.’ For a contract to be binding, it usually must involve the exchange of something of value. This is always the case when a sponsoring contract is drawn up. The expectations are that for corporate friends this ‘Something for Something’ does not apply. To be able to research this, a list of quid pro quos is made. The quid pro quo stands for what museums can give back to corporate supporters. Including 11 possible quid pro quo opportunities and already being tested on (small sized) sponsoring, the list of Vanhaverbeke / Scheenstra will be used to research the quid pro quo for museums, sponsors and corporate friends. This list is already been researched by two other researchers and include the possibility to give the answer “none” which might be the answer given by the corporate friend who are expected to be philanthropic in nature.

The list is shown in table 5.2:

Table 5.2: Given quid pro quo to sponsors by (small) art institutions

Number	Item	V	S
		%	%
1	The logo of the sponsor on publicity materials	66,7	37,5
2	Availability of rooms for hospitality purposes	59,5	4,2
3	To bind the name of the sponsor to the sponsored project	58,4	8,3
4	The name of the sponsor on publicity materials	57,3	50
5	Free tickets for Invites	53,1	75
6	Publicly showing who the sponsor of the arts organisation is.	51,3	29,1
7	The ability to use an sponsored event to promote the product of the sponsor	20,5	4,2
8	Special exhibitions exclusive for the sponsor to visit	13,3	4,2
9	Contribution of the sponsored art organisation with publicity actions of the sponsor	13	12,5
10	(Exclusive) selling rights for the sponsor during the sponsored event	4,1	4,2
11	None	n/a	16,7

(Source: Scheenstra, 1998)

5.2 The population

The population that is researched in this thesis consist of three groups. The choice to research three groups is based on the notion that in this way all sides can be viewed and compared with each other. The first group consists of the contemporary visual art museums. The selection criteria for contemporary visual art museums are:”

What kind of museum: art museums specified by contemporary visual art

Location: Outside the main cities of the Netherlands (Amsterdam, Rotterdam, Den Haag and Leiden)

The choice for this type of museum was made on the basis of a personal preference for contemporary visual art museums. The museums are located outside the main cities of the Netherlands. The main cities are home to the largest museums and already have the most opportunities to gain sponsorships and / or corporate friends deals. The corporate support climate is more active. Some research has already been done in this field, but would be too extensive for this thesis. In order to still be able to look at different museums, the group that was selected is more suitable for this thesis. Nevertheless, all museums are well known in terms of their collections and exhibitions.

The original list of museums was made on the basis of their location, visitor numbers and type of collection. This primary list consisted of 14 museums found on the museums.nl website. One museum has been added because of the recent re-opening, the interesting collection and sponsorship agreements. The total list at the start of this research was 15. This list was reduced to 11 after the first round of contacts because 4 of the museums did not have sponsors and / or corporate friends.

The selection of the first group provided the population of group two and three: the sponsors and the corporate friends. All sponsors and corporate friends within these groups are already involved with one of the chosen museums. An alphabetic list of all participating parties can be found in appendix C.

Table 5.3: Overview of population, respondents and percentage of respondents from total.

Population	Total	Respondents	In %
Museums	11	7	63.6
Sponsors	49	16	32.6
Corporate Friends	166	13	7.8
Total	226	33	15.5

5.3 The research methods

In order to answer the general research question and subquestions, there are different kinds of methods and methodologies that can be used. According to Seale (2004), methodology refers to the fundamental or regulative principles which underlie any discipline. In methodology, three epistemologies are current: empiricist, interpretivist, and constructivist. Beside the pure forms of the epistemologies, combinations are possible in research, as well in the data collection (quantitative or qualitative) (Seale, 2004).

In the empiricist view, knowledge must be derived from observation (Seale, 2004). These observations consist of hard data and, or value free quantitative data. With these quantitative

data it is possible to falsify theory. The criteria reliability and validity are important in this method.

All models have their strengths and weaknesses. This research will be guided by a theoretical framework. Therefore, the empiricist approach was originally the approach that was used. The existing framework provides indicators for measuring the motives and expectations of the chosen population. The indicators have clear operational definitions that are independent of the person conducting the measurement- that is, different individuals would collect data for an objective indicator using the same indicator definition (Seale, 2004). The information will be provided by members of all parties in the population. The information is subjective in their minds, but the measurements are value-free, due to the standardized indicators that will be used. By using the existing frameworks, an overview of the situation could be created. An attempt was made to make the population have enough body / size in order to obtain valuable and significant results for the whole population.

A consequence of the empiricist view is that there is hardly any room for interpretation and for the inner thoughts of the respondents. It is therefore difficult to find out what lies behind the given answers. Personal preferences and incentives of the respondents will be overlooked, for example.

Also, making use of an interpretive approach could be a solution for this lack of interpretation. This approach can enhance the comprehension of the rationale behind the given answers about the motives and quid pro quo. Respondents' words will be able to provide more in-depth results than statistical data (Seale, 2004). A major disadvantage is that interpretation is subjective. Because the research question within this thesis is based on an existing framework and tries to find *Why* companies give and what all parties in the population expect, a combination of both the empiricist view and the interpretive approach is needed. But as mentioned in table 5.3, the response rate is too small to use both methods. Therefore, the interpretive approach will be used solely.

5.4 Data collection

The original desired approach that is the most suitable for this research is the facilitative combination of qualitative and quantitative methods. This method implies that quantitative and qualitative methods are combined sequentially, and that one method facilitates or informs another (Seale, 2004). The research topic and questions suggest that the first stage of research should obtain quantitative data with the use of a survey with structured questions. The result would be further verified by the use of qualitative research methods in the form of structured questions with those who answer the quantitative questions. This approach adds to reliability and validity and by the use of qualitative methods at the further stage allows the research to explore more possibilities (Seale, 2004).

Unfortunately during the research the population appeared to be too small to obtain enough valuable significant results for the whole population. The museums that remained in the population are too significantly different in nature. To be able to give valid answers to all the questions that were asked, a very large group should be researched to obtain enough data. To obtain quantitative data and results a significant large group of museums and their sponsors and corporate friends would have to be questioned and researched. Approximately 30 percent

of the population would have to be reached to get enough data (Swanborn, 2002). As shown in table 5.3 this group was not reached within this research. The number of museums that are surveyed within this thesis is seven. Two of the museums have only sponsors, none of them had only corporate friends and five museums have both corporate sponsors and corporate friends. The number of responses received from sponsors is in total 16. This is 32.6 percent of the population of corporate sponsors. This response rate could be high enough to give statistical valid results but because the complete response rate of the total population is 15.5 percent, which is not enough, these statistical results lose their validation. The number of responses received from corporate friends is in total 13 out of 166 which is 7.8 percent. In due course it has been decided to make this research explanatory.

An explanatory research implies that, at the onset of research, not more is known than a general description or theme. The goal is to explain things rather than just reporting them. The *Why?* question elaborates and enriches a theory's explanation. Most quantitative research generally makes use of operational concepts whereas in explanatory research the qualitative method is used with *sensitizing concepts*. (Swanborn, 2002). Also, explanatory research tries to expand a theory or principle into new areas, new issues, and new topics. The focus point in this type of research is to seek and provide an explanation between two or more phenomena (Swanborn, 2002). Surveys are used to find an explanation for the motives and expected returns of corporate friends.

The research is conducted through the use of a survey with structured questions. The purpose of this survey is to answer all subquestions. The characteristic of this method is that the same information is collected from all questioned parties within the population. The surveys are conducted through telephone interviews. Interviewing is chosen because complex questions about valuation of the motives and the valuation of the received quid pro quo can be explained. This approach tends to be used by valuing people's knowledge, values and experiences (Seale, 2004). The interview guide will be structured to get results on a qualitative basis

The scheduling/order of questions is the same for each respondent. With scheduling the respondents have the same stimulus and therefore the variation in the interview is minimized (Seale, 2004). The aim is to ensure, as far as possible, that the variation between responses can be attributed to actual variations between interviewees rather than any variability in the interview process.

A disadvantage of interviews is that the interviewer can introduce a bias which will affect the reliability of responses. Such a bias might emerge from the way in which questions are asked, or in the personal characteristics of the interviewer, or in respondents' wish to give socially desirable responses (Seale, 2004: 166). This disadvantage is partly reduced by the use of structured nature of the survey.

