

Give to Give or Give to Gain?

A study into the motivations and expectations of private donors in the Netherlands

Master Thesis Cultural Economics and Entrepreneurship

Carla Mo Pluymen

543797

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Supervisor: Dr. F. Brouwer

Date: June 15, 2020



Abstract

Cultural non-profit organisations are facing increasing pressure regarding their various financial support systems due to major crises, cutbacks in funding and the current COVID-19 crisis. Moreover, little is known about the giving-behaviour of private donors in relation to the Dutch cultural industries. The question addressed in this research is how the motivations and consequent expectations of private donors influence their giving behaviour in terms of acknowledgments and crowding effects. In contrast to earlier findings, the quantitative results of this research demonstrate that Dutch private donors are mostly driven by philanthropic motivations instead of gain motivations. Secondly, if driven by a gain, greater acknowledgments from the cultural organisations are expected by the private donors. Lastly, private donations are proven to be associated with crowding-effects in relation to the different financial support systems and the COVID-19 crisis. The limitations of this research call for a more experimental study design to confirm these findings.

Keywords: private donors, motivations, cultural organisations, non-profit, crowding-effects.

Table of Contents

Table of Contents	3
Preface	6
1 Introduction	7
2 Theoretical Framework	11
2. I The Funding Structure of Cultural Institutions	12
1.1 The Netherlands	13
1.1.1 The Charitable Giving Act [Geefwet]	14
1.2 Value exchanges in the various support systems	14
1.3 The effects of various financial support systems	16
1.3.1 Internal effects: between public and private funding	16
1.3.2 External effects: the interplay of the various support systems	18
2. II Private finance to cultural organisations	20
2.1 Private Donors	21
2.1.1 Motivations and expectations of private donors	21
2.1.2 Private donors' expectations (i.e. acknowledgments)	24
Concluding hypotheses	27
3 Methodology	30
3.1 Strategy, design and methods	30
3.2 Sampling and data collection	31
3.2.1 Sampling of the participants	31
3.2.1.1 Private donors	31
3.2.1.2 Heads of Development	33
3.3 Measures and questionnaire designs	34
3.3.1 Control questions	34
3.3.1.1 Private Donors	34
3.3.1.2 Heads of Development	35
3.3.2 Socio-demographic variables	35
3.3.2.1 Private donors	35
3.3.2.2 Heads of Development	36
3.3.3 Other variables	36
3.3.3.1 Private Donors	37
3.3.3.2 Heads of Development	39

3.4 Data analysis	40
3.4.1 Outcome data collection and preparation of the dataset	40
3.4.1.1 Private Donors	40
3.4.1.2 Heads of Development	41
3.4.2 Statistical Analysis	41
3.4.2.1 Private Donors	41
3.4.2.2 Heads of Development	42
4 Results	43
4.1 Private Donors	43
4.1.1 Descriptive statistics	43
4.1.2 Mixed ANOVA	44
4.1.3 Correlations between the main variables	47
4.1.4 Regression and moderators	48
4.1.5 Descriptive statistics and correlations regarding the remaining hypotheses	50
4.2 Heads of Developments	52
4.2.1 Descriptive statistics	52
5 Conclusion	54
5.1 Summary	54
5.2 Discussion and implications of findings	55
5.3 Limitations	57
5.4 Future research	58
References	59
Appendix	65
Appendix A: The concentric circles model of the cultural industries	65
Appendix B: Questionnaire Private Donors - Dutch	66
Appendix C: Questionnaire Heads of Developments - Dutch	74
Appendix D: Results section – Private Donors	82
Appendix D1: Frequencies of cultural non-profit organisations - current donors	82
Appendix D2: Frequencies of cultural non-profit organisations – potential donors.	82
Appendix D3: Distribution of Motivations	83
Appendix D4: Distribution of Expectations (i.e. acknowledgments)	84
Appendix D5: Multiple measure ANOVA – current donors versus potential donors	86
Appendix D6: Distributions of scores on the gain-motivations and expectations	86

Appendix D7: Multicollinearity	87
Appendix D8: Normal distribution	88
Appendix D9: Residuals	89
Appendix D10: Inter-action effect between the amount of the donation and the gain-motivations on the level of expectations.	92
Appendix D11: Inter-action effects (not-significant) between the main-variables and gain-motivations on the level of expectations.	93

Preface

First, and foremost, I would like to thank my supervisor dr Frans Brouwer. Through the ups and downs of this project, he remained confident and supportive about my work. This has helped me tremendously. Secondly, I would like to show my gratitude to the known and unknown individuals who have helped me collect the right information and data to conduct this thesis. Without their contributions, the completion of this research would not have been possible. Lastly, I would like to thank my family, Philippe and my dear friends Anna and Joseph who have unconditionally supported me throughout the conduct of this research. With that, I proudly present you my master thesis.

1 Introduction

Do you give to give or give to gain? More often than not, the action of giving is assumed to be part of the law of reciprocity: I give something, but I also expect something to be given in return (Klamer, 2016). Consciously or unconsciously, we create expectations as consequences of our giving. These expectations often remain undiscussed and are therefore hard to distinguish. Moreover, the motivations that lead up to our actions and consequent expectations can differ significantly between individuals. If I help an elderly woman to cross the street, I expect a thank you gesture. If I put effort into a relationship, I expect it to flourish. If I clean the house, I expect my partner to do it next time. If I were to financially contribute to a cultural organisation, what would my expectations be?

This thesis focuses on the motivations and consequent expectations of private donors who financially contribute to cultural non-profit organisations in the Netherlands. It aims to understand their giving behaviour and more specifically their motivations and consequent expectations with regard to the cultural organisation they support. In this research, private donors are those individuals who contribute voluntarily to a cultural non-profit organisation with personal equity. The focus lies on gifts from private individuals, as opposed to business sponsorship (i.e. gifts made by corporations). The private donorship of specifically non-profits is also an important distinction to make. Non-profit organisations are characterised by displaying non-commercial standards without a profit motive. These organisations are most often supported by individuals who do not have an economic interest in the organisation. On the other hand, individuals who invest their equity in a for-profit organisation are often assumed to be motivated by the gain of a financial resource, for example profit distributions or shares (Towse, 2010). This profit motive is in this thesis assumed to significantly distinguish the motivations of private donors to non-profit and for-profit organisations. Therefore, this thesis only focuses on private donors of non-profit organisations to exclude motivations associated with profit motives. Lastly, private donors of “cultural non-profit organisations” can still refer to many different types of institutions. Consequently, it is important to already define this concept to frame and clarify the research objectives - especially as the definition of cultural organisations is often the subject of debate.

Within this thesis, we distinguish the definition of cultural organisations based on the concentric circles model of the cultural industries displaying four layers of cultural industry types (Throsby, 2008). This model includes both the economic as well as the cultural value of cultural goods and services produced in the cultural industries: “the model proposes that the

more pronounced the cultural content of a particular good or service, the stronger is the claim of the industry producing it to be counted as a cultural industry” (Throsby, 2008, p.149). Accordingly, cultural industries with the highest proportion of cultural value are placed in the centre of the circle. While moving further away from this inner circle, the cultural value falls relatively to the economic value (Appendix A). For the conceptualization of cultural organisations in this thesis, we include those cultural industries who belong to “core creative arts” (i.e. the inner circle) and “other core cultural industries” (i.e. the subsequent circle). In other words, those cultural institutions which display the highest cultural content. Note that this model focuses mostly on the production of cultural goods and services. In this thesis, we focus on the cultural organisations that sometimes also produce but mostly provide the cultural products to the consumers. Thus, we include only those cultural non-profit organisations that provide the produced goods from the two inner circles of the model: visual arts (museums), performing arts (dance, theatre, music, opera) and their venues (theatres, concert halls, opera houses). Consequently, we exclude the production of literature, film and photography as part of the two inner circles of the concentric circles model.

More than two decades ago, Schuster pointed out that “as arts institutions become more reliant on sources of support outside of direct government support, their financial and artistic futures will be shaped by forces whose dynamics it will be important to understand” (Schuster, 1997, p.153). More recently, Klamer (2016) also explains that it is important to understand these forces - which he refers to as *spheres* - while planning financial strategies in a cultural context. Surprisingly little attention has been paid towards the private donors in relation to the arts (Steenbergen, 2008). This is strengthened by the fact that private donors prefer to stay anonymous (Steenbergen, 2008; Wiepking & Bekkers, 2015). As the following section will demonstrate, the rapid changes in various financial support systems - especially of government funding - leads to a greater need to get an understanding of this financial support group in order to both maintain as well as increase their contributions to cultural organisations.

After World War II, the government became the biggest funder of the arts in the Netherlands (Klamer, 2003). Cultural organisations relied on the state to cover up to 85% of their costs in the following decades. This high spending of the state evolved into “strong ‘subsidy-dependence’ among non-profit organisations in the Netherlands” (Wiepking & Bekkers, 2015, p.19). Times have been changing and dramatic shifts in the level of government support have occurred. As of 2013, the government announced a total cut of 200 million euros in subsidies for the cultural industries due to the economic crisis and

consequent cutbacks (Ministerie van OCW, 2013). Consequently, the total budget of state funding decreased by 25% compared to the years 2009-2012 (down to 600 million, from the previous 800 million budget). On top of this, the provinces and municipalities in the Netherlands also lowered their support between 10% and 20%. It led to a greater need for cultural organisations to acquire or to increase other forms of income. The major cutbacks in government funding, the consequent greater dependence on earned revenue and the much-needed search for external capital - also in the form of private donations - are the starting points of this thesis.

Nowadays, the vulnerability of cultural organisations with regard to financial capital has become even more visible due to the global outbreak of the COVID-19 virus. The Dutch cultural industries miss out on 88 million euros of revenue each week due to their forced closure (NRC, 17 April 2020). This is expected to eventually develop into a loss of nearly a billion euros before the first of June 2020. Although the Dutch government did make a support plan available of 300 million, some argue that it might help the cultural sector but will not save it (NRC, 17 April 2020), especially not because the support is meant particularly for cultural organisations already receiving state subsidies. This again demonstrates how dependent art institutions are on the Dutch government, on their own generated revenues and private income in times of uncertainty. Unfortunately, the reduction of financial wealth - due to the COVID-19 crisis - naturally also leads to a decrease in disposable income. Therefore, this might have negative consequences for the current number of private donations and its financial values. It is all the more important to get an understanding of the giving behaviour of private donors to respond to this important source of income both now and in the future.

The aim of this thesis is to deepen the understanding of the giving behaviour of private donors to cultural non-profit organisations. More specifically, this research focuses on the motivations and expected value-exchanges of private donors in the Netherlands in terms of acknowledgments. Secondly, the theoretical and empirical research also includes several questions and analyses regarding crowding effects, especially during the COVID-19 crisis. The central research question follows from the formulated objective: How do the motivations and consequent expectations of private donors influence their giving behaviour in terms of acknowledgments and crowding effects?

This aim is two-folded and with that makes two contributions to existing research. The first – and main - aim of this thesis is to research the displayed motivations and expected value-exchanges of private donors in terms of acknowledgments. Consequently, the types of

motivations of private donors are hypothesized to influence the expected acknowledgments. In order to test the hypotheses, extensive (empirical) research is done concerning the different types of motivations and acknowledgments. Secondly, the internal and external crowding effects of various financial support systems are researched. Internal effects are researched with regard to fundraising efforts in relation to the various support systems – especially private donors - in order to improve the managerial implications of this research. External effects are researched with regard to the crowding effects between the various support systems. Consequently, the crowding effects are hypothesized to influence the giving behaviour of private donors. Lastly, depending on the displayed motivations and expectations of acknowledgments and crowding effects, we aim to prospect the giving behaviour of private donors during the COVID-19 crisis.

The first section of this thesis provides an overview of current research into the field of private financing. Starting with a broader description of various financial support systems, related value exchanges and crowding effects, the analysis thereafter focusses on specifically the motivational behaviour and expectations of private donors. The first section ends with the conclusion providing an overview of the hypotheses withdrawn from previous theories. The second section of this thesis displays the methodology where the design of the quantitative empirical research is explained in depth. The empirical research consisted of two self-completion questionnaires: one was completed by Dutch (potential) private donors and the second one by Heads of Development of leading cultural non-profit organisations in the Netherlands. This method section is followed by the results and analysis of the quantitative data collection with regard to the hypotheses. The last section concludes the thesis by discussing the outcomes of the analysed data and provides managerial implications for the Dutch cultural non-profit organisations concerning the giving behaviour of (potential) private donors.

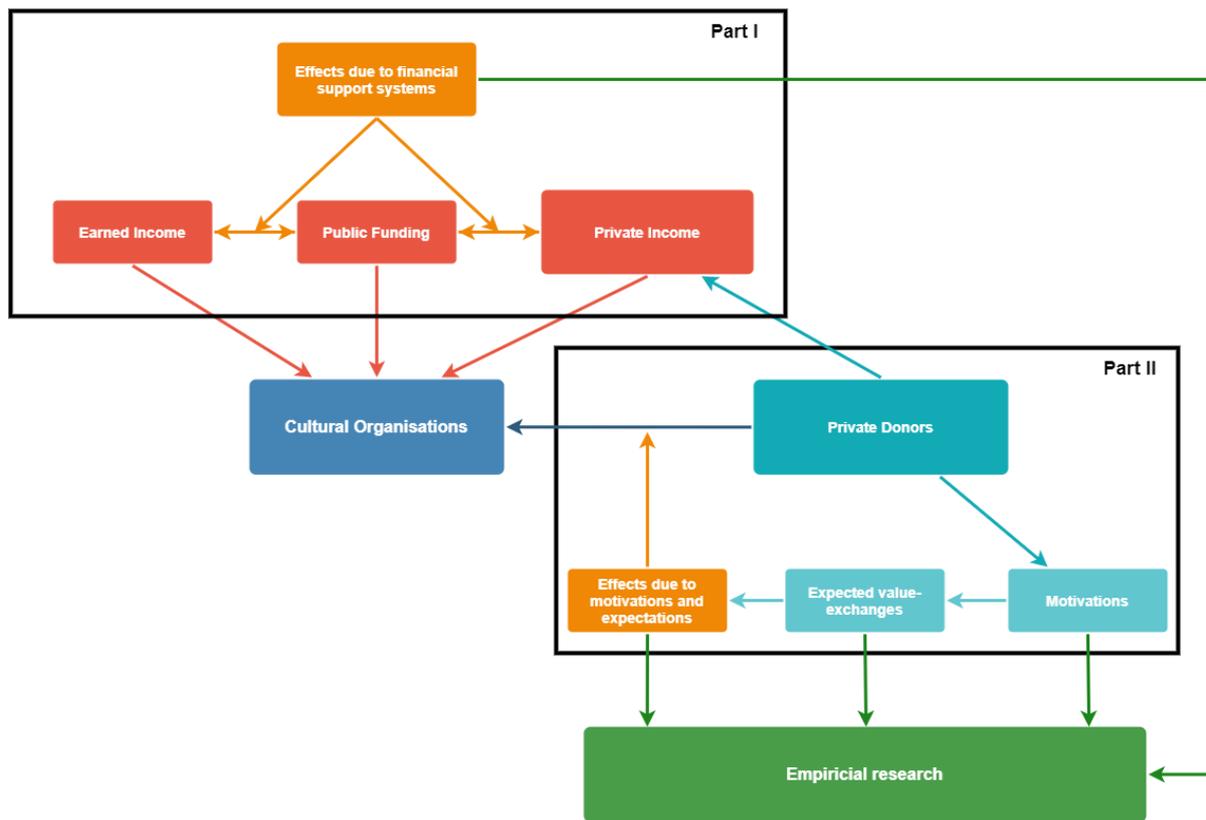
2 Theoretical Framework

The first part of this theoretical framework starts from a broad perspective on the general funding structure of cultural non-profit organisations. As this research is conducted in the Netherlands, the Dutch financial support systems of the creative industries are briefly discussed. Thereafter, the various support systems are analysed using a value-based approach to economics. It demonstrates how different value exchanges are realized within each financial support system. The first part of this theoretical framework ends with previous research into possible crowding-effects due to the interaction of different financial support systems. This demonstrates how the interaction of fundraising efforts, public funding and performance can influence the reciprocity in the amounts of private financial support. With that it is assumed to be the first possible effect related to the giving-behaviour and motivations of private donors.

After having explained the financial environment of the Dutch cultural institutions, the second part concentrates on one of these support systems: private finance. More specifically, this section focuses on the motivations and expectations of private donors - the research objective of this thesis. Previous research demonstrates the various motivational attitudes and consequent expected value-exchanges of private donors. The final section consists of previous research into possible expectations of private donors due to their motivations in terms of acknowledgements in the cultural organisations they support. The synthesis of previous research leads to a better understanding of the relationship between a cultural organisation, its funding structure and especially its private donors' behaviour.

This conceptual framework is visualised in figure 1.

Figure 1: Conceptual framework



2. I The Funding Structure of Cultural Institutions

The funding structure of cultural institutions around the world is based on four different kinds of support systems: the government, earned income, private income and lastly investment income. Research demonstrates how a change in the level of these supports has occurred over the last few decades around the world (Browar, 2003; Heilbrun & Gray, 2001; Kotler, Kotler & Kotler, 2008; Camarero, Garrido, & Vicente; 2011; Massi et al., 2019).

Annual operating budgets are most often not sufficient to support the entire programming of a cultural organisation (Heilbrun & Gray, 2001). Even more so now that public funding has decreased over the last decades. Owing to major economic crises and with that the cutback of government spending, cultural institutions are more reliant than ever on other support systems (Massi et al., 2019). External corporate sponsors, foundation funding and private donors have become major contributors to the survival of any cultural organization (Browar, 2003). The remaining challenge for cultural institutions in general is finding these monetary resources to continue their activities.

1.1 The Netherlands

Just like elsewhere in the world, cultural institutions in the Netherlands receive income from various sources. The first source are the earlier mentioned grants and subsidies provided by either the state (ministries or national culture funds), the provinces or the municipalities (Ministerie van OCW, 2017). More specifically, this support is not granted through tax-deductions but comes directly from the government (Klamer, 2003). A second source of income comes in the form of private resources which are contributed by private parties (individuals or companies). Lastly, there are contributions from parties for which compensation is provided. This can come in the form of revenue from visitors as well as revenues from merchandising and affiliated catering (Ministerie van OCW, 2017).

It is important to note that not all cultural organisations in the Netherlands receive (structural) grants or subsidies from the government. More specifically, the largest share of government support is designated to cultural organisations that are acknowledged by the state as a *Cultural Basis Infrastructure Institutions* [Culturele Basisinfrastructuur Instellingen; henceforth BIS]. Cultural BIS are directly supported by the government for a period of four years. In the latest 4-year period (i.e. 2017-2020), 88 organisations were registered as cultural BIS and together with six national culture funds they collectively received almost 490 million euros from the government (Ministerie van OCW, 2016). Almost 50% of this budget goes directly to the BIS (i.e. 226 million), the remaining share is distributed among the six funds. Note that for example also the earlier mentioned emergency fund of 300 million as a result of the COVID-19 crisis is only distributed among the BIS. Cultural organisations that are not registered as BIS can still apply for subsidies derived from the government budget through the six national culture funds or apply for subsidies through the province and the municipality (Ministerie van OCW, 2017).

The Dutch Ministry of Education, Culture and Science provides several insights into the general financial development of the Cultural Industries in the Netherlands. Its latest publication covers both the year 2016 as well as the general trends between 2009 and 2016 (Ministerie van OCW, 2017). Not surprisingly, cultural BIS relied most heavily on subsidies within this period (i.e. 75% of their income) (Ministerie van OCW, 2017). On average, cultural organisations - other than BIS - rely on subsidies for 42% of their income, with private resources accounting for 10% in that same period. Across all cultural industries, revenue from sales has trended upwards, making up the remaining share of income

(Ministerie van OCW, 2017).¹

1.1.1 The Charitable Giving Act [Geefwet]

The Netherlands is characterized by a special legislation regarding charitable giving (Buijze, 2017; Hemels, 2017). This law, better known as the Charitable Giving Act [Geefwet], gives substantial tax incentives on donors' personal income taxes. Regarding the cultural industries specifically, if the receiving organisation is registered as a cultural 'public benefit pursuing entity' [Algemeen Nut Beogende Instelling, henceforth ANBI], the Dutch private donors are able to use a so called "multiplier" on the deductible amount of their private donations (Buijze, 2017). This multiplier increases the deductible amount by 25% with a maximum increase of €1.250 (Belastingdienst, n.d.). This threshold for the deduction of donations does not apply on periodic gifts for over a period of 5 years (Bekkers & Mariani, 2012).

The provision of the Charitable Giving Act was created by the Dutch government to stimulate individuals to contribute to cultural organisations (Buijze, 2017). Bekkers and Wiepking (2011) found that individual giving increases if either the benefits of the donation increases or the costs of the donations decreases. With regard to the Charitable Giving Act, private donors are aware that their gifts are deductible under certain conditions - therefore cheaper - and consequently they are assumed to adjust their giving behaviour (Bekkers & Mariani, 2012). This idea relies on the classic microeconomic theory which states that the extent to which a good is consumed will depend on its price. More importantly, from the perception of private donors, their contributions might be driven by motivations regarding this external economic incentive which is further explained in part II of this framework.

1.2 Value exchanges in the various support systems

To deepen the understanding of the financial support systems, a (theoretical) distinction must be made regarding the different value exchanges between the financial support systems and the corresponding cultural organisations.

Klamer (2016) proposes a value-based approach of economy where five different spheres can be distinguished for the realization of values. Each sphere consequently has a distinctive logic and rhetoric where different value exchanges are realized. The different

¹ The average numbers are calculated based on the provided numbers of the Ministry including museums, performing arts, film festivals, film production and pop festivals. In this thesis they are used to provide an estimated ratio of the different financial supports. Note that not all cultural organisations are taken into account by the Ministry. Therefore, I refer to the document for the precise numbers and institutions.

types of financial support can be assigned to either the sphere of the market, the government or the social sphere as is explained in the following sections. The last two spheres consist of the *oikos* and the cultural sphere but those are not discussed in this thesis as they are less relevant with regard to the various financial support systems.

First, the market sphere. In the market sphere private goods are traded and the principles of exchange and reciprocity take centre stage. In this sphere, goods - both tangible as well as intangible - are traded with prices being the value of exchange (Klamer, 2016). The first financial support system - earned income - takes place in this sphere. A visitor buys a ticket and in exchange is allowed to visit the cultural venue. Moreover, corporate sponsoring can also be placed in this sphere. A cultural institution for example “offers usage of its name for the price of a sponsorship” (Klamer, 2016, p.182). The corporate sponsor may consider the sponsorship a business expense and therefore a market exchange takes place (Klamer, 2003). An exception would be corporate philanthropy which assumes not to be specified terms of exchange (Klamer, 2003; O’Hagan & Harvey, 2000). Besides this exception, the majority of research concludes that business sponsorship is most often driven by a mutual exchange in which philanthropy is sometimes in a way embedded (Byrnes, 2012; Colbert, 2011; Massi et al., 2019; Rich, 2001; Schuster, 1997). Therefore, both earned income and sponsorship are part of the market sphere.

The government sphere is different from the market sphere and provides public goods while supporting them in the form of grants and subsidies. In other words, “the government has a role where markets fail or turn out to be unstable or unjust” (Klamer, 2016, p.147). The grants provided by either the state, the province or the municipalities are issued within this sphere. The government sphere is moreover characterized by strong regulations and high levels of bureaucracy. To receive any form of grants, cultural organisations must always meet certain conditions which differ significantly among various types of public funding. As Klamer (2003) puts it: “governments do not give freely!” (Klamer, 2003, p.245).

The third sphere is where people socialize and are in conversation with each other. Interests, involvements and contributions are dominant in this sphere (Klamer, 2016). This latter aspect – contributions – may be in terms of time, emotions, intellect or even money (in the form of gifts). Klamer (2016) assigns donations within this third sphere and relies this allocation on the *logic of gift giving*. As earlier mentioned, the market sphere follows the logic of exchange but the social sphere is fundamentally different from these exchanges (Klamer, 2003). “The big difference is that the terms of trade are made explicit in case of exchange [i.e. market sphere], but are left ambiguous in the case of gift giving [i.e. social

sphere]” (Klamer, 2016, p.160). Part II of this theoretical framework questions the assignment of private donors to the social sphere. Based on previous research and the results of this thesis, private donors might also need to be assigned to the market sphere if it becomes evident that they expect different values or acknowledgments in exchange for their financing. This effect is strengthened by the pre-defined offerings of the corresponding cultural organisation in exchange for private finance which closely resembles the logic of exchange in the market sphere.

1.3 The effects of various financial support systems

As earlier mentioned, public funding, earned income and private financing are three different sources of revenues for cultural organisations. Moreover, the previous section demonstrated how different value exchanges take place depending on the kind of financial support. The following section briefly elucidates on how these value exchanges can influence the operations of a cultural organisation. Section 1.3.1 researches the internal effects which lead to different institutional outcomes. That is to say, effects that might occur within the operations due to the various types of financial support. The subsequent section 1.3.2 studies the external effects of financial support systems from the perspective of external parties - especially from the perspective of private donors.

As will become clear, the interplay between the support systems leads to different crowding-in and crowding-out effects. Crowding-out effects - where one party crowds out the other - and crowding-in effects - where one party crowds in the other - are not uncommon in relation to the funding structure of cultural industries. Crowding-out effects occur when the presence of one type of financial support “displaces or discourages” the other types of support (Kim & Van Ryzin, 2014, p.911). Conversely, crowding-in will “leverage or encourage” other types of support.

As both public and private supported cultural organisations have in common the impulse to always strive for ‘self’ earned revenues in order to make themselves less dependent on external financial support, this section mainly focuses on the various effects between public and private support.

1.3.1 Internal effects: between public and private funding

Frey and Meier (2002) studied the influence of both public and private support on the operations of a museum with a special focus on the directorate. According to them, funding has a “dramatic influence on the behaviour of the directorate” (Frey & Meier, 2002, p.6). The

authors assume for example that public museums have less incentive to aim at additional income or reducing costs, because money will either go back into the public treasury or the public grants will be reduced in the following year. Moreover, they are not (solely) dependent on their own income. The authors refer to this as displaying non-commercial standards (Frey & Meier, 2002, p.7). Although this latter research is focussed specifically on museums, the same non-commercial standards are assumed to apply for other publicly supported cultural organisations.

Exactly the opposite is assumed for private supported organisations. To follow the same example, private museums are by all means dependent on their own revenue streams and therefore will have higher incentives to increase any given income (Frey & Meier, 2002). The perception of a *commercial orientation* or *commercial attitude* from a museum (Camarero, Garrido, & Vicente, 2011) and non-profit art organisations in general (Hugh & Luksetich, 2004) due to private financing is more often assumed. Although the above-mentioned effects are in relation to either completely privately or completely publicly funded organisations, the same effects may account for cultural organisations which receive both types of finance - whether or not to a lesser extent.

An internal effect related to receiving both public funding as well as private financing is the changing fundraising efforts of an organisation. Andreoni and Payne (2003, 2011) studied the impact of receiving public funding on the fundraising efforts of non-profits. The results demonstrate that the receipt of government support crowds out the fundraising efforts. Consequently - as higher fundraising expenditures are related to higher private income (Krawczyk, Wooddell & Dias, 2017) - the effort of recruiting new private donors reduces which in turns decreases private donations in general. The same interplay between public funding and fundraising efforts is proven the other way around by Dokko (2009): a decrease in public funding leads to an increase in fundraising efforts in an arts organization.

For the Netherlands specifically, Wiepking and Bekkers (2015) state how the long-lasting reliance on public funding makes cultural organisations less inclined to seek donations from the Dutch public. Moreover, the Dutch public is proven to be significantly sensitive to being solicited to donate according to Bekkers (2005). This author found that 86% of Dutch donations to charitable organisations - in a time period of two weeks in the year 2002 - were following a solicitation for a contribution (Bekkers, 2005). Consequently, this demonstrates how the fundraising efforts of Dutch cultural organisations are vital for the attraction of potential private donors.

With the earlier-mentioned decline of public funding and especially the current

COVID-19 crisis, cultural organisations may enhance their *commercial orientation* not only to increase any given income, but also to maintain their current income. With regard to this thesis, it may have had influence on fundraising efforts regarding the income of their current and (potential) donors. Furthermore, this may also be expected by their (potential) private donors as will be explained in Part II of this theoretical framework.

1.3.2 External effects: the interplay of the various support systems

Not only do the different financial support systems have an internal effect on the operations of a cultural organisation, the inverse is also assumed to be the case. Different sources of funding are proven to interact and influence the perception of external parties - independent of the operations or fundraising efforts of the cultural organisations. As most cultural organisations that are subjects of this thesis rely on both private and public funding, it is important to understand how they interact or even influence each other - especially regarding the perception of (potential) private donors.

Klamer (2016) states that high amounts of public funding crowd out the willingness to contribute. This is more often found in research on how government support crowds out private support (Brooks, 2003; Dokko, 2009; Kim & Van Ryzin, 2014). Brooks (2003) finds that increased public funding does not affect total donations but does lead to a decrease in average amount of donations. Others test the same effect in the opposite direction: a decrease in public funding encourages private donations (Dokko, 2009). This effect is partly due to the earlier discussed increase in fundraising efforts by the arts organisation according to the author. In the Netherlands, the historical reliance on government support causes the Dutch public to think that the government remains the one responsible for the goods provided in this sector (Wiepking & Bekkers, 2015). This assumption of Dutch private donors may also contribute to the crowding-out effect of public funding on private support. Only a few studies do not find any significant evidence for the crowding-out effect of public funding on private support (Okten & Weisbrod, 2000; Smith, 2007).

Other authors have found a nonlinear relationship with regard to the crowding-out effects. Brooks (2000) estimated that lower levels of public funding crowd-in private contributions but higher levels of public funding crowds-out private support in his study on symphony orchestras. This nonlinear crowding effect is supported by Borgonovi (2006) in his study of American non-profit theatres. Moreover, the crowding-out effect is also proven in the opposite direction. Heutel (2009, 2014) finds that an increase in public funding crowds-out private donations, but an increase in private donations also crowds-out public funding in

the case of non-profit charities. As both cultural organisations as well as charities provide public goods, the same effect may occur in the cultural industries.

On the other hand, increased public funding is sometimes also found to crowd-in private support (Borgonovi, 2006; Brooks, 2000; Krawczyk et al., 2017; Smith, 2003). This has mainly to do with the concept of signalling in solving the imperfect information of private donors. Heutel (2009) explains how “government grants can act as a signal to individuals of quality” in the case of charities (p.4). His results demonstrate significant evidence of how government grants crowd-in private donors due to signalling. Moreover, it might be evident that the earlier discussed crowding-out effect of public funding on cultural organisations is countered through these signals, leading to a crowding-in effect.

The idea of signalling also accounts for better performance. Charles and Kim (2016) studied how performance outcomes influence donations. The results demonstrate that a better performance (i.e. increased attendance, awareness and consequent earned income) has a negative effect on the amount of charitable giving. This might be due to that idea that better performance creates an image or signal of success, which the donor takes to mean that the organisation is less in need of their support (Charles & Kim, 2016).