The questions are based on motivations and quid pro quos that are discussed in academic literature. Two surveys are made. One for the museums and one for the corporate supporters. In Appendix A and B, examples of the surveys and their translation into English can be found. The questionnaire for the museums consists of four components. Component number one and two requires data on sponsorships and corporate friends of the museum. Does the museum have a sponsor and / or corporate friends, if yes what type of contracts are made and how

many is received from the sponsors/corporate friends. Question number 7 and 16 set out the main motives which museums expect sponsors and corporate friends to have. They were provided with a list of possible answers to make sure that most motives would not be neglected. Also, a list with possible returns was presented for the same reasons. The third component questions to what extent the museum benefits from sponsoring and / or corporate friends. The last component was for administrative reasons and the acknowledgement of the anonymity of the given answers.

One survey is used to question the sponsors and corporate friends. This survey consists of three components. The first provides general data about the nature of the company. The second component is concerned with what the motives are of companies to become corporate friend or sponsor and what they receive back. The third component was for administrative reasons and the acknowledgement of the anonymity of the given answers.

The museums have been contacted in advance by e-mail to orientate if they would be willing to cooperate with the research. Afterwards, they were contacted by phone to verify if they would be willing to cooperate with the research. This was done to increase the response rate. Sending out e-mails without prior notice could harm the research because the e-mail might end up with the “wrong” person, inbox or would be left neglected. If a positive response was given by the museum, the surveys have been conducted in three different ways. Some museums have been visited in a one-to-one interview while filling in the survey, others have been called and filled out the survey by telephone, and others have been sent an e-mail and filled out the survey digitally and returned it afterwards through e-mail.

Some museums provided the contact information of their sponsors and or corporate friends. If so, the companies have been contacted through telephone. In total 65 companies have been contacted through e-mail and telephone. The other 150 companies have been contacted twice by e-mail only. The survey has been filled in digitally and returned afterwards. The total response rate can be found in table 5.3.

The surveys have been collected and 35 of them have been received back. Three weeks of direct mailings and telephone calls have resulted in a response rate of 15.5 percent. Not all corporate supporters of the museums are represented in an equal manner due to the lack of responses. In order to analyze the data that is found during the research, the outcomes have been put into data matrix's using excel. These matrixes show the motivations and quid pro quo's and the level of importance according to the respondents. The scores given by the respondents, divided by museums, corporate sponsors and corporate friends give some insight in the level of importance connected to the motivations and quid pro quo's. The results of the responses are described, discussed and compared in the next chapter.

5.5 Conclusion

Within this chapter, a closer look is taken at the central research question. The variables are summarized and defined. The empirical research methods that were supposed to apply and the methods that are applied have been introduced and discussed. All previous chapters have given rise to the central research question of this thesis:

Why do companies sponsor or become corporate friends with contemporary visual art museums and why do contemporary visual art museums have sponsors and / or corporate friends?

To find an answer to this question, the population used to research this question consists of three groups: museums, sponsors and corporate friends. The research uses the interpretive approach. The method that is used has changed from being a combination between qualitative and quantitative methods to the use of solely qualitative methods. The research has changed into an explanatory one. The research will be done by surveys with structured questions. The lists of motives and quid pro quo that are discussed in chapter 3 and 4 will be used for the structured questions. Within the next chapter the data analysis will be discussed

Part 3: Data Analysis and Results

6. Research Results

This research was initially set up with the assertion that corporate support to art museums could create a valuable match. This reasoning was associated with the opportunities a relationship between art museums and corporate supporters could bring. The difficulty however lies in the understanding of each others motives and the question what to offer and what to ask. This chapter will give a display of the research results and show that there is an alliance between corporate supporters and art museums but the understanding between the two is still difficult and primarily based on assumptions. The question “what to offer and what to ask?” remains essential.

With the use of the method and methodology in combination with the theoretical framework discussed earlier this chapter will summarize the most important insights related to the context of corporate support to art museums. The six sub questions devised before will be answered and conclusions are drawn to answer the main research question.

6.1 Structural or Incidental contracts

The contracts between the museums and corporate supporters differ in being structural or incidental. The sponsoring contracts have a length between 1 and 5 years. A contract drawn up for structural support by sponsors is applicable for four museums. The other three museums have incidental contracts with their sponsors. The museums all describe the structural contract as a contract for more than 1 year. The incidental contracts are contracts drawn up for one specific project, for example an exhibitions or the renovation of a part of the museum. These contracts last as long as the project runs and six museums mention that this is less than one year most of the time. Only one museum declared to have a incidental contract for more than one year. Looking at the responses given by sponsors seven companies say their contract is incidental, the other nine have structural contract. The definition of structural and incidental was not completely clear to all respondents. Seven companies have a sponsoring contract between 3 and 5 years. Of these companies one answered that the contract is incidental. Two sponsors only support a current exhibition. Six sponsors have a contract for one year which they can renew if desired, all of them consider and call this contract structural.

The results show that all of the corporate friends have structural contracts. This is clarified by several museums because the corporate friends are part of the business club of the museum. The corporate friends club is a membership with an annual fee of the museum. This membership is for one year and continues until the membership is terminated by the company. Some companies have been a member for over 10 years. The responses of the corporate friends show that four corporate friends say that they have a three, four or five year contract. All corporate friends respondents call this contract a membership which follows the definition of corporate friends.

With all the contracts or memberships a financial aspect is involved. The research results from the three groups in the population show variation in outcomes. The museums that have corporate friends receive annual fees and there is a strong difference in the amount the fee inclines. Six museums receive between 2.000 and 5.000 euro’s per year per corporate friend.

Only one museum collects approximately 10.000 euro's per corporate friend member. One (average) number is hard to give because not all museums were willing or able due to contract constraints to reveal the exact amounts.

Also the amounts received of sponsors vary. Especially the incidental, project sponsoring starts with an amount of 2.500 euro's and runs up to over 50.000 euro's per project. Two museums that have structural sponsoring contracts receive between 3.000 and 7.500 euro's per year. Only one museum that has structural sponsoring contracts, gathers between 15.000 and 25.000 euro's per year of one of the connected sponsors. Two museums have a structural contract of over 50.000 euro's per year. One (average) number is hard to give because not all museums were willing or able (due to contract constraints) to reveal the exact amounts. Besides this some friends indicate that they do support the museum financially but also give aid when needed on other grounds. For example juridical, managerial or financial advice this does cost something in monetary terms but the corporate friends do not charge the museum for these services.

The answers given by the sponsors give a slightly different picture. This could be because some sponsors are not connected to the museums that responded but are connected to those museums who did not. The average amount that is given to the museum by sponsors cannot be given. Five sponsors give between 0 and 15.000 euro's. Most of the respondents however did not want to reveal the actual amount they give. Two sponsors gave more than 50.000 euro's and this was meant for one special annual exhibition.

The amount paid as an annual fee by the questioned corporate friends lies between 0 and 15.000 euro's. It is surprising that with the given results the main amounts given by sponsors lies between 0 and 15.000 euro's which is the same as corporate friends indicate. The difference between corporate friends and corporate sponsors becomes, when looking at these results, smaller. However there is a difference in how the money given is spent by the museum.

6.2 Where does the contribution go?

The amounts mentioned are divided by the museum for different purposes according to the sponsors. Although personalized package deals are provided by museums and all sponsors have strong contracts drawn up with explicit explanations concerning terms of conditions, five of the 16 sponsors do not know where the money is spent on precisely. The money provided by the sponsors goes to the exhibitions of the museum according to eight of the sixteen sponsors. Three of the sponsors mentioned that the money goes to the exploitation of the museum. Three of the sponsors are connected to the museum to help with support in kind. This support is given with technical services, help with the promotional materials and general advice. They feel content with the thought of helping the museum when needed and their support is directly used within the museum. These sponsors, who give in kind and say they do not have a commercial gain, could be considered as corporate friends instead of sponsors. However they do receive all the sponsor benefits that will be discussed further on.

Considering the answers given by the museums there is not much difference. Six of the seven museums answered exhibitions as the main purpose of the received income from sponsors.