Bekkers and Wiepking (2011) found in their academic literature review on charitable giving that “awareness of need” is one of the key mechanisms that determines giving by individuals according to these authors (Bekkers & Wiepking, 2011, p.929). The more the individual is aware that the organisations are in need of their support, the more likely it is that the individual will become a donor. This assumption is especially interesting to test under the crowding effects and the COVID-19 crisis as cultural organisations are very much in need of financial support. Consequently, this need may affect the private donors in their willingness to contribute.

Lastly, an important remark needs to be made. As pointed out by Kim and Van Ryzin (2014), most studies assume perfect information of the parties involved. In other words, the studies assume that the private donors are aware of the amounts of funding provided by the government or the performance of the cultural organisations. They refer to the study of Horne, Johnson and Van Slyke (2005) who demonstrated that private donors more often appeared to be imperfectly informed and were not aware of the amount of government funding. This limits both the validity of the findings of the crowding-effect studies but also provides a warning of caution for the empirical research part in this thesis which is discussed in the method section.

2. II Private finance to cultural organisations

As long ago as the Golden Age, Dutch Maecenas “have taken it upon themselves to support artists and cultural institutions to enable them to create and exhibit their work” (Wiepking & Bekkers, 2015, p.3). More recently, 13% of the Dutch gave to culture and arts as presented in the Documentation Individual International Philanthropy Database (IIPD) in the year 2005 (Wiepking & Handy, 2016). On average, they spent 45\$ to culture and arts (Wiepking & Bekkers, 2015)². Both the percentage of private donors to the arts as well as the average amount spent is relatively low if you compare this to 94% who donated on average 338\$ in total to Dutch non-profit organisations in that same year (Wiepking & Bekkers, 2015). Similar results were found in the most recent research into gift spending on culture by the Dutch. In 2009, 10,3% of the Dutch households made a cultural gift with an average of €40 (Schuyt, Gouwenberg, & Bekkers, 2011).

As earlier mentioned, the Dutch often perceive the government responsible for the wellbeing of the cultural industries. Moreover, according to Wiepking and Bekker (2015) “people in the Netherlands typically donate to nonprofit organizations active in fields that are not considered core state responsibilities, such as education, public health, and public and social benefits” (Wiepking & Bekkers, 2015, p.20). Moreover, this is strengthened in times of economic uncertainty: private donors tend to rather contribute to basic needs and social services (Bekkers & Wiepking, 2011; Besel, Williams, & Klak, 2011). Therefore, the current COVID-19 crisis might also have a negative consequence for the number of private donors donating to cultural organisations. In order to understand why individuals contribute to cultural organisations, the following sections examine motivations and expectations of private donors in relation to the cultural industries.

² Please note that the amounts are displayed in American dollars, in line with the research by Wiepking and Bekkers (2015) who studied charitable giving worldwide.

2.1 Private Donors

“People give to people to help people”

(Weinstein & Barden, 2017, p.1)

Regarding the earlier discussed spheres, private donations are supposed to be realized in the social sphere - following the conceptual framework of Klamer (2016). If so, “reputation, recognition and trust” are realized within this sphere (Klamer, 2016, p.171). By donating private income, the individual seems to trust that their investments are used in a proper way by the cultural institution. Related to this, Netzer (2003) mentions the principal-agent problem in non-profit firms. Donors are not able to foresee or are simply unable to evaluate the effectiveness of their donation and therefore need to rely on the *agent* to act on their behalf (Netzer, 2003, p.333). Consequently, the agents - in this thesis the heads of development - have the responsibility to handle the private donations with care. Following this position, multiple authors point out the importance of trust (Netzer, 2003; Weinstein & Barden, 2017). Netzer (2003) continues by referring to earlier research in which it is stated that “nonprofit firms will have little incentive to take advantage of customers” (p.333) because - as in any non-profit firm – surplus of revenues must be reinvested in the organization. Wiepking and Bekkers (2015) found significant statistical evidence for generalized trust: “[Dutch] people who completely trust generalized others have a 211 per cent higher probability of giving compared to people who completely distrust other people” (pp.14-15). Trust seems to be an important prerequisite for donations, but it does not yet explain why an individual would donate in the first place.

2.1.1 Motivations and expectations of private donors

The quote by Weinstein and Barden (2017, p.1) - ‘people give to people to help people’ - is often referred to in research into fundraising. It assumes that donations are made because the donor wants to help a cultural institution and is therefore engaging in philanthropic action (Massi et al., 2019). Some authors refer to the philanthropy motive as “altruism”: they give out of sincere concern and care for the organisation’s output (Andreoni, 2006; Bekkers & Wiepking, 2011). This idea of pure altruism is often questioned in charitable giving research. Some therefore refer to donors as “impure altruism” (Bekkers & Wiepking, 2011). Especially, as Buijze (2017, p.26) points out: “overall, philanthropy is only partially altruistic, as donors care about the private benefits derived from their donations as well as the

public benefits generated.” This aligns with the earlier discussed law of reciprocity: “the giver expects something in return for the gift given” (Klamer, 2003, p. 243). These expectations of reciprocity are dependent on the type of motivations which the private donor may hold.

According to Massi et al. (2019) there can be either intrinsic, extrinsic, or reputational motivations to donate. Intrinsic motivations consist of reasons to donate without any expected reward. The reward is already in the activity itself. An example given by the authors is the ‘warm glow’ effect (Massi et al., 2019). Intrinsic motivations seem to be the most closely related to philanthropy. For example, intrinsic motivations are also the foundation of the willingness to preserve arts and culture for future generations (Massi et al., 2019). Colbert (2011) states that personal taste and preferences are most important in these acts of philanthropy. This is agreed upon by Massi et al. (2019) who state that intrinsic motivations come from the previous consumption of the individual. At the same time, with regard to intrinsic motivations, the relationship of reciprocity might be the hardest to distinguish (Klamer, 2003). This is strengthened by the fact that often the cultural organisation is unaware of the identity of the private donors who are intrinsically motivated.

Opposite to intrinsic motivations are extrinsic motivations in which there is a certain reward expected. Expected rewards may include economic incentives, benefits and rewards, including tax rebates (Massi et al., 2019, p.412). Depending on the amount of the contribution corresponding benefits are applicable (Kotler, Kotler, & Kotler, 2008). These generally offer the higher-level membership programs a fuller range of benefits. Free admissions, discounts, gifts and social events are examples of these benefits. An important external benefit in the case of the Netherlands is the earlier discussed ‘charitable giving act’ which provides external rewards in the form of tax rebates for those who donate in the cultural industries (Belastingdienst, 2018). Although sometimes it is assumed that extrinsic and intrinsic motivations are independent, motivational crowding-out effects are reported in previous studies (Bertacchini, Santagata, & Signorello, 2011). According to these authors, “extrinsic incentives, such as monetary rewards, crowd out spontaneous prosocial acts, decreasing the overall size of the contribution” (Bertacchini, Santagata, & Signorello, 2011, p.44).

Lastly, the same idea of a benefit accounts for reputational motivations which are driven by an exchange based on recognition and status (Massi et al., 2019). Reputational motivations are more often proposed as a motivate of giving behaviour (Klamer, 2016, Bekkers & Wiepking, 2011). Moreover, earlier Klamer (2003) also points out the importance

of appreciation in relation to reputation and recognition. Browar (2003) refers to this kind of individuals as “venture philanthropists” (p.53). Venture philanthropists are motivated by personal fulfilment - similar to intrinsic motivated individuals - but their willingness to donate is strengthened by the public recognition that is mostly attached to this kind of contributions (Browar, 2003). Colbert (2011) concludes that although donors are indeed rewarded by some form of recognition, it is not their main motivation.

These various types of motivational attitudes are also addressed by Kotler, Kotler and Kotler (2008). Similar to Massi et al. (2019) and Klamer (2003), these authors arrive at the conclusion that donations are always transactions and “individuals give in order to get something back” (Kotler, Kotler, & Kotler, 2008, p.217). This transaction does not necessarily need to provide an economic incentive but is often motivated by a personal gain or self-interest. With regard to the latter, they make a distinction between seven different kinds of individual giving who all gain something (personal) with their donation. To quote:

-
- The *self-esteem giver* gains self-esteem and boosts self-image through giving.
 - The *recognition giver* gains social status and enhanced prestige and often has a strong need to belong.
 - The *habit giver* gives out of a habit of giving and does not want to be embarrassed by being identified as a non-giver.
 - The *nuisance giver* gives to get rid of a gift solicitor and avoid further solicitations.
 - The *required giver* gives in the workplace due to pressure from peers to donate.
 - The *people-to-people giver* gives out of a sense of solidarity with other people and often gives to help out specific individuals.
 - The *ethical giver* feels a moral, often a religious, obligation to contribute to the well-being of other people and, by extension, institutions.

(Kotler, Kotler, & Kotler, 2008, p.217)

The above-quoted individual givers by Kotler, Kotler and Kotler (2008) are essentially similarly driven by intrinsic and reputational motivations provided by Massi et al. (2019). Note that only the people-to-people giver and the ethical giver align with the idea of philanthropy - people give to people to help people (Weinstein & Barden, 2019). All others “can be viewed as a mixture of self-interest and public-regarding behaviours” (Kotler, Kotler, & Kotler, 2008).

More often, research does recognize that private donors are motivated by an

expectation of an – either personal or economic – incentive. Henceforth, we refer to these types of motivations as *gain-motivations* as opposed to *philanthropic-motivations* following the distinction in previous research. It seems as if the preceding quote – “people give to people to help people” (Weinstein & Barden, 2017, p.1) – no longer applies for most of them. Apparent philanthropic-motivations are often grounded in expectations of return as former research has demonstrated. Kotler, Kotler and Kotler (2008) describe these expectations as a “burden of donor preferences and pressure regarding what donors want in exchange for their gifts” (Kotler, Kotler, & Kotler, 2008, p.205). The question remains as to what different motivations Dutch private donors hold.

2.1.2 Private donors’ expectations (i.e. acknowledgments)

Most of the motivations discussed above entail a certain incentive or exchange for the private donor. The following section demonstrates how the terms of exchange are specified by providing donor acknowledgments. The use of acknowledgments by the cultural organisations opposes Klamer’s (2003) allocation of private donations to the social sphere where there were no specified terms of exchange. Especially as these acknowledgments are often already known by the private donor prior to their financial contribution. For example, cultural organisations might announce previews, discounts and special meetings as an exchange for their future private donors.

Weinstein and Barden (2017) point out the importance of donor acknowledgments to ensure the continuity of private donations. These acknowledgments can take various forms depending on the amount of the contribution. The authors distinguish between four different components: donor recognition, donor benefits, permanent recognition, and involvement opportunities (Weinstein & Barden, 2017, p.126). Donor recognition in its simplest form contains gratitude letters and phone calls in case of smaller contributions. In addition, small gifts may be sent to the donor. The second component – donor benefits – gives the donor substantial benefits. Social events and annual dinners as part of a membership are commonly offered by non-profit organizations for this reason. A higher level of acknowledgment is provided in permanent recognition. Examples are wings or rooms named after a certain donor. Another example is the display of the donor’s name on a wall in the lobby or entrance room. Note that this corresponds with the earlier mentioned reputational motivation to donate “since acquiring reputation through donations is strictly related to the visibility of the donation itself” (Massi et al., 2019). The final category of acknowledgments takes the highest form in the means of involvement opportunities.

In the Netherlands, donor acknowledgments are often provided by cultural organisations as an exchange for their financial contributions. While reviewing websites from cultural non-profit organisations in the Netherlands, the privileges for private donors are most often made very explicit. In line with the research of Weinstein and Barden (2017), the level of acknowledgments by Dutch cultural organisations are depending on the amount of contributions. The lower level of acknowledgments - contributions usually up to 100 euros - range from discounts, free entries, social events, exclusive merchandise to lastly special pre-viewings. These types of private donors' contributions are most often part of a membership. Typically, the cultural organisations refer to these private donors as 'Friends' [Vrienden]. The next level of acknowledgments - contributions usually between €100 euros and €5.000 - range from credits in the annual report, invitations for exclusive events (such as annual dinners) to 'meet and greets' with members of the organisations. Naturally, this higher level of acknowledgments also includes the range of acknowledgments of the lower membership. The highest level of acknowledgments - usually from €5.000 - are made less explicit on the websites of the cultural organisations. Most often are potential private donors asked to contact the organisation if their contemplated donation exceeds this amount. Some organisations refer to art travels abroad, involvement opportunities, name credits in the cultural organisation and special tours by, for example, the director of the cultural organisation.

Taken together, private donors may rightfully expect certain acknowledgments from the cultural organisation they support. Especially the last two components - donor acknowledgments and donor involvement - studied by Weinstein and Barden (2017) imply that donors have a certain expectation or even the right to an exchange. This exchange will consequently have an influence on the organisation as the organisation is supposed to meet the obligations to donors and sponsors (Massi et al., 2019; Weinstein & Barden, 2017). Browar (2003) refers to general donor involvement as "donor control".

She (Browar, 2003) explicates the tension between donor involvement versus the need to preserve the values within the cultural identity of an institution by providing an example of the National Museum of American History (NMAH). This American museum was discredited and became subject of negative publicity after it was eligible to receive a 38-million-dollar gift from a private individual named Catherine B. Reynolds. Reynolds wanted the money to be used for a permanent exhibition in which her own vision and ideas would be implemented by the museum. The intended compromises of the museum to grant Reynolds an active role in the museums' activities led to criticism of both the NMAH's curatorial staff

as well as the general public and scholarly community (Browar, 2003). They perceived the gift as inappropriate and the acceptance would demonstrate “serious mismanagement” (Browar, 2003, p.55). The New York Times for example published an article in which they assumed that the acceptance of the money would “divert the institution from its core missions or handcuff its curatorial independence in any way” (New York Times, 2002). It eventually led to the withdrawal of Reynolds as private donor.

Concluding hypotheses

Previous studies have demonstrated that private donors hold different motivations. For a private donor, the motivations are either *philanthropic* without any personal gain or they are driven by *gain-motivations*. Within the latter category, internal-gains (i.e. personal gains) and external-gains (i.e. economic gains) can be distinguished. Previous research demonstrates that private donors are most often driven by *gain-motivations* rather than *philanthropic-motivations*. Building on previous research, the same dominance of *gain-motivations* is therefore hypothesised for Dutch private donors (H1). Moreover, the empirical analysis includes both current private donors as well as potential donors. Consequently, it is important to include a second hypothesis to test whether the level of motivations is the same for current donors and potential donors.

H1: Private donors are mostly driven by gain-motivations

H2: Motivations to donate do not differ between current and potential donors

Moreover, cultural organisations can provide different types of donor acknowledgments to ensure the continuity of their support. Following the first hypothesis that private donors are driven by *gain-motivations*, the hypothesis follows that private donors will have higher expectations of acknowledgments from cultural organisations due to their *gain-motivations* (H2).

H3: Higher gain-motivations lead to higher expectations of acknowledgments from cultural organisations

Furthermore, previous research also demonstrates how these types of acknowledgments are dependent on the amount of contributions: higher contributions naturally lead to more acknowledgments from the cultural organisation. Consequently, it is hypothesised that increased donation amounts lead to higher expectations of private donors (H4).

H4: Higher amounts of private donations lead to higher expectations in terms of acknowledgments from the cultural organisation³

Lastly, with regard to motivations and acknowledgments, if the latter two hypotheses are proven to be significant, interaction effects may be occurring between the amount of the donation and the gain-motivations on the level of expectations. Following previous research, private donors are firstly assumed to be driven by gain-motivations and secondly, higher expectations are provided by the cultural organisations in the case of higher amounts. Consequently, the assumption is that there might be an interaction effect between the donated amount and the gain-motivations on the level of expectations of the private donor (H5)

H5: There is an interaction effect between the amount of the donation and the gain-motivations on the level of expectations (i.e. acknowledgments) from cultural organisations

Following previous research, the different types of financial support are moreover expected to interact in terms of crowding effects. First, previous studies demonstrate how public funding can crowd-out the willingness to donate for private donors. In the Netherlands, private donors are assumed to find their donations less necessary because they perceive the government as responsible for the well-being of the cultural industries. This is strengthened by the historical reliance of cultural organisations on public funding. Moreover, better performance is assumed to also crowd-out the willingness to contribute because it signals an image of success and in less need of support. Both effects are assumed to negatively affect the motivations regarding the willingness of the private donor to contribute.

In this thesis, the focus is on the understanding of motivations and consequent expectations of Dutch private donors. Moreover, the research only includes private donors and potential private donors who are already willing to contribute. Despite this, we do test whether the private donors in our sample are influenced by the crowding effects of various financial support systems in general (H6 and H7). Consequently, the following hypotheses are tested in this research:

H6: Higher public funding of the cultural organisation affects the private donors in terms of lower willingness to contribute

³ The method section elaborates on the distinction between low and high amounts.

H7: Higher quality performance of a cultural organisation affects the private donor in terms of lower willingness to contribute

Lastly, the willingness to contribute to cultural organisations is already hypothesized to differ in terms of motivations and crowding effects. As this thesis is conducted during the COVID-19 crisis, we include two hypotheses regarding the effects of COVID-19 on the giving behaviour of private donors in relation to the earlier hypotheses. In accordance with previous research - which demonstrates that the Dutch perceive the government as responsible for the cultural industries - this research tests whether this is associated with lower willingness to contribute during the COVID-19 crisis (H8). Secondly, with regard to the motivations, private donors with philanthropic motivations are assumed to be more willing to donate or to increase the amount of their donation during COVID-19 as – according the previous research - they give out of sincere concern for the cultural organisation.

H8: Private donors who perceive the government as responsible for the well-being of the cultural industries are associated with lower willingness to change their donations as a result of the COVID-19 virus in terms of amount and willingness to contribute.

H9: Private donors who display higher levels of philanthropic motivations are associated with higher willingness to change their donations as a result of the COVID-19 virus in terms of amount and willingness to contribute.

3 Methodology

The aim of this thesis is to deepen the understanding of the giving behaviour of private donors of cultural organisations. More specifically, this research focuses on the motivations and expected value-exchanges of private donors in the Netherlands in terms of acknowledgments and crowding effects. It aims to answer the question of *how the motivations and consequent expectations of private donors influence their giving behaviour in terms of crowding effects and acknowledgments*. The following chapter discusses the chosen method for the empirical research in this thesis in order to answer the research question.

3.1 Strategy, design and methods

For this thesis, a quantitative research strategy has ultimately been chosen. This research therefore adopts a deductive approach to test the existing theories as presented in the theoretical framework of this thesis. A deductive approach based on quantitative data analysis seems to be ideal for different reasons. First, the statistical analysis of the data enables more precise predictions and estimations of the degree of possible relationships and effects between concepts (Bryman, 2012). Contrary to qualitative research, we do not aim to gain an in-depth understanding of a certain phenomenon. Rather we aim to prove the potential presence of a relationship between concepts for which a quantitative approach is ideal (Bryman, 2012). If desired, this quantitative research may be followed by a qualitative research to study why these effects exist. Secondly, quantitative data analysis enables statistical analysis of a large sample. Moreover, it also enables the comparison of differences between two large distinct groups - in this thesis the Dutch private donors and the Heads of Development. Thirdly, it is more objective as the data is expressed in numbers. Hence, we exclude several qualitative interviewer effects in relation to the respondents by collecting data in a secured and anonymous design (Bryman, 2012). For example, respondents in interviews might feel obliged to give socially desirable answers in relation to their giving behaviour. Consequently, they might exaggerate their philanthropic motivations and diminish their gain-motivations leading to a social desirability bias. This exaggeration tendency – or positive response bias – is not entirely excluded in quantitative research as it can also occur in surveys (Park & MacLachlan, 2008). According to these authors, respondents are for example often found to exaggerate their willingness to pay – or in this thesis their willingness to donate –

which leads to biased estimations. The assumption in this research is that the exaggeration tendency of respondents is less in quantitative research as opposed to qualitative research because respondents in the first are assured of anonymity. Therefore, they may feel less pressure to provide positive responses. Moreover, by comparing the answers of the private donors with the opinions of the Heads of Development, this bias might become visible if their answers differ significantly. After all, the Heads of Development have no reason to exaggerate.

This quantitative research is conducted with a survey design. More specifically, this method consists of two self-completion questionnaires which are used to collect the quantitative research data in order to test the previous announced hypotheses and to answer the research question. Self-completion questionnaires are favourable in conducting quantitative research as they decrease the necessity of both financial as well as time resources (Bryman, 2012).

3.2 Sampling and data collection

As earlier mentioned, this research has been conducted with the use of two questionnaires. The first was distributed among private donors and was used as the main source of data. The second one was distributed among 40 Dutch Heads of Development who work in leading cultural organisations in the Netherlands. This second questionnaire was only used as a cross-check with the collected data from the private donors: do the experiences and opinions of the Heads of Development align with the Dutch private donors? The following sections explicate the sampling of these two distinct group of respondents.

3.2.1 Sampling of the participants

3.2.1.1 Private donors

The sampling of the private donors in the thesis turned out to be very difficult. Wiepking and Bekkers (2015) already pointed out in their research that “Typically, the Dutch do not like to discuss issues of money and wealth, and often talking openly about one’s philanthropic engagements is perceived as bragging.” (Wiepking & Bekkers, 2015, pp.8-9). During the conduct of this research, the sensitivity around private donations became very evident. Many attempts were made to approach private donors in the Netherlands through the help of different (patronage) institutions. Unfortunately, approached cultural organisations and cultural patronage institutions collectively refused any collaboration – some did this in

the final stage of this research - even after permission was given - which impeded the research significantly. The main reasons behind these refusals came from high caution when approaching the private donors attached to their organisations – even anonymously. These organisations assumed that the involvement of an unknown researcher would not benefit future donations and could even evolve into negative consequences for the approached organisations.

Naturally, the motivations or expectations of private donors are most authentic when these are extracted from the private donors themselves. Consequently, the inclusion of private donors is of high importance for this thesis. The theoretical foundation of this research demonstrated that only 13% of the Dutch population had donated to culture and arts in the year 2005 (Wieking & Handy, 2016). Consequently, the research population is assumed to cover over 2 million private donors in the Netherlands. The persistent refusal to cooperate from various sources made it impossible to form a confined research group – for example a group of donors who are all attached to the same cultural patronage. Therefore, we were compelled to collect all insights from a rather widely-distributed sample. Several sampling strategies were used in order to get a valid representation of this population and to reach the respondent's threshold.

The first group of respondents was approached by the use of purposive sampling. These respondents were either known to donate or expected to be possible private donors and came from the immediate vicinity of the researcher. These first respondents were asked to distribute the questionnaire to a number of acquaintances who were either known to donate or who were expected by the first respondent to donate to a cultural organisation. These respondents were in turn asked by the first respondents to also distribute the survey among other potential donors following the approach of a snowball-sampling method. Lastly, the survey was distributed by use of social media to cover those respondents who appeared to be private donors but were not approached by the earlier sampling method.

Snowball sampling is not the most favourable method to conduct a quantitative research (Bryman, 2012). It risks the inclusion of bias towards the researcher's own personal background. Moreover, the first group of respondents has a strong influence on the new recruited sample (Schuyt, Gouwenberg, & Bekkers, 2011). Consequently, selection bias may occur without the researcher being aware of it. This decreases the representativeness of the intended population. Despite this, snowball sampling was the only feasible option as there was no accessible sampling frame (Bryman, 2012). To minimize the risks as a result of snowball sampling, the first group of respondents were ensured not to stand in direct contact

with the researcher but were approached through the vicinity of the researcher to exclude personal background bias as much as possible. Moreover, these first line of respondents were widely distributed and did not know each other. Lastly, the recruitment of new respondents by earlier respondents was restricted to a maximum of five to minimize the risk of selection biases (Schuyt, Gouwenberg, & Bekkers, 2011). With this, it is possible to get a reasonable representation of the population (Schuyt, Gouwenberg, & Bekkers, 2011). Results of the empirical research should anyway be interpreted with caution due to this sampling method - especially regarding the generalizability of the results (Bryman, 2012; Schuyt, Gouwenberg, & Bekkers, 2011).

By the use of various sampling methods, there was an attempt to increase the number of private donor respondents. At the same time, the chosen methods increased the distance between the researcher and the potential respondents which aimed to bypass the complicating influence of the sensitivity of the research topic. To furthermore increase the response rate, both private donors who already made a private donation as well as those who considered donating to a cultural organisation were included in the sample. With this it is assumed that the motivations and expectations of private donors do not significantly differ between current donors and potential donors who have considered donating. Naturally, this assumption is tested in the statistical analyses (*H2*). The measures and the designs of the questionnaires are further discussed in the section 3.3.

3.2.1.2 Heads of Development

The second sample in this research consists of Heads of Development working in Dutch cultural organisations. The Heads of Development are both responsible for the recruitment as well as the continuing of the private support of individuals. This means that they also have access to the motivations and expectations expressed by their private donors. Consequently, they are assumed to have both extensive knowledge of the activities of their own cultural organisation as well as representative knowledge of the private donors attached to their organisation. Although the Heads of Development are assumed to give a good representation of the private donors, the majority of the findings are reliant on the perception of the private donors in the first sample. Results derived from the Heads of Development questionnaire are only used as a comparison with the first sample.

The Heads of Development were approached through an acquaintance who works in this specific field of the cultural industries. This acquaintance distributed the questionnaire among her fellow colleagues who all work in different cultural organisations throughout the

Netherlands by means of email. This targeted collective group exists of approximately 40 Heads of Developments with the majority working in theatres, museums and festivals.

3.3 Measures and questionnaire designs

The two questionnaires evaluate the perceptions of private donors and the opinions of Heads of Development with regard to giving behaviours. Consequently, the motivations, crowding effects and acknowledgments need to be operationalised. This section explains the measurements of the different main variables in this research and elaborates on the used indicators. The complete questionnaires are included in this research in appendix B and C.

Before continuing to the operationalisation of the main variables, it is important to point out that several control questions were included at the beginning of the two questionnaires to enhance the validity and reliability of the collected data. Moreover, these questions enable potential comparison to research other statistically relevant patterns in addition to the main variables and proposed hypotheses.

3.3.1 Control questions

3.3.1.1 Private Donors

With regard to the questionnaire for the private donors, several control questions were asked regarding their donations. First, we tested whether they had already made a donation or if they only considered financially contributing to a cultural organisation. If both questions were answered with no, the respondents were redirected immediately to the end of the survey to exclude them from participation.

Secondly, the private donors were asked to which cultural sector they donated or considered donating. Accordingly, this question enabled the clustering of the respondents based on their cultural organisations while at the same time enabling the collected responses to be compared if so desired. The respondent was asked to indicate whether the cultural organisations belonged to either: ‘museums’, ‘theatres’, ‘dance venues/institutions’, ‘concert hall’, ‘festivals’ or ‘other, namely’ - following Throsby’s (2008) concentric circles model as explained in the introduction.

Thirdly, the respondents were asked whether the cultural organisation was a non-profit. As pointed out in the introduction, for-profit organisations are excluded in this research. Even though this was explicitly mentioned in the correspondence and introduction of the questionnaire, we wanted to make sure to exclude those respondents who financially

contributed to a for-profit organisation. The assumption here was that the respondents might not fully read or understand the explanation provided.

Lastly, several questions regarding the donation itself were included. First, the amount of the donation. This variable was operationalised as ordinal, ranging from €0-€100, €100-€1.000, €1.000-€10.000, €10.000-€100.000 and €100.000+. Above this, the option “I prefer not to answer this question” was included to recognise and bypass the earlier discussed sensitivity of the research topic. Secondly, we asked whether the donation was in the form of a membership - or so called “friendship” -, whether the donation was contributed anonymously and lastly whether the private donor made use of the Charitable Giving Act.

3.3.1.2 Heads of Development

Regarding the questionnaire for the Heads of Development, several control questions were included to enhance the reliability of the answers of the working professionals. First, the respondents were asked to confirm that their cultural organisation was a non-profit in order to exclude for-profit organisations. Secondly, they were asked to indicate how many years of experience they had at their current position within the cultural organisation. As the Heads of Development are assumed to have extensive knowledge of their private donors, a threshold of at least one year of working experience was maintained in this research to ensure sufficient insights of the giving behaviour of their private donors. Thirdly, the respondents were asked to indicate the kind of cultural organisation following the same distinction as described in the questionnaire of the private donors. Lastly, a dichotomous question was included to indicate whether the organisation was recognized as a cultural BIS to gain general knowledge of the funding structure of the respondents’ organisations.

3.3.2 Socio-demographic variables

3.3.2.1 Private donors

Regarding the socio-demographic variables, respondents were first asked to indicate their gender, operationalised as either ‘male’, ‘female’ or ‘other.’ Secondly, the socio-demographic variable of age was tested. Respondents were asked to disclose their age, in full years within a range of 0 to 100. Both gender as well as age are not only important for general knowledge but are also assumed to possibly influence the giving behaviour of the private donors. Lastly, a dichotomous question was included to ensure that all participants

were Dutch inhabitants. Consequently, respondents not living in the Netherlands could be excluded from the data sample.

It is important to point out that we have decided not to include the variables of income and education in this research. First, the theoretical background provided in this thesis does not explore in-depth the importance of either income or education in relation to motivations and expectations of private donors regarding their contributions. Secondly, motivations and expectations are assumed not to depend on your education or level of income. An individual with low income can for example still be highly willing to donate despite this being financially not possible. Lastly, considering the significant length of the questionnaire, we aimed at reducing the risk of ‘respondent fatigue’ (Bryman, 2012). As we already assumed that these variables would not be of high relevance for this research, we excluded questions regarding education and income to avoid respondents withdrawing before completing the questionnaire.

3.3.2.2 Heads of Development

Regarding the questionnaire for the Heads of Development, socio-demographic variables were not measured in this survey. The questionnaire aimed at collecting the opinions and experiences of professionals regarding the giving-behaviour of their private donors. Consequently, the Heads of Development are not part of the research target group. Therefore, the collection of socio-demographic data of the background of the Heads of Development is perceived as unnecessary for the conduction of this research.

3.3.3 Other variables

As the aim of this thesis is to deepen the understanding of the giving behaviour of private individuals, Likert-scales are extensively used as a specific type of measurement of the main variables in the questionnaires. The Likert-scale is a “multiple-item measure of a set of attitudes relating to a particular area” (Bryman, 2012, p.166). In this research, Likert-scales are preferable as they enable the researcher to measure the intensity of an attitude displayed by an individual. As it allows the inclusion of multiple items, it also enables the researcher to capture the entire attitude focussing on a specific theme. By the use of multiple items per variable to measure the intensity, we moreover exclude the pitfall of incorrectly classifying respondents based on one single indicator (Bryman, 2012). Motivations, expectations (i.e. acknowledgments) and attitudes with regard to crowding effects and the COVID-19 virus

were all measured using this specific type of measurement as explained in the following sections.

3.3.3.1 Private Donors

Main variables

To test the motivational attitudes of the private donors, this research follows the aggregated theoretical distinctions of motivations provided by Kotler, Kotler and Kotler (2008) and Massi et al. (2019). By only using motivational attitudes from previous academic research, the internal and measurement validity of motivational attitudes per scale is confirmed (Bryman, 2012; Schuyt, Gouwenberg, & Bekkers, 2011). Accordingly, this variable is operationalised by listing the *philanthropic motivations* (i.e. award, solidarity, moral obligation, religious consideration, philanthropy, transfer of culture to future generations, strengthening the Dutch culture) as well as *gain-motivations*. Within the latter category, *internal-gain motivations* (i.e. personal satisfaction, self-confidence, social recognition, reputation, status, pressure from the social environment) and *external-gain motivations* (i.e. tax benefits - i.e. Charitable Giving Act in the case of the Netherlands -, discounts, free entries, gifts from the organisation) were included.