This can be clarified through the notion that most sponsoring contracts are incidental and project based. Two of the museums also use the sponsoring money to purchase new artifacts for the collection. Three museums use the income for promotional materials, the website and special projects like education for children. All museums argue that for each sponsor a personal approach is needed and special personalized packages have to be made. Most museums try to find a sponsor matching an upcoming project or the general goals of the museum. Most museums emphasize the need to find the right partner per exhibition. What is also given as a possibility by two museums is to attract sponsors who have something special coming up in the next years. For example the public announcement of a new strategy, a merger or an anniversary. The museums use these events to contact sponsors and connect them to the upcoming or planned exhibition or project.

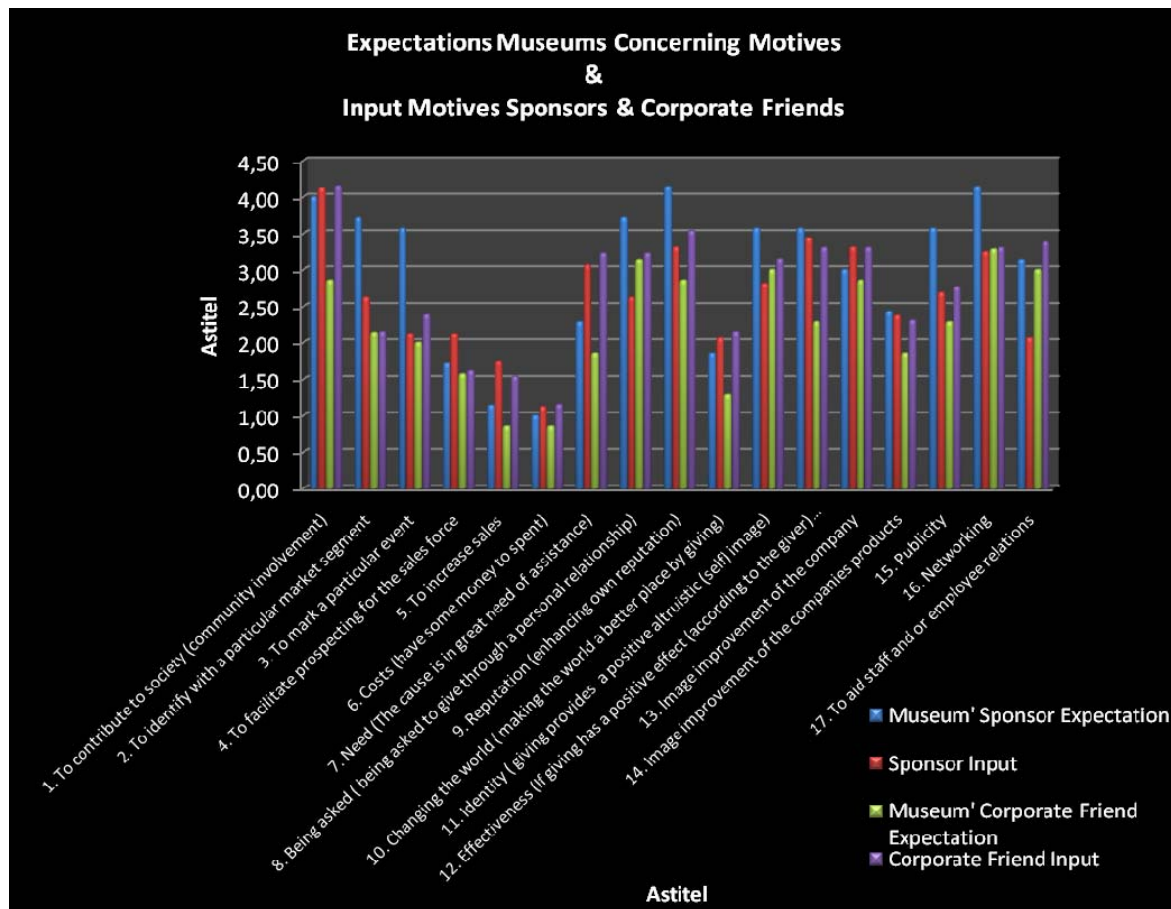
The money provided by corporate friends has pre-set goals. Two of the museums use part of the money to purchase new objects. Four of the museums use part of the money for the exploitation of the museum as a whole. Three museums reserve part of the income for the organization of special openings, workshops and gatherings for the corporate supporters as a whole group. One museum reserves part of the money for exceptional (expensive) projects.

The differences between sponsors and corporate friends lies in the purpose of the money given. Sponsors have specialized contracts based on explicit purposes. The corporate friends give an annual fee and have less to no control over how the money is spent. All the money received by the corporate friends is put together and used collectively. This is in line with the answers given by the corporate friends. Nine of the corporate friends respondents indicated that the money given is put into one collective source and is used for the exploitation of the museum. Three corporate friends indicated that the money given was primarily used to purchase new artifacts but could also be used for exhibitions. For the allocation of the gifts the museum is in control. A remarkable result is that although sponsors are supposed to have pre set contracts, some of the sponsors themselves do not know exactly where the money is spent on. This said they do indicate that most contract include (special) exhibitions and purchase of artifacts. The corporate friends have little to no control on how the money is spent and indicate that the money goes to the museum as a whole and let the museum decide where to spent it on.

6.3 Motives according to museums

Before contracts, structural or incidental, and the amount given can be set down museums, corporate sponsors and corporate friends have expectations and motives to connect themselves to each other. Corporate supporters have to be contacted with personalized package deals made by museums. Museums have expectations about the possible motives of sponsors and corporate friends. Seventeen of these possible motives have been presented to the museums in the survey. The list could be valued on a five point scale. In order to make measurements about the applicability of the motivations values have been added to the given answers: 1. Not important at all, 2. Unimportant, 3. Not unimportant or not important, 4. Important and 5. Very important. The results are explanatory and give a first insight into the motivations and expectations. Chart 6.1: *Expectations of museums concerning motive and the ranking of motives by corporate supporters and sponsor*, illustrates the expected motives the seven museums think sponsors and corporate friends have to support their museum. The chart shows the average amount of points given by all respondents to the mentioned motive.

Chart 6.1 Expectations of museums concerning motives and the ranking of motives by corporate supporters and sponsors



The use of average valuation is chosen to compare the given points. The chart shows that museums expect that enhancing reputation, enhancing publicity and networking are the main motives for companies to become a sponsor of the museum. To increase sales, costs and to change the world are valued with the lowest ratings.

The expectations museums have on the motives for companies to become a corporate friend are different. The museums that have a corporate friends club value networking the highest together with being asked from a personal relationship. These two motives often go together because all museums mention that the corporate friends club is originated from personal relationships and the corporate friends club grew through the use of these relationships. One museum explained that the corporate friends club is set up and used for networking meaning both for the museum with companies and between corporate friends. Each time the club comes together members can bring an invite. This way the corporate friends network can slowly grow. The members of the corporate friends network are positive ambassadors of the museum. The same motives: to increase sales, costs and to change the world are valued with the lowest ratings for corporate friends.

The main motives given in the academic literature described in chapter three are in some cases different from the answers given by museums. A sympathetic platform to communicate with a specific target group (Maantjes, 2003) and improving corporate image is mentioned as

one of the main motives to engage in sponsoring by Tate (1987), Waters (1989), Colbert et.al. (1994), Floor and van Raaij (1999) and O’Hagan and Harvey, (2000).

Hitters (1996) main motive is the opportunity for companies to show their civic responsibility and Steenbergen (2008) emphasises on the hospitality function of sponsoring. Although the research done by all these authors cannot be fully compared to this particular research the last two mentioned authors come closest to the given answers of the museums.

With the given responses an answer can be given to the first two sub questions:

✦ What motives do visual arts museums think **Corporate Sponsors have?**

The top three motives that have received the most points are:

- 1) Enhancing reputation,
- 2) Enhancing publicity and
- 3) Networking.

✦ What motives do visual arts museums think **Corporate friends have?**

The top three motives that are valued the highest by museums concerning corporate friends are:

- 1) Being asked from a personal relationship,
- 2) Networking
- 3) To aid staff and employee relations

The motive networking is mentioned by both corporate sponsors and corporate friends. These results could be expected when referring back to Carroll and Teo (1996) who found that most of the networking is done in an informal atmosphere and outside the corporation which could be a museum. Also Hutter (1998) and Steenbergen (2008) describe networking as important for both the museum and the corporate supporters. Museums expect several motives to apply for corporate supporters. With these motives in mind museums can set out the possibilities of quid pro quo’s. The answers of the first two sub questions lead to the next two sub questions. The expectations of museums about motives from both corporate sponsors and corporate friends could be significantly different of the motives given by corporate sponsors and corporate friends.