To measure this concept, respondents were asked to indicate the importance of each motivation prior to donating ranging from 'very unimportant' to 'very important' on a 5-point Likert-scale. These 17 items (i.e. the motivations) were randomly listed to avoid recognition by the respondents. For example, if respondents would recognise continuous listed *philanthropic-motivations*, they might feel obliged to give socially desirable ratings at a certain point leading to bias in the results. By randomly organising the motivations it was aimed to exclude this bias and to enhance the reliability of the question.

To operationalise the concept of expectations, 11 acknowledgments were listed and again randomly organised. These acknowledgments came from previous academic literature - like the motivations - and from the desk research concerning the websites of cultural organisations in the Netherlands to enhance the validity of the items. Three categories of acknowledgments could be distinguished within the entire list, ranging from 'low-level acknowledgments', to 'mid-level acknowledgments', to 'high-level acknowledgments' following the theoretical framework in this thesis. Here too, respondents were asked to indicate the expectations of each acknowledgment prior to donating ranging from 'very unexpected' to 'very expected' on a 5-point Likert-scale.

Remaining variables

To operationalise the measurement of the concept of crowding effects, three statements were listed regarding the role of the government and the performance of the cultural organisation in relation to the willingness to donate of the private donor. Respondents were asked to indicate the level of agreement ranging from ‘strongly disagree’ to ‘strongly agree’ on a 5-point Likert-scale. Moreover, previous research stated that private donors more often appeared to be imperfectly informed and were not aware of the amount of government funding. Hence, we assumed this could be the same for the performance (i.e. earned revenue) of the cultural organisations. Therefore, two statements were added to test the knowledge of the respondent regarding government funding and performance of the cultural organisation to enhance the reliability of the previous 5 items. Accordingly, respondents could indicate to be aware of the amount of funding and the level of earned revenue on a 5-point Likert-scale ranging from ‘strongly disagree’ to ‘strongly agree’.

To operationalise the measurement of potentially changing giving behaviour under COVID-19, three statements were listed to test the perceptions of the respondents regarding the COVID-19 virus. The first item tested whether the respondent was more willing to donate, the second item tested whether the respondent was more willing to increase the amount of their donation and the last item tested whether the respondents expected more acknowledgments from the cultural organisation all with regard to the COVID-19 virus. Respondents were asked to indicate their agreement on a 5-point Likert scale, ranging from ‘strongly disagree’ to ‘strongly agree’.

Lastly, a few more statements derived from the literature review were included to retain the possibility to test other relevant statistical relationships between variables besides the proposed hypotheses. Two statements were included to measure the attitude regarding the amount of trust of private donors in the organisation they support - one item measured specifically their trust and a second item measured how much insight they liked to have in how the organisation would spend their donations. Two other statements were included to measure their attitude towards the role of the government in the Netherlands with regard to the cultural industries. These items were included to test whether Dutch private donors indeed perceive the government as responsible for the well-being of the cultural industries in the Netherlands. Again, all these items were tested using a 5-point Likert-scale.

3.3.3.2 Heads of Development

The questionnaire of the Heads of Development consisted of exactly the same variables and consequent items as described in the previous questionnaire of the private donors to enable comparison between both. The second questionnaire is therefore more briefly discussed in this section.

In order to gain insights into the share and consequent importance of private donations for each organisation specifically, the first part of the questionnaire included several questions regarding the ratios of income between the various financial support systems for the cultural organisation. Respondents were asked to indicate the different ratios of the support systems in percentages, adding up to a total of 100 percent. Firstly, concerning the percentage ratio between ‘earned revenue’, ‘public funding’, ‘private income’ and ‘other income’. Secondly, within the total share of private income, the percentage ratios between ‘private donors’, ‘private funds’ and ‘business sponsors. Lastly, within the total share of private donors, the percentage ratio between the heights of the amounts contributed by their private donors, ranging from €0-€100, €100-€1.000, €1.000-€10.000, €10.000-€100.000 and €100.000+.

To measure the opinions and experiences of the Heads of Development regarding the motivations of their private donors, the same items (i.e. 17 motivations) were listed and the same scale (i.e. 5-point Likert-scale, ranging from very unimportant to very important) was used to collect the responses in accordance with the first questionnaire. In contrast to the questionnaire of the private donors, a sixth optional response - i.e. ‘I do not know’ - was included to avoid randomly guessing and with that to enhance the reliability of the answers.

The measurement of expectations was operationalised differently in comparison to the questionnaire for the private donors. Respondents were asked to indicate which expectations (i.e. acknowledgments) of their private donors were most often displayed with regard to the different amounts of contributions. Consequently, different types of acknowledgments could be indicated in relation to a single category of contributions. Therefore, it enabled the researcher to establish whether the private donors from the first questionnaire belonging to a certain amount of donation, expect the same acknowledgments compared to the experiences of the Heads of Development.

The operationalisation of the remaining variables - i.e. crowding effects, trust and potentially changing behaviour under the COVID-19 virus - included the same items and scales as discussed in the questionnaire of private donors. Consequently, this allowed

respondents to share their views regarding their experience of these variables in relation to their private donors.

3.4 Data analysis

3.4.1 Outcome data collection and preparation of the dataset

The data of the respondents was collected using two online questionnaires. These questionnaires were made with the online survey design of *Qualtrics*, licensed by the Erasmus University Rotterdam. The questionnaires were available for a collection period of two weeks. The questionnaires were moreover monolingual (i.e. Dutch) to ensure that all participants could complete the questionnaire in their native tongue. After collecting the data of the respondents, the variables were analysed using SPSS by conducting various statistical tests. The results of the tests are presented in the next chapter.

3.4.1.1 Private Donors

In total, data of 254 respondents were collected during the distribution of the questionnaire. The answers concerning the control questions in the questionnaire of the private donors were checked beforehand to eliminate respondents who did not align with the research objectives. This was checked by eliminating respondents who did not make an actual contribution or did not consider to contribute. Because of this, the dataset was reduced from 254 respondents to 194. Subsequently, respondents who indicated to contribute to a for-profit-organisation (i.e. 17 respondents) or considered to donate to a for profit (i.e. 8 respondents) were also eliminated from the data. This further reduced the number of respondents to 169. Lastly, the answers concerning the control questions of the type of organisation were checked. Fortunately, there was no need to eliminate more respondents - all respondents contributed to cultural non-profit organisations in line with Throsby's concentric circles model. Therefore, the final sample size of the private donors existed out of 169 respondents.

Prior to the analysis of the data, a few modifications were applied to the private donor dataset in order to allow for processing by SPSS and to draw conclusions with respect to the proposed hypotheses. The type of donor - i.e. current donors and those who considered to donate - was defined as a dummy variable. Concerning the socio-demographic variables, gender was also defined as a dummy variable and age as an ordinal scale variable. The amount of the contributions was defined as a nominal scale variable and the respondents who

indicated that they rather not answered the question were reported as missing in SPSS to exclude them in this scale for future testing.

Concerning the motivations and expectations of acknowledgments, constructs (i.e. factors) were created in order to allow for processing. The motivational attitudes were subdivided in three scale constructs (i.e. *philanthropic-motivations* (7 items), *internal-gain motivations* (6 items), and *external-gain motivations* (4 items)). The same number of constructs were created for the expectations: *low-expectations* (5 items), *mid-expectations* (3 items) and *high expectations* (3 items).

Consequently, the Cronbach's Alpha is checked in the results section to test whether these scales are reliable or whether items need to be deleted to increase the reliability of the scales. In this research, a threshold for the reliability coefficient was set at 0.60 as some of the scales contain fewer items which automatically decreases the Cronbach's alpha.⁴ Since all items come from previous research, the validity of the scales was already guaranteed. With regard to the threshold for the rejection or acceptance of hypotheses, an alpha level of 0.05 was used for all statistical tests.

3.4.1.2 Heads of Development

With regard to the questionnaire of the Heads of Development, data of 8 respondents were collected. The response rate was only 20% of the entire sampling frame which harmed the representation of the sample significantly – i.e. Dutch Heads of Development of cultural non-profit organisation. Fortunately, there was no need to eliminate respondents based on the control questions: all the respondents had over a year of experience in a cultural non-profit organisation.

3.4.2 Statistical Analysis

3.4.2.1 Private Donors

To test whether (potential) private donors are indeed more driven by *gain-motivations* (H1), the respondents are hypothesized to indicate that these motivations are the most important. Moreover, the assumption was that the motivations do not significantly differ between current donors and potential donors who considered to donate. Consequently, the three types of motivations need to be compared and these differences are tested whether they

⁴ According to Bryman (2012), a threshold of 0.80 is usually 'the rule of thumb to denote an acceptable level of internal reliability' (p.170). Due to the fact that we had several scales with a maximum of four items, we have chosen to use a minimum level of 0.60 which is indicated as moderated reliability.

are the same for current donors and those who considered to donate. This is tested on the basis of repeated measures ANOVA (henceforth Mixed ANOVA) in which the three types of motivations are the within subjects and the two types of donors the between groups.

Secondly, to test whether increased *gain-motivations* (i.e. *internal-gains* and *external-gains*) lead to higher expectations of acknowledgments from cultural organisations (H2), relationships between variables first needed to be proven. Therefore, correlations between the *gain-motivations* and expectations were tested. The same accounts for the possible relationship between the height of the amount and the expected acknowledgments (H3). In order to draw conclusions on these hypotheses, a multiple regression analysis is performed. Moreover, if the regression is proven to be significant, moderating effects have been tested to see whether gender, age and the amount of the contribution influence the relationship between *gain-motivations* and higher expectations.⁵

With regard to the remaining hypotheses, to test whether higher public funding or higher earned revenue of cultural organisations affects the willingness to contribute (H4 and H5), descriptive statistics are used as the data relies on one single statement and therefore does not allow for statistical tests. In order to test the possible relationship between the perception of the role of the government and the willingness to contribute as a result of COVID-19, we again test for correlation between these variables (H6). The same accounts for the final hypotheses - higher levels of gain motivations lead to lower willingness to contribute as a result of COVID-19 (H7).

3.4.2.2 Heads of Development

The size of this sample – i.e. 8 respondents – does not allow for statistical processing in SPSS. Therefore, descriptive statistics are used to be able to compare the first dataset with the experiences of the Heads of Development. Due to this small dataset, statistical comparison or generalisation of the findings is not possible. The data does give an insight to whether the experiences and opinions of the eight Heads of Development align with the previous findings in the dataset of the private donors. Consequently, managerial implications can be built upon the comparison whether the Heads of Development demonstrate to differ in their perception on the motivations and expectations of their private donors.

⁵ To test for moderations, *PROCESS* v3.4 by Andrew F. Hayes was used. *PROCESS* allows for simultaneously processing statistical moderation tests and it is therefore time-saving.

4 Results

4.1 Private Donors

4.1.1 Descriptive statistics

In total, data of 169 respondents were analysed. Within the total sample, 119 respondents made an actual donation (70%) and 50 respondents considered to donate (30%). Within the actual donations, the majority of respondents donated to a museum (26%), followed by a concert hall (18%) and non-profit cultural festival (17%) (Appendix D1). Moreover, 35% of the current donors contributed anonymously, 68% made their donations as part of a membership and 25% indicated to make use of the Charitable Giving Law. For the potential donors, the majority considered also donating to a museum (30%), followed by a non-profit festival (18%) and concert hall (14%) (Appendix D2). From the 50 potential donors, 48% were planning to donate anonymously, 56% were planning to contribute in a membership and 18% were planning to make use of the Charitable Giving Act.

Regarding the amount of the donations, the majority of current donors contributed up to €100 (57%) followed by 28% up to €1.000, 11% up to 10.000 and 4% up to €100.000. Noteworthy, potential donors were only considering amounts up to €100 (79%) and up to €1.000 (21%). None of the potential donors indicated to be considering higher amounts.

Gender was approximately even distributed in the entire sample: 44% was male and 56% female. The distribution of gender did not significantly differ between current and potential donors, $\chi^2(1, N = 169) = 1.17, p > 0.05$. A one-way analysis of variance (ANOVA) demonstrated that the mean age of the current private donors in the sample ($M = 52.11, SD = 14.73$) lied with 95% certainty between 49.44 and 54.78 years. This differed significantly from the mean age of potential donors who considered to contribute ($M = 41.48, SD = 12.81$) in the same sample, $F(1, 167) = 19.75, p < 0.001$. In other words, current donors were on average ten years older than potential donors.

Before drawing conclusions on the descriptive statistics of the scale variables, Cronbach's alpha was tested for all scale variables in order to estimate the internal consistency of the items and with that the reliability of the scale. First, the *philanthropic motivations* scale which was proven unreliable, Cronbach's alpha = 0.58. Consequently, the inter-correlations were checked and the scale was improved by deleting the 'religious considerations' item. This led to an increase of Cronbach's alpha to 0.61 which meets the

chosen threshold in this study (i.e. 0.60). Secondly, the *internal-gain motivations* scale which was proven to have good reliability, Cronbach's alpha = 0.83. Lastly the scale of *external-gain motivations* which was proven reliable, Cronbach's alpha = 0.67. Regarding the three scales of expectations, all were proven reliable: *low-expectations* (Cronbach's alpha = 0.809), *mid-expectations* (Cronbach's alpha = 0.70) and *high-expectations* (Cronbach's alpha = 0.62).

Regarding the averages of motivations for the entire sample ($N = 169$), respondents score an average of 3.43 ($SD = 0.62$) on *philanthropic-motivations* indicating a reasonable degree of importance of this type of motivation on average. This average score is lower for *internal-gain motivations* ($M = 2.31, SD = 0.73$) and *external-gain motivations* ($M = 2.45, SD = 0.80$) (Appendix D3). With regard to the expectations, respondents score on average higher on *low-expectations* ($M = 2.91, SD = 0.88$) than on *mid-expectations* ($M = 2.38, SD = 0.86$) and *high-expectations* ($M = 2.16, SD = 0.77$) (Appendix D4). This indicates that on average, the respondents scored between the measures not expected (2) and neutral (3) on the Likert-scales for all three expectations measures.

On average, private donors in general scored 2.91 ($SD = 1.01$) on their knowledge regarding the organisation's other sources of income (i.e. earned revenue and public funding) indicating that they assume their knowledge about the financial situation of their organisations is limited. The scale of knowledge was proven reliable, Cronbach's Alpha = 0.87. Current donors assume slightly more knowledge ($M = 2.98, SD = 1.08$) than potential donors ($M = 2.72, SD = 0.79$). The average score of the willingness to donate under COVID-19 - i.e. willingness to donate in general and willingness to increase the (considered) amount - was 3.30 ($SD = 0.96$). This indicates that on average, private donors in general are slightly more willing to contribute under COVID-19. Within the sample, potential donors scored an average of 3.42 ($SD = 0.89$) which was higher than current donors ($M = 3.25, SD = 0.99$). This scale was moreover also tested to be reliable, Cronbach's alpha = 0.83.

4.1.2 Mixed ANOVA

A repeated measure ANOVA was performed in order to draw conclusions on the first two hypotheses (H1 and H2): a two-way 2 (type of donor: current or potential) and 3 (type of motivation: philanthropic, internal-gain or external-gain) mixed ANOVA with repeated measures on the type of motivation. Mauchly's Test of Sphericity indicated that the assumption of sphericity had been violated, $X^2(2) = 19.82, p < 0.001$, and therefore, a

Greenhouse-Geisser correction was used. There was a significant main effect of motivations, $F(1.80, 300) = 132.54, p < 0.001$ indicating that - disregarding the type of donor - there is a significant mean difference within the three types of motivations. Secondly, there was not a significant interaction between the three motivations and the type of donor, $F(1.80, 300) = 2.86, p = 0.065$. In other words, the differences between the motivations are the same for current donors and potential donors (Appendix D5).

To test if gain-motivations are more important for the private donors than philanthropic motivations the mean differences were analysed. The pairwise comparisons for the main effect of motivations - using Bonferroni adjustments - indicates that the significant main effect reflects a significant difference ($p < 0.05$) between all three types of motivations. More specifically, the mean difference between philanthropic motivations and internal-gain motivations is significant, M difference = 1.11, $p < 0.001$. This indicates that philanthropic motivations are more important than internal-gain motivations. The same accounts for the comparison between philanthropic motivations and external-gain motivations, M difference = 0.92, $p < 0.001$, indicating that philanthropic motivations are also more important than external-gain motivations. Lastly, external-gain motivations are significantly more important than internal-gain motivations, M difference = 0.19, $p = 0.005$.

The motivations are proven to differ significantly within the three types of motivations with philanthropic motivations being more important than gain-motivations. These findings are opposite of hypothesized. Consequently, $H1$: *private donors are mostly driven by gain-motivations* is rejected. Secondly, the interaction effect was proven not to be significant: the differences between motivations is the same for the two types of donors with philanthropic motivations being the most important. Accordingly, $H2$: *Motivations to donate do not differ between current and potential donors* is accepted.

Table 1*Means, Standard Deviations, and Correlations*

Variable	<i>M</i>	<i>SD</i>	1	2	3	4	5	6	7	8	9
1. Philanthropic motivations	3.43	0.62	–								
2. Internal-gain motivations	2.31	0.73	0.06	–							
3. External-gain motivations	2.44	0.80	0.14	0.57**	–						
4. Low-expectations ^a	2.91	0.88	0.15	0.46**	0.58**	–					
5. Mid-expectations ^b	2.38	0.86	0.09	0.45**	0.39**	0.68**	–				
6. High-expectations ^c	2.16	0.77	0.15	0.36**	0.31**	0.56**	0.82**	–			
7. Gender ^d	0.56	0.50	0.17*	0.04	0.26**	0.09	–0.05	–0.08	–		
8. Age	48.96	14.96	0.00	–0.07	–0.23**	–0.05	–0.18*	0.12	0.14	–	
9. Amount ^e	0.10	0.31	0.08	–0.08	–0.03	0.10	0.25**	0.19**	–0.23**	0.15	–

Note. N = 169^a 4 answers missing^b 5 answers missing^c 4 answers missing^d Male = 0, Female = 1^e Up to and including €1000 = 0, Above = 1Significance: * = $p < 0.05$, ** = $p < 0.01$

4.1.3 Correlations between the main variables

The correlations between the motivations and expectations are displayed in table 1. As there was already proven that the motivations do not differ significantly among current donors and potential donors, the correlations are tested with regard to the entire sample ($N = 169$). Firstly, philanthropic motivations are neither significantly associated with gain-motivations (i.e. internal and external gain motivations), nor with the three levels of expectations, all $p > 0.05$.

There is a significant, strong positive correlation between internal-gain motivations and external-gain motivations: private donors that have higher internal-gain motivations tend to have higher external-gain motivations, $r = 0.57, p < 0.001$. Both types of gain-motivations are moreover significant, positive associated with the expectations in terms of acknowledgments. Internal-gain motivations are strongly positive related to low-expectations ($r = 0.46, p < 0.001$) and moderate positive related to mid-expectations ($r = 0.45, p < 0.001$) and high-expectations ($r = 0.36, p < 0.001$). The same account for the external-gain motivations; strongly positive associated with low-expectations ($r = 0.58, p < 0.001$) and moderate positive related to mid-expectations ($r = 0.39, p < 0.001$) and high-expectations ($r = 0.31, p < 0.001$).

To discover a possible relationship between the amount of the contribution and motivations, the variable of amount needed to be redefined as a dummy variable in order to allow for processing in the correlation test. Consequently, this dummy variable included lower-amounts up to €1.000 and above €1.000. There is a significant, weak positive correlation between the amount and low-expectations, $r = 0.25, p = 0.002$. The same accounts for the correlation with mid-expectations ($r = 0.19, p = 0.014$) and high-expectations ($r = 0.25, p = 0.002$): both have a weak positive significant association with the amount. In other words, private donors who spend higher amounts tend to have more expectations in terms of acknowledgements of the cultural organization.

A number of significant other correlations can be found in table 1. Women tend to have higher philanthropic motivations ($r = 0.17, p = 0.025$) and higher external-gain motivations ($r = 0.26, p = 0.001$) in comparison to men. Moreover, there is a negative relationship between age and external-motivations, indicating that older respondents tend to have fewer external motivations, $r = -0.23, p = 0.03$. Older respondents moreover tend to have higher mid-expectations, $r = 0.18, p = 0.02$.

Table 2
Regression

Dependent variable	Model 1			Model 1A		<i>R Change</i>
	Coefficient	<i>SE</i>	<i>b*</i>	Coefficient	<i>SE</i>	
Constant	0.348	0.357		1.790**	0.314	
Gain motivations	0.632**	0.072	0.585	0.680**	0.073	
Philanthropic motivations	0.142	0.078	0.120	0.151	0.076	
Gender ^a	-0.106	0.097	-0.072	-0.097	0.095	
Age	0.003	0.003	0.067	0.004	0.003	
Amount ^b	0.460**	0.169	0.184	0.370*	0.170	
Type Donor ^c	0.120	0.112	0.075	0.138	0.111	
Gain motivations*Amount				-0.650*	0.260	0.024
R ²		0.384			0.408	

Note. N = 160

^aMale = 0. Female = 1

^bLow = 0. High = 1

^cPotential donor = 0, Current donor = 1

Significance: * = $p < 0.05$, ** = $p < 0.01$

4.1.4 Regression and moderators

The previous discussed correlations between the two types of gain-motivations and the correlations between the three types of expectations were all proven to be significant. To enable testing for moderating effects between gain-motivations (independent variable) and expectations (dependent variable), two new scale variables were created. The first variable included the two types of gain-motivations and naturally - in accordance with the significant correlations between the two types - was proven to be reliable, Cronbach's alpha = 0.841. Private donors score an average of 2.37 ($SD = 0.68$) on the gain-motivations. The second variable included the three types of expectations and was also reliable, Cronbach's alpha = 0.889. On average, private donors scored 2.56 ($SD = 0.73$) on the expectations. The distributions of scores on the gain-motivations and expectations can be found in Appendix D6.

The results of the regression analysis are displayed in table 2. The first regression model (i.e. Model 1) was significant, with the main variables (i.e. gain-motivations, philanthropic-motivations, gender, age, amount and donor type) as independent variables, and expectations as dependent variable, $F(6, 153) = 15.887, p < 0.001$.

The significant R^2 of the first regression model is 38%. This indicates that 38% of the proportion of total variance in the level of expectations is explained by the main variables. Accordingly, at least one variable had a significant relationship with the expectations. Table 1 shows that indeed two variables, namely gain motivations and the amount of the donation, had a significant impact on the expectations.

First, a higher score on gain-motivations leads to higher expectations, $b^* = 0.585, t = 8.82, p < 0.001$. Therefore, the hypothesis *H3: Higher gain-motivations lead to higher expectations of acknowledgments from the cultural organisations* is accepted. Secondly, higher amounts also lead to higher expectations, $b^* = 0.184, t = 2.73, p < 0.001$. This leads to the acceptance of the following hypothesis; *H4: Higher amounts of private donations lead to higher expectations in terms of acknowledgments from the cultural organisation*. This research found no significant relations between the remaining variables and expectations. Philanthropic-motivations, $b^* = 0.120, t = 1.83, p = 0.070$, gender, $b^* = -0.072, t = -1.10, p = 0.274$, age, $b^* = 0.067, t = 0.97, p = 0.336$, type of donor, $b^* = 0.075, t = 1.70, p = 0.287$.

The assumptions on the reliability of the data were checked in order to validate the confirmations of the hypotheses. First, the sample in this research showed no multicollinearity, all VIF's were well below 10 (Appendix D7). Secondly, the dependent variable of expectations followed a normal distribution (Appendix D8). Moreover, the model was homoscedastic and with that, the assumption of residuals has been met (Appendix D9). Lastly, this research found no evidence for non-linearity. As all assumptions are met, the observed effect of gain-motivations and the amount of donation on expectations is validated.

Table 2 includes an additional regression analysis in order to test for an interaction effect between the significant main variables on the level of expectations. Model 1A includes this interaction effect between gain-motivations and the amount of the donation on the level of expectations. The inclusion of this interaction in the model increased the R^2 by 0.004, which showed to be significant, $F(1, 152) = 6.23, p = 0.014$. The significant interaction is moreover negative, $b = -0.650, t = 0.260, p = 0.014$, indicating that a higher amount of donations decreases the positive effect of gain-motivations on the level of expectation. In other words, the gain-motivations of private donors have a stronger effect on expectations for lower contributions than for higher contributions. Consequently, *H5: There is an interaction*

effect between the amount of the donation and the gain-motivations on the level of expectations (i.e. acknowledgments) from cultural organisations is accepted. The interaction effect graph can be found in appendix D10.

Additional interaction analyses, which were not proposed in the hypotheses, were done to test for other interaction effects among the main variables to see whether adding interactions improved the first model. These interactions were proven not to be significant and consequently, they did not improve the first model (Appendix D11).

4.1.5 Descriptive statistics and correlations regarding the remaining hypotheses

Lastly, the remaining hypotheses. Private donors score an average of 3.28 ($SD = 1.123$) on their decreased willingness to contribute if the cultural organisation receives significant amounts of subsidies. In other words, they seem slightly less motivated to contribute – a score in between neutral and agree. Moreover, on average, private donors also indicated to be less willing to contribute if the organisation generates high amounts of earned-revenues, $M = 3.33$, $SD = 1.038$. These results point to crowding-effects - at least for the respondents in this sample as these single items do not allow statistical tests or generalisation - and therefore *H6* and *H7* are accepted for the respondents in this sample. To test whether private donors on average assume that they have enough knowledge of these two financial support systems, the mean scores on their assumed knowledge scale were checked. Private donors assume their knowledge of other financial support systems to be inadequate (i.e. an average score just below neutral), $M = 2.91$, $SD = 1.007$.

With regard to the linear relationships between the perception of the private donors about the responsibility of the government and their willingness to contribute during COVID-19 (*H8*), correlations between the items were checked. Respondents who perceive the government as responsible for the well-being of the cultural organisations tend to score higher on their willingness to contribute in general during COVID-19, $r = 0.237$, $p < 0.001$, as well as on their willingness to contribute higher amounts, $r = 0.302$, $p < 0.001$. Consequently, there is positive, moderate linear relationship between the perception of the role of the government and the willingness to contribute during COVID-19. Consequently, *H8: Private donors who perceive the government as responsible for the well-being of the cultural industries are associated with lower willingness to change their donations as a result of the COVID-19 virus in terms of amount and willingness to contribute* is rejected.

Lastly, the correlation between the philanthropic-motivations and the willingness to contribute during COVID-19 of private donors is consulted. The correlation was proven to be significant, higher philanthropic-motivations are associated with higher willingness to contribute during COVID-19, $r = 0.298, p < 0.001$. Therefore, *H9: Private donors who display higher levels of philanthropic-motivations are associated with higher willingness to change their donations as a result of the COVID-19 virus in terms of amount and willingness to contribute* is accepted. Moreover, as a cross-check, the three types of gain-motivations were all not significant correlated with the willingness to contribute under COVID-19, all $p > 0.05$. Additionally, private donors who score higher on the two gain motivations tend to have higher expectations of more acknowledgments from the organisation due to the COVID-19 crisis, internal-gain motivations, $r = 0.385, p < 0.001$ and external-gain motivations, $r = 0.323, p < 0.001$. This is not the case for higher scores on the philanthropic-motivations, $r = 0.026, p > 0.05$.

A last correlation is noteworthy to mention: the association between motivations and trust. Higher philanthropic-motivations are associated with higher trust in the cultural organisations, $r = 0.288, p < 0.001$. Moreover, gain-motivations are not associated with higher trust but are associated with higher demands of insights in the spending of the donation by the cultural organisation, internal-gain motivations, $r = 0.286, p < 0.001$ and external-gain motivations, $r = 0.219, p < 0.001$. All discussed correlations between the motivations and remaining variables in this research can be found in table 3.

Table 3
Means, Standard Deviations, and Correlations

Variable	M	SD	1	2	3	4	5	6	7	8	9
1. Philanthropic motivations	3.43	0.62	–								
2. Internal-gain motivations	2.31	0.73	0.06	–							
3. External-gain motivations	2.44	0.80	0.14	0.57**	–						
4. Crowding-out by government	3.28	1.12	0.01	0.22**	0.19*	–					
5. Crowding-out by earned revenue	3.33	1.04	0.07	0.05 ^a	0.105	0.35**	–				
6. Knowledge of financial support	2.91	1.01	0.12	– 0.01	– 0.02	– 0.18*	– 0.16*	–			
7. Trust	4.12	0.69	0.29**	– 0.11	– 0.12	– 0.15	0.00	0.28**	–		
8. Demands of insight	3.21	1.03	0.01	0.29**	0.22**	0.16*	0.11	0.19*	0.02	–	
9. Willingness to donate - COVID19	3.30	0.96	0.30**	0.06	– 0.03	– 0.05	– 0.03	0.07	0.27**	– 0.06	–
10. Increased expectations - COVID19	2.69	1.08	0.03	0.39**	0.32*	0.13	0.25**	– 0.12	– 0.14	0.17*	0.10

Note. N = 169

Significance: * = $p < .05$, ** = $p < 0.01$

^a Correlation is marginal significant, $p = 0.051$

4.2 Heads of Developments

4.2.1 Descriptive statistics

The descriptive statistics from the second questionnaire were analysed in order to gain insight in the opinions and experiences of the Heads of Developments (N =8) and whether this matches the perceptions of the private donors in the previous analysis (N = 169). The Heads of Development had on average six years of experience on their current positions. Moreover, the majority of the respondents worked in a museum (i.e. 7 Heads of Development) which aligns with the majority of private donors in the first questionnaire. Only one of the respondents worked in a theatre.

As earlier mentioned, the small size of this data-set unfortunately did not allow for statistical testing. Therefore, this section only compares the descriptive statistics of both data-sets with regard to means and frequencies.

Tabel 4

<i>Comparison average means</i>	Private Donors	Heads of Development
Variable	<i>M</i>	<i>M</i>
Philanthropic motivations	3.43	3.34
Internal-gain motivations	2.31	3.60
External-gain motivations	2.44	3.25
Crowding-out by government	3.28	1.88
Crowding-out by earned revenue	3.33	2.38
Knowledge of financial support	2.91	2.63
Trust	4.12	4.50
Demands of insight	3.21	4.00
Willingness to donate - COVID19	3.30	2.62
N	169	8

The comparison of average means in scores of the variables is displayed in table 4. Regarding the philanthropic motivations, the Heads of Development align almost perfectly with the average scores of the private donors, indicating that they are aware of the philanthropic motivations of private donors. On the contrary, the gain-motivations of private donors are over-rated by the Heads of Development. From the point of view of the Heads of Development, internal-gain and external-gain motivations are indicated to be between neutral and important for private donors on the 5-point Likert scale, $M = 3.60$, $M = 3.25$. Contrary, private donors indicated to perceive these motivations on average between neutral and unimportant, $M = 2.31$, $M = 2.44$.

On the opposite, the crowding-effects are under-rated from the point of view of the Heads of Development. Especially the perception of the crowding-out effect of government funding on private donors with a mean difference of 1.4. The comparison of average means concerning the knowledge of financial support (i.e. knowledge concerning government funding and earned revenue of the cultural organisation), the amount of trust and the demand of insights in the spending of the private contributions are very similar between the private donors and the Heads of Development with a maximum difference of 0.79 on the 5-point Likert-scales.