6.3.1 Motives of Corporate Sponsors

As mentioned in chapter three and paragraph 6.2 sponsors can have several motives to sponsor an art organization. Hitters (1996) main motive is the opportunity for companies to show their civic responsibility and Steenbergen (2008) emphasises on the hospitality function of sponsoring. Floor and van Raaij (1999) see the enhancing of the visibility of the name of the company as main motive to sponsor while O’Hagan and Harvey, (2000) emphasis on promotion of the corporate image as main motive. These main motives provided by the literature are different from the ones museums expect corporate sponsors have.

The list of 17 motives used within this thesis is also ranked by the sponsors on the five point scale. Chart 6.1 also reveals the total outcome of the average given points per motive. The “to contribute to society, show social responsibility” motive received the most points on average. Half of the sponsors appointed five points to the social responsibility motive. Only one

sponsor rated this motives as not important at all. The others equally distributed three or four points to this motives. This outcome is the same as the one Hitters (1996) gave.

As chart 6.1 shows the top three motives that are valued the highest by sponsors are:

1. “To contribute to society, show social responsibility”
2. “Reputation (enhancing own reputation and that of recipient)”
3. “Effectiveness (If giving has a positive effect (according to the giver) on the recipient cause”

This is a significant result because all three the motives are not self interest based as would not be expected from the commercial contract that is connected to a sponsorship agreement. But it has to be noted that the motives: “Networking”, “Image improvement” and “Being asked by a personal relationship” follow the top three closely.

The lowest scores were given to the motives “to increase sales” and “costs (have some money to spent)”. The low score on “costs” motive can be explained when looking at the different responses given when this motive was presented. Most companies are of such a large size that “have some money to spent” is not applicable. They have special sponsoring departments that are part of the annual budget. As literature has shown enhancing corporate image was the main motive. Within the given answers of the sponsors within this research enhancing corporate image received just above average points, 3.5 points. Only one sponsors is involved primarily with a specific project to identify with a particular market segment and enhance corporate image among this specific target group.

Scheenstra (1998) who did a study about small sized sponsoring found that the main three motives for companies to sponsor arts organizations are the enhancement of the visibility and recognition of the corporate name followed by the improvement of the corporate image and social responsibility. Although social responsibility is in her top three list the sponsors questioned within this thesis value social responsibility as the main motive.

6.3.2 Motives of Corporate Friends.

The motives given by sponsors are not as different from those given by corporate friends as could be expected from the definition given in chapter four. As chapter four has explained corporate friends gifts can be compared with charity and are corporate philanthropy which is: *the giving of money by businesses, or others, to nonprofit, charitable organizations, often with no direct connection between the contribution and any activity of the company* (O’Hagan and Harvey, 2000). Colbert (2000) gives as the two main motives for corporate supporters (being in this sense corporate friends only and thus not sponsors); showing good corporate citizenship and to enhance corporate image among closest stakeholders, being; employees, shareholders and suppliers.

The research results show that the main motives given by corporate friends are:

- 1) To contribute to society (community involvement),
- 2) Reputation (enhancing own reputation and that of recipient)
- 3) To aid staff and employee relations

This top three list is followed shortly by the motives: Need, Networking, Being asked through a personal relationship and Effectiveness on the recipient cause.

All the motives are philanthropic in nature as is described in chapter three. The definition of corporate friends already expected a philanthropic nature. The results show that most corporate friends do follow this expectation. A significant result is the absence of networking in the top three list. Most museums explained their corporate friends club as one for mainly networking purposes. Special gatherings are organized by the museums for their corporate friends club especially to network. However it should be noted that the top three list and the closely related outcomes could be due to the problem of the low response rate. Hence it does give some explanatory clarification of motives that corporate friend might have.

6.4 Quid pro quo – What for what?

The differences in motives are discussed in the previous paragraphs. Against expectations the motives to give are not on a self-interest economical basis. Not even for sponsors. But as the sponsor contracts should include there must be a return on an equal basis. Although the corporate friends are expected not to desire any return there could be some that apply to them

All museums have filled in the list of possible eleven quid pro quo’s for the sponsors and for (if applicable) corporate friends. As described in chapter three the sponsoring contract entails a strict quid pro quo that has comparable value to all parties involved. The theory has provided a list which is not complete but does give a rough guideline of what to offer. Table 6.1 shows what is given by how many museums to sponsors and by corporate friends. There was a possibility to elaborate on the given returns and to add returns if relevant. The digit behind the mentioned returns show the absolute number of museums who offer this return to sponsors and or corporate friends.

Table 6.1: Given Quid Pro Quo

Quid Pro Quo	Sponsor	Corporate Friend
1. The application of the name of the supporter on publicity materials	7	1
2. The application of the logo of the supporter on publicity materials	6	1
3. Hospitality opportunities	7	3
4. The usage of the supported project for the product promotion of the supporter	5	1
5. To bind the name of the supporter to the project	7	1
6. Sales right for the supporter during the project	4	1
7. The placement of advertising in the media with mentioning of the supporters name	5	1
8. Free tickets for clients and employees of the supporter	7	5
9. Special exhibitions, events exclusively for clients and employees of the supporter	6	3
10. Assistance with publicity actions of the supporter	5	1
11. Other...	4	5
12. None	0	1

Table 6.1 shows that almost all museums provide the sponsors with returns: 1, 2, 3, 5 and 8. Corporate friends however receive considerably less. Corporate friends receive hospitality opportunities and Free tickets for clients and employees of the supporter. Only one museum offers nothing to the corporate friends and one museum offers the corporate friends the same *quid pro quo*'s as the sponsors. Another museum offers nothing to corporate friends.

The sponsors as well as the corporate friends receive other returns of the museums not mentioned in the list. Some examples of these returns are given by the museums. All sponsors and if applicable corporate friends are mentioned on the websites of all museums sometimes with the logo and link to the website of the corporate supporter. For the sponsors, exposure, special presentations, dinners, workshops, a sign on the door of the museum and exposure through a special project such as education program is given in return. Also three museums have spaces in their museum named after a sponsor. Other returns that are mentioned are special openings and evenings to be able to network.

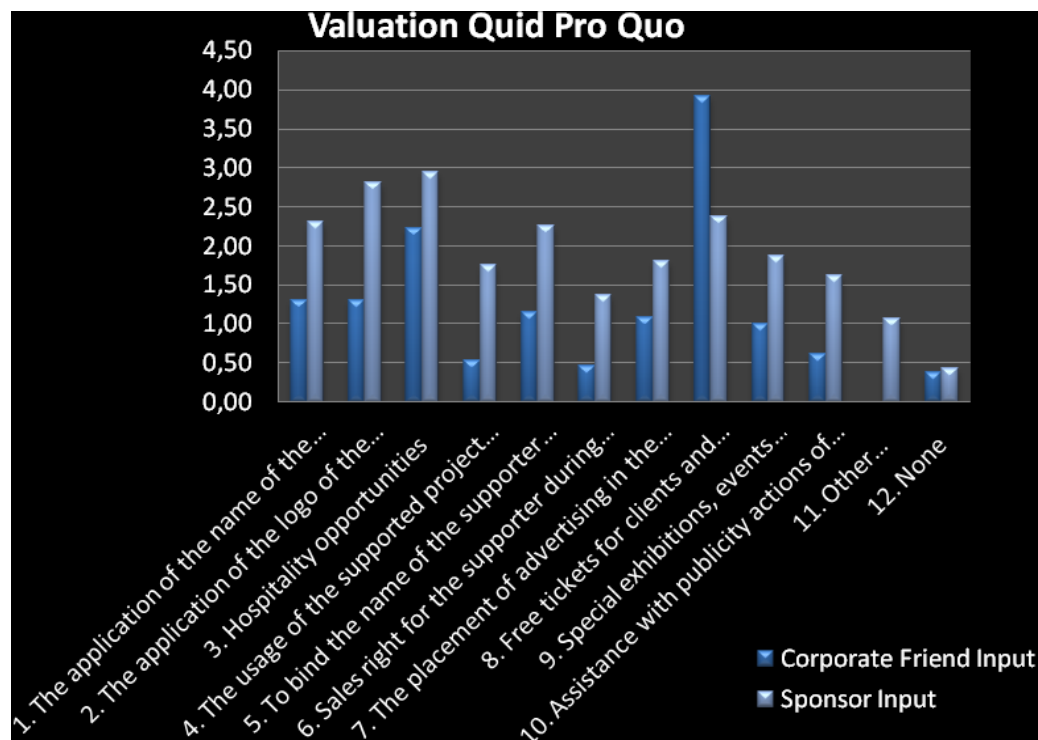
The corporate friends receive from three of the seven museums the mentioning on a sign at the entrance of the museum. All museums that have corporate friends put the corporate name on the website, sometimes a logo is applied. One museum puts the corporate name of the friends in some of their publications. Four museums have special evenings to welcome all the friends and give them the opportunity to network. One museum provides the corporate friends once a year with the opportunity to go on a special art related trip abroad.