Lastly, the willingness to donate during the COVID-19 crisis – i.e. willingness to contribute in general and willingness to increase the amount of the donation. The Heads of Development underestimated this willingness of private donors to donate during COVID-19 with an average indicated score of 2.62, between not-willing and neutral on the 5-point scale. In comparison, private donors indicated on average to be more willing to donate – and to increase their amounts – with an average of 3.30, a score between neutral and willing. Possibly, the Heads of Development have observed the tendency of private donors to exaggerate their willingness to contribute as explained in the method section of this research.

Tabel 5

Frequencies expectations based on amount of donation according to Heads of Development

Levels of expectations	€0-€100	€100-€1.000	€1.000-€10.000	€10.000-€100.000	€100.000+
Low-level expectations	22	24	28	28	28
Mid-level expectations	4	6	14	17	17
High-level expectations	2	6	8	11	15
Total	28	36	50	56	60

N = 8

Table 5 shows the frequencies of expected acknowledgments from the private donors per amount from the point of view of the Heads of Development. In accordance with the private donors, higher amounts lead to more expectations. The table demonstrates that – depending on the level of acknowledgments (i.e. low-level, mid-level and high-level) – the frequencies of indicated acknowledgments increases when the amount of the contribution increases. For example, private donors who donate lower amounts (i.e. up to €100 and up to €1.000) have lesser expectations regarding the levels of acknowledgments than private donors who contribute higher amounts (i.e. more than €1.000) according to the experiences of the Heads of Development.

5 Conclusion

5.1 Summary

The aim of this thesis is to understand the giving behaviour of private donors to cultural non-profit organisations with a focus on the motivations and expected value-exchanges (i.e. acknowledgments). Secondly, it aims to analyse possible associations with crowding-effects, especially during the current COVID-19 crisis. The empirical study allows the following research question to be answered: How do the motivations and consequent expectations of private donors influence their giving behaviour in terms of acknowledgments and crowding effects? The chapter on results shows that private donors, both current as well as potential donors, are mostly driven by philanthropic motivations, opposite to the hypothesis in which was assumed that they were mostly driven by gain-motivations. The philanthropic motivations do moreover not affect the expectations of the private donor but gain-motivations do influence these expectations. Private donors who demonstrate to have higher gain-motivations also have more expectations regarding the acknowledgments from the cultural organisation. Moreover, the amount of the donation also influences the expectations, namely higher amounts lead to higher expectations of acknowledgments. The effect of gain-motivations on expectations is moreover stronger for private donors who donate lower amounts in comparison to those who donate higher amounts.

Secondly, the act of receiving government funds and increased earned-revenue in cultural organisations crowds-out the willingness to contribute, at least with regard to the respondents in this research. These results need to be interpreted with caution as they rely on a single question in the entire research and therefore generalisation of these results to the entire population of private donors is not valid. The same accounts, to a lesser extent, for the perception of the responsibility of the government for the cultural organisations which was proven to positively affect the willingness to contribute during COVID-19 – also opposite to hypothesised expectations. And lastly, philanthropic motivations are associated with an increase in the willingness to contribute during COVID-19.

5.2 Discussion and implications of findings

The result that private donors are proven to be driven by philanthropic motivations is quite surprising. The majority of research proposes that private donors are driven by gain-motivations instead of philanthropic motivations (Bekkers & Wiepking, 2011; Buijze, 2017; Klamer, 2003; Kotler, Kotler, & Kotler, 2008; Massi et al., 2019). This research moreover questioned Klamer's (2016) allocation of private donors to the social sphere. Due to the fact that – in this research – private donors were proven to be mostly driven by philanthropic motivations which do not lead to higher expectations, Klamer's (2016) allocation of private donors to the social sphere was proven to be correct.

There are several possible explanations regarding this unexpected finding. First, respondents who are willing to contribute to a study by an unknown researcher may be in general more driven by philanthropic motivations. Especially as there was no incentive provided by their participation - for example a monetary reward. Secondly, the results might be influenced by the social-desirability bias. As earlier mentioned, the questionnaire was designed to prevent this bias by randomly organising the philanthropic motivations throughout the entire list of motivations. Respondents may have recognised these motivations and hence they gave social-desirable answers causing the philanthropic motivations to dominate. Lastly, Dutch private donors may actually be motivated by philanthropic motivations, although this is not apparent from previous research. One respondent mentions: "I just like to give". Although the results of this study prove that the Dutch private donors are motivated by philanthropic motivations, the robustness of the dominance of gain motivations in studies quoted earlier does question this result. Therefore, future research is much needed to confirm the findings of this thesis study.

On the other hand, in complete accordance with previous research, higher gain motivations - and donations with higher amounts - lead to higher expectations (Weinstein & Barden, 2017; Massi et al., 2009). Gain-motivated donors fit the law of reciprocity: I give but I do expect something in return (Klamer, 2003). In all likelihood, this is also stimulated by the explicit mentioning of privileges by the cultural organisation themselves. Therefore, cultural organisations might attract more of these gain-motivated donors through these mentions. The pitfall here is that the cultural organisation may overestimate the gain-motivations of private donors as was the case from the point of view of the Heads of Development. The Heads of Development have moreover already proven to understand that

with higher amounts the expectation of acknowledgments also increases. If the Dutch are indeed driven by philanthropic-motivations, the provision of acknowledgments might be necessary for the gain-motivated donors but not for the philanthropists. Accordingly, a balance should be found by satisfying the gain-hunters, without exaggerating the spending on acknowledgments which do not affect the philanthropists, while taking the amount of the contribution into account.

Moreover, previous studies demonstrate how fundraising expenses decreases during the time of receipt of grants (Andreoni and Payne, 2003, 2011). At least for the respondents in this sample, this adjustment in fundraising strategy by the cultural organisation is proven to be beneficial. Private donors are less willing to contribute if the organisation receives higher amounts of various financial support systems and consequently, fundraising expenses become a less fruitful return on investment. This is also demonstrated in the results concerning the willingness to contribute during the COVID-19 crisis. The “awareness of need” – i.e. lower income for cultural organisations – motivates the private donors to start or increase their donations (Bekkers & Wiepking, 2011). These same authors proposed that the Dutch perceive the government as responsible for the well-being of the cultural industries which would lead to the crowding-out effects (Wiepking & Bekkers, 2015). This research finds the opposite, although the Dutch private donors are indeed found to perceive the government as responsible, this does not affect their willingness to contribute during the COVID-19 crisis. A possible explanation could be that high awareness of need during COVID-19 literally “crowds out” this crowding effect.

An important note needs to be made: private donors in this research did not describe themselves as perfectly informed about the sources of income of cultural organisations. This therefore accords with the previous research that crowding effects must always be interpreted with caution (Kim & Ryzin, 2014; Horne, Johnson, & Van Slyke, 2005). For example, this research assumed that the private donors know that the outbreak of the COVID-19 virus affects the cultural organisation negatively with regard to income. This awareness of need was therefore hypothesised to crowd-in donations during COVID-19. Although this seems very logical, results concerning perfect information must always be interpreted with caution. Moreover, the hypotheses regarding the crowding-effects rely on a single or pair of statements in the questionnaires. Although correlations were proven to be significant, caution needs to be taken with the interpretation of the results which brings us to the limitations and recommendations of future research.

5.3 Limitations

The conduction of this research holds several limitations. Starting with the sampling method. Several setbacks occurred during the approach of potential respondents for this research and many attempts were made to approach a confined research sample. Unfortunately, the persistent refusals – or even withdrawals after permission was already given - did not allow for such a valid sample. Therefore, the decision was made to use snowball sampling in order to conduct this research. The limitations of snowball sampling are already discussed in the method section (i.e. inclusion of social background and selection bias). Fortunately, unknown respondents have contributed significantly to the collection of data through snowballing. The recruitment of new respondents by the researcher was therefore limited and might have decreased the possible inclusion of the social-background bias. Besides this, these biases may still have had an effect on the results of this thesis, decreasing the validity of the results.

Secondly, snowball-sampling also led to a wide inclusion of private donors in the Netherlands. On one hand, this led to a useable sample size (N = 169) within a relatively short period of time. On the other hand, private donors from different cultural organisations were all included in the same research. The question remains as to how the types of donors differ among each other. For example, the characteristics of a private donor who contributes to a festival might hold significantly different motivations than an individual who contributes to a museum. With Throsby's concentric circles model, we have aimed to limit the variety of donors sampled to those in the chosen subset of the cultural industries. Ideally, this research would have focused on a specific type of cultural organisation to increase the validity and reliability of the results.

Lastly, the questionnaire completed by private donors held a lot of different variables in order to test all the hypotheses. Most extensively researched were the motivations and expectations of the respondents. Consequently, the hypotheses regarding these motivations and expectations (H1 to H5) could be extensively tested using different statistics. Therefore, the generalisability of these results is valid. The remaining hypotheses (H6 to H9) could only be discussed on the basis of statistic descriptives (i.e. mean) or linear relationships (i.e. correlations) due to the limited affiliated questions. Although these were associated with some interesting relationships between variables, their generalisability is very limited. In hindsight, fewer hypotheses could have been proposed to enhance the average

generalisability of this thesis research.

Another limitation regarding the results of this thesis is the possible recognition of philanthropic motivations by private donors. If this was indeed the case, the construct-validity of the motivations has been violated. The following section provides a possible solution for this bias in future research.

5.4 Future research

Multiple suggestions for future research can be proposed. Most important would be to research the motivations and expectations in a more experimental study design to test the significant effects in this research. For example, respondents in an experiment could be asked to propose a certain amount of donation they are willing to contribute to a cultural organisation of their preference. Afterwards, an incentive – in the form of an acknowledgment - is attached to this donation and the same question is proposed again. This would possibly lead to a more comprehensive prediction of the giving behaviour of private donors. Moreover, the experimental design could exclude both the social desirability of the respondents' answers as well as the difficulties around approaching Dutch private donors, the two main limitations of this research.

Secondly, future research could provide a more defined research of the giving behaviour of private donors by focussing on a single type of organisation. For example, private donors of museums which would make the research group more specific. The researcher is forewarned that the approach of such a target audience is not easy, but if possible, this would lead to more specific results regarding private donors. Moreover, the variables which were not extensively researched in this thesis, could be included with multiple questions regarding the same variable.

This research has provided a first step towards the understanding of the giving behaviour of Dutch private donors to cultural non-profit organisations. Future research must confirm whether the Dutch, in contrast to most previous research, are indeed driven by philanthropic motivations and do not have expectations in terms of acknowledgments with regard to their donations. If so, the Dutch give to give, and not to gain.

References

- Andreoni, J., & Payne, A. (2003). Do government grants to private charities crowd out giving or fundraising? *American Economic Review*, 93, 792-812.
- Andreoni, J. (2006). Philanthropy. In L.A. Gerard-Varet, S.C. Kolm & J.M. Ythier (Eds.), *Handbook of giving, reciprocity and altruism* (pp. 1201-1269). North-Holland: Elsevier.
- Andreoni, J., & Payne, A. (2011). Is crowding out due entirely to fundraising? Evidence from a panel of charities. *Journal of Public Economics*, 95, 334-343.
- Belastingdienst, (n.d.). Hoeveel aftrek krijgt u? Retrieved from: https://www.belastingdienst.nl/wps/wcm/connect/bldcontentnl/belastingdienst/prive/inkomstebelasting/aftrekposten/persoonsgebondenaf trek/giften_aan_goede_doelen/hoeveel_aftrek_krijgt_u/hoeveel_aftrek
- Bekkers, R. (2005). *It's not all in the ask. Effects and effectiveness of recruitment strategies used by nonprofits in the Netherlands*. Paper presented at the 34rd Annual ARNOVA Conference. Washington, DC.
- Bekkers, R. & Wiepking, P. (2011). A Literature Review of Empirical Studies of Philanthropy: Eight Mechanisms that Drive Charitable Giving. *Nonprofit and Voluntary Sector Quarterly*, 40(5): 924-973.
- Bekkers, R. H. F. P., & Mariani, E. E. (2012). Gedragseffecten van de geefwet. *Weekblad Voor Privaatrecht, Notariaat En Registratie*, 143(6917). 133-139.
- Bertacchini, E., Santagata, W., & Signorello, G. (2011). Individual giving to support cultural heritage. *International Journal of Arts Management*, 13(3), 41-55.
- Besel, K., Williams, C., & Klak, J. (2011). Nonprofit sustainability during times of uncertainty. *Nonprofit Management & Leadership*, 22, 53-65.
- Borgonovi, F. (2006). Do public grants to American theatres crowd-out private donations? *Public Choice*, 126, 429-451.

- Browar, L. (2003). Paving the road to hell? cultural institutions and the "new" philanthropy. *Rbm : A Journal of Rare Books, Manuscripts, and Cultural Heritage*, 5(1), 52–67.
- Brooks, A. (2000). Public subsidies and charitable giving: crowding in, or both? *Journal of Policy Analysis and Management*, 19, 451-464.
- Brooks, A. C. (2003). Do government subsidies to nonprofits crowd out donations or donors? *Public Finance Review*, 31(2), 166–179.
- Bryman, A. (2012). *Social research methods* (4th ed.). Oxford: Oxford University Press.
- Buijze, R. (2017). *Philanthropy for the arts in the era of globalisation: international tax barriers for charitable giving* (doctoral dissertation). Erasmus University Rotterdam.
- Byrnes, W. (2012). *Management and the Arts*. Burlington, MA: Routledge.
- Camarero, C., Garrido, M., & Vicente, E. (2011). How cultural organizations size and funding influence innovation and performance: The case of museums. *Journal of Cultural Economics*, 35(4), 247-266.
- Charles, C., & Kim, M. (2016). Do donors care about results? An analysis of nonprofit arts and cultural organizations. *Public Performance & Management Review*, 39(4), 864-884.
- Chong, D. (2009). *Arts management*. Abingdon, Oxon: Routledge.
- Colbert, F. 2011. Marketing the Arts. In: R. Towse. (red.) *A Handbook of Cultural Economics, Second edition*. Cheltenham: Elgar.
- Dokko, J. (2009). Does the NEA crowd out private charitable contributions to the Arts? *National Tax Journal*, 62(1), 57-75.
- Frey, B. S., & Meier, S. (2002). Museums between private and public. The case of the Beyeler Museum in Basle. *Working paper series, n. 116*. Institute for empirical

research in economics. University of Zurich.

- Heilbrun, J., & Gray, C. M. (2001). *The economics of art and culture* (2nd ed.). Cambridge University Press.
- Hemels S. (2017). Tax Incentives for Museums and Cultural Heritage. In S. Hemels and K. Goto (Eds.), *Tax Incentives for the Creative Industries*. Singapore: Springer.
- Heutel, G. (2009). Crowding out and crowding in of private donations and government grants. *Working Paper Series, 15004* (15004).
- Heutel, G. (2014). Crowding out and crowding in of private donations and government grants. *Public Finance Review, 42*(2), 143–143.
- Horne, C., Johnson, J., & Van Slyke, D. (2005). Do charitable donors know enough-and care enough-about government subsidies to affect private giving to nonprofit organizations. *Nonprofit and Voluntary Sector Quarterly, 34*(1), 136-149.
- Hughes, P., & Luksetich, W. (2004). Nonprofit arts organizations: Do funding sources influence spending patterns?. *Nonprofit and Voluntary Sector Quarterly, 33*(2), 203-220.
- Kim, M., & Van Ryzin, G. G. (2014). Impact of government funding on donations to arts organizations: a survey experiment. *Nonprofit and Voluntary Sector Quarterly, 43*(5), 910–910.
- Klamer, A. (2003). Gift Economy. In: R. Towse. (red.) *A Handbook of Cultural Economics*. Cheltenham: Elgar.
- Klamer, A. (2016). *Doing the Right Thing*. London: Ubiquity Press.
- Klincewicz, K. (1998). Ethical aspects of sponsorship. *Journal of Business Ethics, 17*(9–10), pp. 1103–1110.