6.4.1 Valuation of the *quid pro quo*.

Companies have motivations to sponsor, but to really make the sponsorship active they expect something to gain from the recipient. As the definition of sponsoring has made clear both parties must have something to gain from the formed coalition. Sponsoring as mentioned before is not an equivalent for charity and gifts. Three respondents mention they get nothing in return from the museum other than the mentioning of the name of the company on the website. They say this is what they expected from the sponsoring deal. Looking back at the definitions of sponsoring and corporate friends these sponsors could be considered more like corporate friends than sponsors. Problem is the matter of definition. Each museum has its own definition of sponsoring and sponsoring in general is a more often used term when supporting a museum. These three sponsors call themselves sponsors and are also mentioned by the museums as sponsors. Therefore they are included in the sponsor list.

This approach is also used with the corporate friends who responded. If they replied with being a corporate friend instead of sponsor they are included in the corporate friends list. Concerning the actual monetary support, corporate friends are reluctant to reveal the given euros. Only three replied with a more specific number. The returns corporate friends receive are evidently less than those received by the sponsors. Hospitality opportunities and Free tickets for clients and employees of the supporter are the most received returns and are at the same time rated the highest.

Chart 6.2: Valuation on received quid pro quo of sponsors and corporate friends.



Sponsors give the highest points to hospitality opportunities, the application of the logo and the application of the name of the company on promotion materials. A 0.5 average points are given by sponsors to the option of getting nothing in return. This is strange because the sponsor contract should include a strict quid pro quo. This could be because three respondents mention they get nothing in return from the museum other than the mentioning of the name of the company on the website. The same average points are given by the corporate friends concerning getting nothing. This is also a strange outcome because the philanthropic nature of corporate friends clubs would expect a higher score.

6.5 A Mismatch in Motives: answer to the main question.

The scores given by the corporate friends and sponsors to the quid pro quo and motives options are different than was expected. Now that the motives and quid pro quo's are clear an answer can be given to sub questions 3 and 4:

- ✦ What are the motives and expected quid pro quo of **Sponsors** for sponsoring a visual arts museum?
- ✦ What are the motives and expected quid pro quo of **Corporate friends** for supporting a visual arts museum?

Table 6.2 Answer sub question

	Sponsors	Corporate Friends
Motive 1	To contribute to society, show social responsibility”	To contribute to society (community involvement),
Motive 2	“Reputation (enhancing own reputation and that of recipient)”	Reputation (enhancing own reputation and that of recipient)
Motive 3	“Effectiveness (If giving has a positive effect (according to the giver) on the recipient cause”	To aid staff and employee relations
Quid pro quo 1	Hospitality opportunities	Free tickets for clients and employees of the supporter
Quid pro quo 2	The application of the logo of the supporter on publicity materials	Hospitality opportunities
Quid pro quo 3	The application of the name of the supporter on publicity materials	The application of the name of the supporter on publicity materials

The top three of motives of sponsors are all philanthropically based. This trend that was already noticed by several authors for example Steenbergen (2008) that companies are increasingly aware of showing their corporate responsibility toward society. The highest value is given towards hospitality opportunities. Most authors however argue that the application of the logo would be the number one. Scheenstra (1998) Argues that free tickets for invites was given the highest score by 75 percent of her population of sponsors. This research shows that sponsors do not have free tickets as their top three priority. Corporate friends find free tickets as their number one priority.

The corporate friends are an under studied field. Therefore it is difficult to compare results with other empirical studies. To aid staff and employee relations this is closely related to the highest scores of the quid pro quo, free tickets and hospitality opportunities. The application of the name of the supporter on publicity materials is an awkward one. This could be related to the use of the website of the museums. All corporate sponsors that are contacted where mentioned on the museum website. Still this is in contradiction with the definition of corporate friends which states that corporate friends do not want anything in return and no public exposure. In conclusion sponsors support museums because they want to contribute to society and expect in return hospitality opportunities. Corporate supporters follow this line and support the museum to contribute to society and to get free tickets for the museum.

6.6 Conclusion

In concluding this data analysis it can be observed that there is a strong mismatch between the motives museums think corporate supporters have and the actual motives of corporate supporters. The main question that was set out in the beginning of this thesis is:

Why do companies sponsor or become corporate friends with visual art museums and why do visual art museums think companies become sponsors and / or corporate friends?

In answer to this question it is suitable to say that a perfect match is not yet found. The motives of corporate supporters and their expectations are clear, the expectations of museums are set out in paragraph 6.3. The motives museums think sponsors have does involve reputation. The other two in the top three list Enhancing publicity and Networking. This also accounts for the score given by museums concerning the corporate friends. Their top three: Being asked from a personal relationship, Networking and To aid staff and employee relations. Only the motive to aid staff and employee relations comes back in the corporate friends list. Being asked from a personal relationship and Networking receive a lower place in the ranking of corporate friends. The expectations of museums about the motives of corporate supporters does not match the actual given motivations of the corporate supporters. Table 6.3 gives an overview of the results concerning motives.

Table 6.3: top three lists of motives.

		Museum SP			Museum CF		
		1: Enhancing reputation	2: Enhancing publicity	3: Networking	1: Being asked from a personal relationship	2: Networking	3: To aid staff and employee relations
SP	1: To contribute to society, show social responsibility”						
	2: “Reputation (enhancing own reputation and that of recipient)”	X					
	3: “Effectiveness (If giving has a positive effect (according to the giver) on the recipient cause”						
CF	1: To contribute to society (community involvement),						
	2: Reputation (enhancing own reputation and that of recipient)						
	3: To aid staff and employee relations						X

SP = Sponsors CF = Corporate friends

As table 6.3 shows there are only two matches between the expectations of museums and the answers given by the corporate supporters. The ideal situation would be if all matches could be crossed. When this is the case corporate friends, museums and sponsors have a perfect match and know exactly what to expect from each other. All respondents already have made a arrangement nevertheless the results show that the expectations of motives from the museums do not match with the motives their corporate supporters actually have.

7. Conclusion

This thesis was originated with the question how can corporations become better supporters to art and cultural institutions and how can art and cultural institutions attract these corporate supporters. The connection between these two different sectors already occurs. Companies have worked together with the art and cultural sector for years. Still there are more and better opportunities to make them work together. In light of the previous mentioned changes surrounding the subsidy system in the Netherlands a cooperation between companies and the art sector are becoming more important. That is why the central research question of this thesis is formed. *Why do companies sponsor or become corporate friends with visual art museums and why do visual art museums think companies become sponsors and / or corporate friends?*

To answer this question chapter 2, 3 and 4 have given a theoretical framework. What museums are, how they operate and how they deal with their finances is discussed on a general basis. The costs museums have are doubled in the last 12 years. The use of gaining external income from corporations is still in the pioneer fase for most museums and corporate supporters. In light mentioned changes the museum tasks, the museum management on regional and local level must be aware, and understand how, the market for sponsorships and corporate friends' works if they want to adjust themselves.

Sponsoring is one of these opportunities. Sponsoring is defined as: 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, in return for the provision, on the part of the recipient of opportunities to communicate, tickets and/or facilities; sponsorship may not be deemed to mean advertising.” Sponsoring is a economically based business deal between the museum and the company. A contract is drawn up to make explicit who is giving what for what.

Corporate friends are another way in search for opportunities. This membership club can provide the museum with a structural income without having to deal with the wishes from the corporation. Corporate friends can be observed as givers without a strict quid pro quo. Their gift is pure and assumable based on altruistic motives. Corporate friends often do not want to get associated with sponsoring and the market deal that belongs with this type of support.

The research results show that the motivations for engaging in sponsoring or corporate friends club differ but not as much as could be expected. The research results show that the main motives given by corporate friends are:

- 1) To contribute to society (community involvement),
- 2) Reputation (enhancing own reputation and that of recipient)
- 3) To aid staff and employee relations

While those of sponsoring are

1. “To contribute to society, show social responsibility”
2. “Reputation (enhancing own reputation and that of recipient)”

3. “Effectiveness (If giving has a positive effect (according to the giver) on the recipient cause”

All companies, being sponsor or corporate friend value To contribute to society, show social responsibility and Reputation (enhancing own reputation and that of recipient)” the highest . A difference in motives can only be found on the third place where sponsors value Effectiveness and corporate supporters: To aid staff and employee relations. These are remarkable results because all motives in the top three list are altruistic. While it could be expected that corporate friends would show these results for the sponsors, following the given definition more economic motives could be expected. To conclude the two main motives of corporate supporters all together are: to contribute to society (community involvement) and Reputation (enhancing own reputation and that of recipient).

Table 6.3 has given an overview of the expectations of museums and the motives given by the corporate supporters. Only one exact match could be found. The outcome of this research could have been beneficial for several divisions/parties. It could help museums as well as other arts institutions to obtain a better insight into the motives and expectations of corporate supporters. Although the research is has only become an explanatory one, with no statistical basis it has shown that even though a population so small still has a variety of motives and expectations. The sponsors as well as the corporate friends show more unity in their answers than the museums do with the corporate supporters. There is still a long way to go to find a match between the art world and the corporate one.

In conclusion the most prominent results of the museums are that most museums, five out of seven, have a combination of sponsorships and a corporate friend network. Al five museums say the need for extra financial income is their main motive. They mention also that sponsoring as well as corporate friends need a personal approach and need special package deals. A combination of sponsoring and corporate friends is the most desired one. Two museums give the preference to corporate friends over sponsoring contracts. Their main reason for this is the incidental nature of the sponsoring. Sponsor contract can include a major amount but can also be given only once. The corporate friends network provides the museums with a stable income source. All small(er) gifts put together becomes one significant amount.

Most companies have are not interested solely in making a profit and have philanthropic motives. For them, a sponsorship contract might not be the right approach to engage in a mutual relationship with arts institutions. Becoming a corporate friend however could be more suitable. A problem lies in the definition. Sponsoring is a term used often to describe all forms of support. More clarity from the art institutions about the difference between corporate sponsorship and corporate friends could be of help. The overview of motives that can provide criteria for corporations to see what type of cooperation is most suitable for which situation and which museum cannot be given. This could be interesting for further research.

Suggestions for further research

This explanatory research has given some insight into the motivations of corporations and their valuation of the quid pro quo. Because of the low response rate valid results that could be generalized can not be given. During the research more questions arose than are answered.

A first option for further research is to generate a higher response rate. A growth in response rate, of over 30 percent, could result in statistically valid data and direct to an outcome that can be generalized. This growth in response rate could be realized by using a more direct approach. This research has shown that most of the respondents replied when contacted personally. This could be achieved by using face to face surveys with museums and corporate supporters.

Furthermore the use of a bigger population is recommended. More museums, more sponsors and especially more corporate friends. Corporate friends are an understudied subject matter in general and in particular within the museum sector. A study solely based on corporate friends could lead to more insights and possibilities for both companies and museums.

Also it might be interesting to broaden the scope to other forms of cultural or art institutions. What are the differences in motives of corporate supporters when supporting for example a museum compared to the motives when supporting a theatre?

Another option is to search for the connection between motives and what is given for what. The monetary terms are hard to research because most respondents are reluctant to give exact numbers. Still it would be interesting to compare the balance sheets of cultural institutions who have corporate supporters with those who have not or only a little. In this respect a distinction could also be made between the incomes generated through corporate sponsoring and that of the corporate friends clubs.

Another important aspect of corporate support to the arts are the different possibilities in what the corporate supporters get in return from the (monetary) gifts. Only some *quid pro quo*'s are mentioned in this thesis but it would be interesting to see how different cultural institutions treat their corporate supporters. One museum in this thesis for example offers a yearly trip abroad, others arrange special champagne dinners during an opening of a new exhibition for their corporate supporters. The combination of motives and returns could be interrelated. One of the main motives for example is to contribute to society a research could be done in how museums, or other art and cultural institutions can integrate the main motives in their policy and program. These possibilities can be further researched and shared between cultural institutions.

This results can also lead to a in depth research on how cultural institutions attract corporate supporters. Some museums argued that they use personalized packages to attract corporate supporters, others for example arrange special network evenings. More information can be obtained on how to create and manage special package deals or network evenings. The museums in this research all have corporate supporters, but the information given by them could be of help for those institutions who have not.

This research was only a small contribution towards the extensive field of corporate support to the arts. Further research of the motives, expectations and organizational practices of both corporate supporters and cultural institutions is inevitably needed and will give more insights.

For now this research has given a small step towards a better understanding of the cooperation between corporate sponsoring, art museums and corporate friends. Future research will hopefully reveal more about this interesting topic.

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Appendix A: Survey Museums

Enquête voor het onderzoek naar sponsoring en businessclubs binnen moderne beeldende kunst musea.

De Vragenlijst bestaat uit vier onderdelen:

- Algemeen gedeelte Sponsoring
- Algemeen gedeelte Zakenvrienden
- Combinatie Sponsoring en Zakenvrienden
- Administratief

En zal ongeveer 20 minuten van uw tijd in beslag nemen.

Bij voorbaat dank voor het nemen van de moeite deze enquête in te vullen. Zendt u alstublieft uw respons als attachment terug naar: benedine@hotmail.com

Algemeen gedeelte Sponsoring

1. Heeft het museum een sponsor?

Ja

Nee (ga naar vraag 11)

2. Wie sponsort het museum?

Antwoord:

3. Is de sponsoring structureel of incidenteel?

Structureel

Incidenteel

4. Wat is het gemiddelde bedrag dat wordt gegeven per sponsor per jaar?

Antwoord:

1. minder dan 1.500 euro
2. 1.500 – 3.000 euro
3. 3.000 – 7.500 euro
4. 7.500 – 15.000 euro
5. 15.000 – 25.000 euro
6. 25.000 – 50.000 euro
7. meer dan 50.000 euro

5. Hoe lang is het huidige sponsoringcontract?

Antwoord:

6. Waar wordt het geld gekregen van de sponsor aan besteed?

Bij deze vraag kunt u het antwoord aankruizen. In het geval van Anders, nl: kunt u hieronder, bij **Antwoord:** een toelichting geven.

Antwoord:

Besteding	Ja
Het museum als geheel	
Nieuw / uitbreiding tentoonstellingsruimte	
Aankoop nieuw object	
Nieuw / uitbreiding van de bibliotheek	
Nieuw / uitbreiding gebouw in het algemeen	
Nieuw / uitbreiding museum shop	
Nieuw / uitbreiding restaurant	
Tentoonstelling, huidige, permanente of aankomende	
Mediatheek	
Onderhoud gebouw	
Nieuw / uitbreiding conservering mogelijkheden	
Onderzoek voor specifieke objecten of in het algemeen	
Up grade website	
(nieuw) promotiemateriaal	
(nieuw) interieur ander faciliteiten	
Anders nl.:	

7. Wat denkt u dat de motieven zijn van bedrijven om het museum te sponsoren?

Bij deze vraag kunt u ieder onderwerp classificeren tussen 1 en 5. De cijfers die u kunt geven nemen toe in volgorde van belangrijkheid:

1. helemaal niet belangrijk
2. minder belangrijk
3. niet belangrijk, niet onbelangrijk
4. belangrijk
5. heel belangrijk

Nummer	Motief	1	2	3	4	5
1	Maatschappelijke betrokkenheid tonen (Een bijdrage willen leveren aan de maatschappij)					
2	Identificeren met een specifiek markt segment (Een specifieke (nieuwe) doelgroep als target aanwenden)					
3	Evenementen marketing (Een specifiek evenement extra promoten, op de kaart zetten)					
4	Prospecting sales (Draag bij aan mogelijke omzet stijging in de toekomst)					
5	Omzet stijging (Omzet stijging per direct)					
6	Financiële meevaller (Het bedrijf heeft een financiële meevaller gehad)					
7	Behoefte (De gesponsorde organisatie had grote behoefte aan steun. (zou het anders misschien niet redden.)					
8	Gevraagd worden (Vanuit een persoonlijke relatie met het bedrijf is er gevraagd om steun)					
9	Reputatie (De reputatie van het bedrijf wordt vergroot door te geven)					
10	Wereldverandering (De wereld wordt beter door te geven)					
11	Identiteit (Door te geven ontstaat een positief altruïstisch zelfbeeld)					
12	Effectiviteit (Het bedrijf heeft het gevoel dat geven aan het museum een positief effect heeft op de doelen van het museum)					
13	Imago verbetering bedrijf (Het bedrijf wil het imago verbeteren van het bedrijf als geheel)					
14	Imago verbetering producten van het bedrijf (Het bedrijf wil het imago verbeteren van de producten van het bedrijf.)					
15	Publiciteit (Verhogen van de publiciteit voor (producten van het) bedrijf)					
16	Netwerken (Het aanknopen van interessante zakenrelaties, bestaande relaties versterken)					
17	Voor het personeel van het bedrijf (Goodwill creëren bij het personeel)					

8. Wat zijn de tegenprestaties die het museum biedt aan de sponsor?

Bij deze vraag kunt u de genoemde mogelijkheden aankruisen. In het geval van nummer 11 kunt u onder, bij **Antwoord:** een toelichting geven.

Tegenprestatie		geleverd
1.	Het aanbrengen van de naam van de sponsor op het promotiemateriaal	
2.	Het aanbrengen van het logo van de sponsor op het promotiemateriaal	
3.	Het te beschikking stellen aan de sponsor van ruimte voor ontvangstmogelijkheden (bijvoorbeeld een receptie)	
4.	Het gebruiken van het evenement in de productpromotie van de sponsor	
5.	Het verbinden van de naam van de sponsor aan het project	
6.	(exclusieve) Verkooprechten voor de sponsor tijdens het evenement	
7.	Het plaatsen van advertenties in de media met vermelding van de sponsor	
8.	Vrijkaarten voor relaties en medewerkers van de sponsor	
9.	Inlassen van speciale voorstellingen voor relaties / medewerkers van de sponsor	
10.	Medewerking bij publicitaire acties van de sponsor	
11.	Anders nl:	
12.	Geen	

Antwoord:

Algemeen gedeelte Zakenvrienden

9. Heeft het museum een zakenvriendenclub?

Ja

Nee

Zo nee, waarom niet? (Ga door naar vraag 30)

Antwoord:

10. Hoeveel zakenvrienden heeft het museum?

Antwoord:

11. Wie zijn de zakenvrienden van het museum?

Antwoord:

12. Waarom is er besloten (om naast sponsoren) een business club te starten?

Antwoord:

13. Zijn de giften van de zakenvrienden structureel of incidenteel?

Structureel
Incidenteel

14. Wat kunnen zakenvrienden geven?

Antwoord: Tussen de _____ en _____ euro

15. Waar wordt het geld aanbesteed?

Bij deze vraag kunt u het antwoord aankruisen. In het geval van anders nl: kunt u hieronder, bij **Antwoord:** een toelichting geven.

Besteding	Ja
Het museum als geheel	
Nieuw / uitbreiding tentoonstellingsruimte	
Aankoop nieuw object	
Nieuw / uitbreiding van de bibliotheek	
Nieuw / uitbreiding gebouw in het algemeen	
Nieuw / uitbreiding museum shop	
Nieuw / uitbreiding restaurant	
Tentoonstelling, huidige, permanente of aankomende	
Mediatheek	
Onderhoud gebouw	
Nieuw / uitbreiding conservering mogelijkheden	
Onderzoek voor specifieke objecten of in het algemeen	
Up grade website	
(nieuw) promotiemateriaal	
(nieuw) interieur ander faciliteiten	
Anders nl.:	

Antwoord:

16. Wat denkt u dat de motieven zijn van bedrijven om zakenvriend te worden van het museum?

Bij deze vraag kunt u ieder onderwerp classificeren tussen 1 en 5. De cijfers die u kunt geven nemen toe in volgorde van belangrijkheid:

1. helemaal niet belangrijk
2. minder belangrijk
3. niet belangrijk, niet onbelangrijk
4. belangrijk
5. heel belangrijk

Nummer	Motief	1	2	3	4	5
1	Maatschappelijke betrokkenheid tonen (Een bijdrage willen leveren aan de maatschappij)					
2	Identificeren met een specifiek markt segment (Een specifieke (nieuwe) doelgroep als target aanwenden)					
3	Evenementen marketing (Een specifiek evenement extra promoten, op de kaart zetten)					
4	Prospecting sales (Draag bij aan mogelijke omzet stijging in de toekomst)					
5	Omzet stijging (Omzet stijging per direct)					
6	Financiële meevaller (Het bedrijf heeft een financiële meevaller gehad)					
7	Behoefte (De gesponsorde organisatie had grootte behoefte aan steun. (zou het anders misschien niet redden.)					
8	Gevraagd worden (Vanuit een persoonlijke relatie met het bedrijf is er gevraagd om steun)					
9	Reputatie (De reputatie van het bedrijf wordt vergroot door te geven)					
10	Wereldverandering (De wereld wordt beter door te geven)					
11	Identiteit (Door te geven ontstaat een positief altruïstisch zelfbeeld)					
12	Effectiviteit (Het bedrijf heeft het gevoel dat geven aan het museum een positief effect heeft op de doelen van het museum)					
13	Imago verbetering bedrijf (Het bedrijf wil het imago verbeteren van het bedrijf als geheel)					
14	Imago verbetering producten van het bedrijf (Het bedrijf wil het imago verbeteren van de producten van het bedrijf.)					
15	Publiciteit (Verhogen van de publiciteit voor (producten van het) bedrijf)					
16	Netwerken (Het aanknopen van interessante zakenrelaties, bestaande relaties versterken)					
17	Voor het personeel van het bedrijf (Goodwill creëren bij het personeel)					

17. Wat zijn de gegeven tegenprestaties aan zakenvrienden?

Bij deze vraag kunt u de genoemde mogelijkheden aankruisen. In het geval van nummer 11 kunt u onder, bij **Antwoord:** een toelichting geven.

Tegenprestatie		geleverd
1.	Het aanbrengen van de naam van de sponsor op het promotiemateriaal	
2.	Het aanbrengen van het logo van de sponsor op het promotiemateriaal	
3.	Het te beschikking stellen aan de sponsor van ruimte voor ontvangstmogelijkheden (bijvoorbeeld een receptie)	
4.	Het gebruiken van het evenement in de productpromotie van de sponsor	
5.	Het verbinden van de naam van de sponsor aan het project	
6.	(exclusieve) Verkooprechten voor de sponsor tijdens het evenement	
7.	Het plaatsen van advertenties in de media met vermelding van de sponsor	
8.	Vrijkaarten voor relaties en medewerkers van de sponsor	
9.	Inlassen van speciale voorstellingen voor relaties / medewerkers van de sponsor	
10.	Medewerking bij publicitaire acties van de sponsor	
11.	Anders nl:	
12.	Geen	

Antwoord:

18. Welke tegenprestatie aan zakenvrienden komt het meeste voor?

Antwoord:

Vergelijking Sponsoring en Zakenvrienden

19. Wat zijn de voordelen van het hebben van een sponsor?

(Als er geen businessclub aangesloten is bij het museum ga naar vraag 23.)

Antwoord:

20. Wat zijn de voordelen van het hebben van een businessclub?

Antwoord:

21. Waar gaat de voorkeur naar uit?

Sponsor

Zakenvrienden

Combinatie van sponsor en zakenvrienden.

Antwoord:

22. Waarom gaat hier de voorkeur naar uit?

Antwoord:

Administratief

De gegeven antwoorden worden anoniem verwerkt en alleen gebruikt voor dit onderzoek.

23. Stelt u het op prijs om een digitale eindversie van het onderzoek te ontvangen?

Nee

Zo ja, wat is uw e-mail adres:

24. Heeft u bezwaar tegen een naamsvermelding van de organisatie in alfabetische volgorde in de algemene bijlage van de scriptie? Ja / Nee

Bedankt voor uw medewerking!!

--Einde--

Appendix B: Survey Corporate Supporters

Enquête voor het onderzoek naar sponsoring en businessclubs binnen moderne beeldende kunst musea.

De Vragenlijst bestaat uit drie onderdelen met in totaal 13 vragen:

- Algemeen gedeelte
- Gedeelte Sponsoring
- Administratief

En zal maximaal 10 minuten van uw tijd in beslag nemen.

Bij voorbaat dank voor het nemen van de moeite deze enquête in te vullen. Zendt u alstublieft uw respons als attachment terug naar: benedine@hotmail.com

Algemeen gedeelte

1. Tot welke sector behoort uw organisatie?

- Industrie
- Financiële en zakelijke diensten
- Bouwnijverheid
- Vervoer
- Horeca
- Groothandel
- Detailhandel
- Overige diensten
- Anders namelijk:

2. Wat is de rechtsvorm van uw organisatie?

- Eenmanszak
- NV
- BV
- VOF
- Stichting
- Corporatieve vereniging
- Overig

Uw bedrijf is verbonden met

3. Is uw bedrijf Zakenvriend of Sponsor van het museum?

Zakenvriend
Sponsor

4. Is het contract incidenteel of structureel?

Incidenteel
Structureel

5. Voor hoe lang is het huidige contract?

Antwoord:

6. Om welk bedrag per jaar gaat het?

8. minder dan 1.500 euro
9. 1.500 – 3.000 euro
10. 3.000 – 7.500 euro
11. 7.500 – 15.000 euro
12. 15.000 – 25.000 euro
13. 25.000 – 50.000 euro
14. meer dan 50.000 euro

7. Waar wordt het geld aan besteed door het museum?

Bij deze vraag kunt u het antwoord aankruisen. In het geval van Anders, nl: kunt u hieronder, bij **Antwoord:** een toelichting geven.

Antwoord:

Besteding	Ja
Het museum als geheel	
Nieuw / uitbreiding tentoonstellingsruimte	
Aankoop nieuw object	
Nieuw / uitbreiding van de bibliotheek	
Nieuw / uitbreiding gebouw in het algemeen	
Nieuw / uitbreiding museum shop	
Nieuw / uitbreiding restaurant	
Tentoonstelling, huidige, permanente of aankomende	
Mediatheek	
Onderhoud gebouw	
Nieuw / uitbreiding conservering mogelijkheden	
Onderzoek voor specifieke objecten of in het algemeen	
Up grade website	
(nieuw) promotiemateriaal	
(nieuw) interieur ander faciliteiten	
Anders nl.:	

8. Kunt u de volgende motieven om verbonden te zijn aan dit museum classificeren op een schaal van 1 tot 5?

Bij deze vraag kunt u ieder onderwerp classificeren tussen 1 en 5. De cijfers die u kunt geven nemen toe in volgorde van belangrijkheid:

1. helemaal niet belangrijk
2. minder belangrijk
3. niet belangrijk, niet onbelangrijk
4. belangrijk
5. heel belangrijk

Nummer	Motief	1	2	3	4	5
1	Maatschappelijke betrokkenheid tonen (Een bijdrage willen leveren aan de maatschappij)					
2	Identificeren met een specifiek markt segment (Een specifieke (nieuwe) doelgroep als target aanwenden)					
3	Evenementen marketing (Een specifiek evenement extra promoten, op de kaart zetten)					
4	Prospecting sales (Draag bij aan mogelijke omzet stijging in de toekomst)					
5	Omzet stijging (Omzet stijging per direct)					
6	Financiële meevaller (Het bedrijf heeft een financiële meevaller gehad)					
7	Behoefte (De gesponsorde organisatie had grootte behoefte aan steun. (zou het anders misschien niet redden.)					
8	Gevraagd worden (Vanuit een persoonlijke relatie met het bedrijf is er gevraagd om steun)					
9	Reputatie (De reputatie van het bedrijf wordt vergroot door te geven)					
10	Wereldverandering (De wereld wordt beter door te geven)					
11	Identiteit (Door te geven ontstaat een positief altruïstisch zelfbeeld)					
12	Effectiviteit (Het bedrijf heeft het gevoel dat geven aan het museum een positief effect heeft op de doelen van het museum)					
13	Imago verbetering bedrijf (Het bedrijf wil het imago verbeteren van het bedrijf als geheel)					
14	Imago verbetering producten van het bedrijf (Het bedrijf wil het imago verbeteren van de producten van het bedrijf.)					
15	Publiciteit (Verhogen van de publiciteit voor (producten van het) bedrijf)					
16	Netwerken (Het aanknopen van interessante zakenrelaties, bestaande relaties versterken)					
17	Voor het personeel van het bedrijf (Goodwill creëren bij het personeel)					

9. Welke tegenprestaties ontvangt u van het museum en hoe classificeert u deze op een schaal van 1 tot 5?

Bij deze vraag kunt u ieder onderwerp classificeren tussen 1 en 5. De cijfers die u kunt geven nemen toe in volgorde van belangrijkheid:

1. helemaal niet belangrijk
2. minder belangrijk
3. niet belangrijk, niet onbelangrijk
4. belangrijk
5. heel belangrijk

Bij optie 11: Anders nl: kunt u onder bij **Antwoord** een toelichting geven

Tegenprestatie	geleverd
1. Het aanbrengen van de naam van de sponsor op het promotiemateriaal	
2. Het aanbrengen van het logo van de sponsor op het promotiemateriaal	
4. Het te beschikking stellen aan de sponsor van ruimte voor ontvangstmogelijkheden (bijvoorbeeld een receptie)	
4. Het gebruiken van het evenement in de productpromotie van de sponsor	
5. Het verbinden van de naam van de sponsor aan het project	
6. (exclusieve) Verkooprechten voor de sponsor tijdens het evenement	
7. Het plaatsen van advertenties in de media met vermelding van de sponsor	
8. Vrijkaarten voor relaties en medewerkers van de sponsor	
9. Inlassen van speciale voorstellingen voor relaties / medewerkers van de sponsor	
10. Medewerking bij publicitaire acties van de sponsor	
11. Anders nl:	
12. Geen	

Antwoord

10. Waarom heeft uw organisatie ervoor gekozen om Sponsor te worden van het museum?

Antwoord:

11. Zou u interesse hebben om zakenvriend te worden in plaats van te sponsoren?

Zo Ja, waarom:

Zo niet: waarom niet:

Administratief gedeelte:

De gegeven antwoorden worden anoniem verwerkt en alleen gebruikt voor dit onderzoek.

12. Stelt u het op prijs om een digitale eindversie van het onderzoek te ontvangen?

Nee

Zo ja, wat is uw e-mail adres:

13. Heeft u bezwaar tegen een naamsvermelding van de organisatie in alfabetische volgorde in de algemene bijlage van de scriptie? Ja / Nee

Bedankt voor uw medewerking!!

--Einde--

Appendix C: Alphabetic list of respondents

Accolade
Beljon & Westerterp BV
Cobra museum voor moderne kunst
De lijn
Dieben en Meyer Communicatie
Essent
Groenenwegen, Brink & Vlessing Advocaten en Notarissen
Groninger Airport Eelde
ING Almere
ING Group
ING Nederland
Museum Beelden aan zee
Museum Belvédère
Museum de Paviljoens
Museum voor figuratieve kunst De Buitenplaats te Eelde
Museum voor Moderne Kunst Arnhem
Nyenburgh
Pricewaterhousecoopers
RO Groep
Scope
Total Service Inc.
Van Abbe Museum
Van Aken Architecten
Verschuuren en Scheppers bedrijfsmakelaars
Woonplus Schiedam
Zuiderzeemuseum

Other respondents preferred to stay unmentioned.