- Kotler, N.G., Kotler, P., and Kotler, W.I. (2008). *Museum marketing and strategy, designing missions, building audiences, generating revenue and resources*. San Francisco: Jossey Bass.
- Krawczyk, K., Wooddell, M., & Dias, A. (2017). Charitable giving in arts and culture nonprofits: the impact of organizational characteristics. *Nonprofit and Voluntary Sector Quarterly*, 46(4), 817–836.
- Martorella, R. 1996. Corporate Patronage of the Arts in the United States: A Review of the Research. In: R. Martorella. (red.) *Art and Business. An international Perspective on Sponsorship*. Connecticut London: Praeger Westport
- Massi, M., Dalle Carbonare, P. M., & Turrini, A. (2019). Turning crowds into patrons: Democratizing fundraising in the arts and culture. *The Routledge Companion to Arts Management*, 409-424. Abingdon, Oxon: Routledge.
- Met 300 miljoen is de culturele sector geholpen, niet gered. (2020, April 17). *NRC*. Retrieved from: <https://www.nrc.nl/nieuws/2020/04/17/met-300-miljoen-is-de-culturele-sector-geholpen-niet-gered-a3997004>
- Ministerie van OCW (2016). *Besluiten culturele basinsinfrastructuur periode 2017-2020*. Brief aan de Tweede Kamer; 1064986. Den Haag: OCW.
- Ministerie van OCW (2017). *Cultuur in Beeld 2017*. Den Haag: OCW.
- Netzer, D. (2003). Chapter 43 - Non-Profit Organizations. In R. Towse (Ed.), *A Handbook of Cultural Economics* (pp. 331-341). Cheltenham: Elgar.
- O'Hagan, J. & Harvey D. 2000. Why do Companies Sponsor Arts Events? Some Evidence and a Proposed Classification. *Journal of Cultural Economics*. 24 (3), 205-224.
- Okten, C., & Weisbrod, B. (2000). Determinants of donations in private nonprofit markets. *Journal of Public Economics*, 75, 255-272

- Park, J. H., & MacLachlan, D. L. (2008). Estimating willingness to pay with exaggeration bias-corrected contingent valuation method. *Marketing Science*, 27(4), 691-698.
- Rich, J.D. (2001). Sponsorship. In: F Colbert, ed., *Marketing culture and the arts*. Montréal: Chair in Arts Management, 184–194.
- Ruel, E. E., Wagner, W. E., & Gillespie, B. J. (2015). *The practice of survey research: theory and applications*. Thousands Oaks: SAGE Publications.
- Schuster, J. M. (1997). Book review of Martorella (Ed.), Art and business. *Journal of cultural economics*, 21, 153-156.
- Schuyt, T.N.M., Gouwenberg, B.M. & Bekkers, R. (2011). *Geven in Nederland 2011: Giften, Legaten, Sponsoring en Vrijwilligerswerk*. Amsterdam: Reed Business, p. 207-225.
- Silberberg, T., & Lord, G. (2013). Balancing Mission and Money: Issues in Museum Economics. *The International Handbooks of Museum Studies*, 155-178.
- Smith, T. (2003). The effect of NEA grants on the contributions to nonprofit dance companies. *Journal of Arts Management, Law, and Society*, 33(2), 98-113
- Smith, T. (2007). The impact of government funding on private contributions to nonprofit performing arts organizations. *Annals of Public and Cooperative Economics*, 78(1), 137-160.
- Smithies, R. (2011). *A Review of Research and Literature on Museums and Libraries*. London: Arts Council England.
- Smithsonian Pluses and Minuses. (2002, June 2). *The New York Times*. Retrieved from: <https://www.nytimes.com/2002/02/07/opinion/smithsonian-pluses-and-minuses.html>
- Stanziola, J. (2011) Some more unequal than others: alternative financing for museums, libraries and archives in England, *Cultural Trends*, 20(2), 113-140.

Steenbergen, R. (2008). *De nieuwe mecenas : cultuur en de terugkeer van het particuliere geld*. Amsterdam: Business Contact.

Towse, R. (2010). Chapter 7: Welfare Economics and Public Finance. In ditto, *A Textbook of Cultural Economics*. Cambridge University Press.

Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*, 17(3), 147–164.

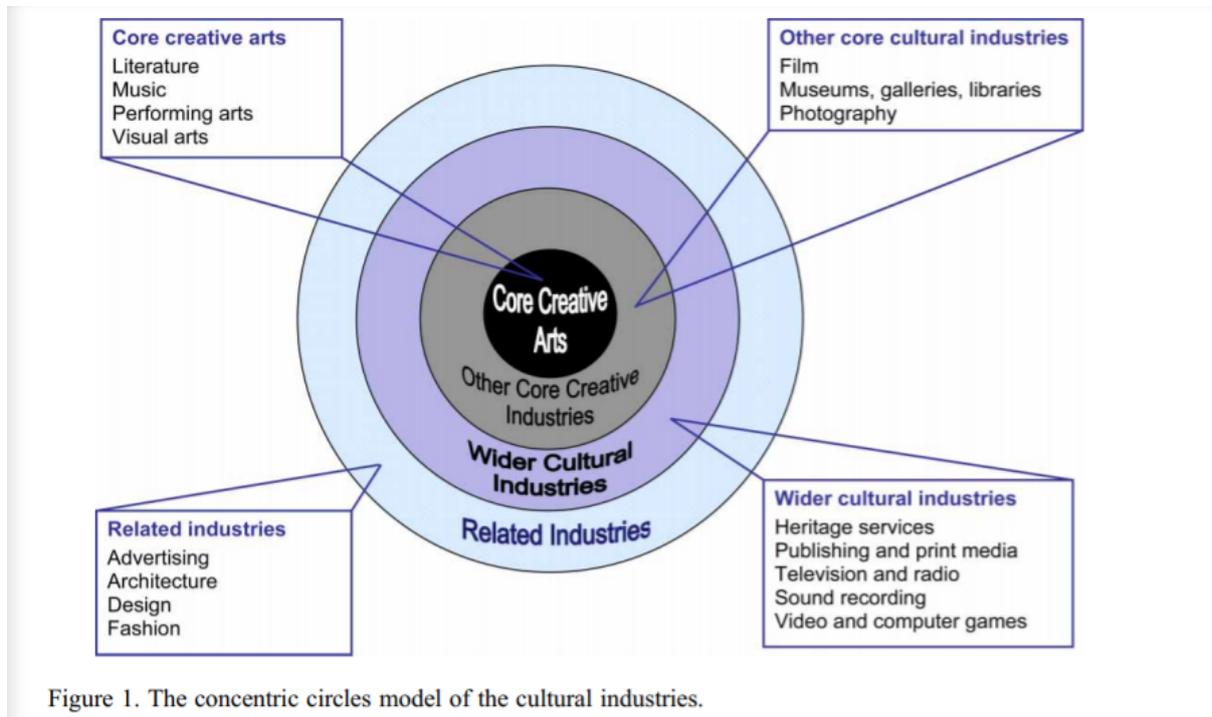
Weinstein, S., & Barden, P. (2017). *The complete guide to fundraising management*. Hoboken, N.J; John Wiley & Sons.

Wiepking, P., & Bekkers, R. (2015). Chapter 11. Giving in the Netherlands: A Strong Welfare State with a Vibrant Nonprofit Sector. In P. Wiepking and F. Handy (Eds.), *The Palgrave Research Companion to Global Philanthropy*. Hampshire, UK: Palgrave MacMillan.

Wiepking, P., & Handy, F. (2016). Documentation Individual International Philanthropy Database (IIPD). A Comparative Study of Global Giving. 19 country IIPD. Version 1. Rotterdam, the Netherlands: Erasmus University Rotterdam.

Appendix

Appendix A: The concentric circles model of the cultural industries



Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*, 17(3), 147–164.

Appendix B: Questionnaire Private Donors - Dutch

Heeft u in het verleden of heden een financiële gift gedaan aan een culturele non-profit organisatie (museum, theater, dans, muziek, festival)?

Indien u het heeft overwogen - maar niet daadwerkelijk heeft gedoneerd - selecteert u hier nee.

- Ja
- Nee

Heeft u ooit overwogen om geld te doneren aan een culturele non-profit organisatie (museum, theater, dans, muziek, festival)?⁶

- Ja
- Nee

Wat is uw geslacht?

- Man
- Vrouw
- Anders

Wat is uw leeftijd?

Bent u woonachtig in Nederland?

- Ja
- Nee

Aan welk van de volgende culturele organisaties heeft u gedoneerd? (Indien u meerdere culturele organisaties financieel ondersteund, kies dan datgene waar u het meeste aan heeft gedoneerd)

⁶ Note that respondents who considered donating were diverted to another survey. This survey included exactly the same questions (as displayed in this appendix) but their 'potential donations' were addressed instead of 'actual donations'.

- Museum
- Theater
- Dans
- Concertzaal (incl. concertgebouwen, poppodia, operahuizen etc)
- Festival (non-profit)
- Anders, namelijk:

Is de culturele organisatie een non-profit organisatie?

- Ja
- Nee

Wat was de hoogte van het gedoneerde bedrag op jaarbasis?

- Tot 100 euro
- 100 tot 1.000 euro
- 1.000 tot 10.000 euro
- 10.000 tot 100.000 euro
- Meer dan 100.000 euro
- Ik geef liever geen antwoord op deze vraag

Heeft u dit bedrag anoniem gedoneerd aan de desbetreffende organisatie?

- Ja
- Nee
- Anders, namelijk:

Was het bedrag gedoneerd in de vorm van een lidmaatschap/vriendschap van de desbetreffende organisatie?

- Ja
- Nee
- Anders, namelijk:

Heeft u bij uw donatie gebruik gemaakt van inkomstenbelastingreductie in het kader van de Geefwet in Nederland?

- Ja
- Nee

Geef u alstublieft aan in hoeverre de volgende motivaties voor u van toepassing waren ten tijde van uw donatie op een schaal van 1 (zeer onbelangrijk) tot 5 (zeer belangrijk):

	Zeer onbelangrijk (1)	Onbelangrijk (2)	Neutraal (3)	Belangrijk (4)	Zeer belangrijk (5)
Gunning naar de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Morele verplichting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke voldoening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Geefwet (mogelijkheid tot aftrek van belasting)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solidariteit met medemens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke reputatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gratis toegang tot activiteiten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef u alstublieft aan in hoeverre de volgende motivaties voor u van toepassing waren ten tijde van uw donatie op een schaal van 1 (zeer onbelangrijk) tot 5 (zeer belangrijk):

	Zeer onbelangrijk (1)	Onbelangrijk (2)	Neutraal (3)	Belangrijk (4)	Zeer belangrijk (5)
Vergroten van zelfvertrouwen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kleine giften vanuit organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Filantropie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Religieuze overwegingen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultuur overdragen aan toekomstige generaties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sociale erkenning door uw omgeving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kortingen in de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Versterken van het Nederlands saamhorigheidsgevoel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Druk vanuit uw sociale omgeving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Wat waren uw verwachtingen op een schaal van 1 (zeer onverwacht) tot 5 (zeer verwacht) voorafgaand aan uw donatie? Indien u voorafgaand aan u donatie al op de hoogte was van onderstaande erkenningen, kies dan: Alvorens bekend

	Ze er on ver wacht (1)	On ver wacht (2)	Ne utraal (3)	Ver wacht (4)	Ze er ver wacht (5)	Al vorens bekend (6)
Een bedank-brief of telefonisch gesprek vanuit de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uitnodiging voor sociale evenementen van de culturele organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Naamsvermelding in het jaarverslag van de culturele organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Naamsvermelding in de fysieke ruimte van de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Inspraak in de activiteiten van de culturele organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speciale voorvertoningen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exclusieve merchandise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kortingen in de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gebruikmaken van exclusieve (voor publiek afgesloten) ruimtes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke rondleiding door de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meet & Greet met leden van de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef u alstublieft aan in hoeverre u het eens bent met de volgende stellingen met betrekking tot de organisatie waaraan u doneert:

	Volledig oneens (1)	Oneens (2)	Neutraal (3)	Eens (4)	Volledig eens (5)
Als een culturele organisatie aanzienlijke subsidies ontvangt, ben ik minder gemotiveerd om te doneren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Als een culturele organisatie overheidssubsidie krijgt, betekent dat de culturele organisatie goed werk verricht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Als een culturele organisatie overheidssubsidie krijgt, betekent dat dat de culturele organisatie door de overheid wordt erkend en van gewaardeerde kwaliteit is voor Nederland	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Als een culturele organisatie aanzienlijke subsidies ontvangt, ben ik meer gemotiveerd om te doneren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Als een culturele organisatie hoge eigen inkomsten genereert, ben ik minder gemotiveerd om te doneren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef u alstublieft aan in hoeverre u het eens of oneens bent met de volgende stellingen:

	Volledig oneens (1)	Oneens (2)	Neutraal (3)	Eens (4)	Volledig eens (5)
Ik ben voldoende op de hoogte van de subsidies die de desbetreffende organisatie – waaraan ik doneer – ontvangt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben voldoende op de hoogte van de eigen inkomsten die de desbetreffende organisatie – waaraan ik doneer - genereert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef u alstublieft aan in hoeverre u het eens of oneens bent met de volgende stellingen:

	Volledig oneens (1)	Oneens (2)	Neutraal (3)	Eens (4)	Volledig eens (5)
Ik vertrouw de culturele organisatie dat zij het juiste doen met mijn financiële donatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik wil graag inzicht in waar mijn donatie terecht komt binnen de culturele organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geeft u alstublieft aan in hoeverre u het eens of oneens bent met de volgende stellingen:

	Volledig oneens (1)	Oneens (2)	Neutraal (3)	Eens (4)	Volledig eens (5)
De overheid in Nederland is verantwoordelijk voor het financieel onderhouden van culturele organisaties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De overheid in Nederland moet meer subsidiebudget vrijmaken voor de culturele sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geeft u aub aan in hoeverre u het eens of oneens bent met de volgende stellingen:

	Volledig oneens (1)	Oneens (2)	Neutraal (3)	Eens (4)	Volledig eens (5)
Door de COVID-19 crisis ben ik meer gemotiveerd om te doneren aan een culturele organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Door de COVID-19 crisis ben ik van plan om de komende tijd mijn huidige financiële bijdrage te verhogen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik verwacht dat de culturele organisatie meer erkenning en dankbetuigingen zullen geven om mijn financiële steun te behouden vanwege het COVID-19 virus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix C: Questionnaire Heads of Developments - Dutch

Werkt u in een culturele non-profit organisatie in Nederland?

- Ja
- Nee

Hoeveel jaar ervaring heeft u op uw huidige positie binnen de organisatie?

In welke culturele sector kan uw organisatie worden geplaatst?

- Museum
- Theater
- Dans
- Concertzaal (incl. concertgebouwen, poppodia, operahuizen etc)
- Festival (non-profit)
- Anders, namelijk:

Valt u organisatie binnen de BIS [Culturele Basisinfrastructuur]?

- Ja
- Nee

De volgende vragen gaan over de verhoudingen van inkomsten voor uw organisatie. Het gaat daarbij niet om exacte bedragen maar om percentuele verhoudingen.

Kunt u in percentages aangeven wat de verhoudingen zijn tussen eigen inkomsten, overheidsinkomsten (subsidies) en private inkomsten (particuliere donateurs, private fondsen, sponsors) op de totale jaarbegroting van uw organisatie?

De percentages moeten samen optellen tot 100%

_____ Eigen inkomsten
_____ Overheids-inkomsten
_____ Private inkomsten
_____ Overige inkomsten

Kunt u binnen het totaal aandeel van private inkomsten aangeven hoe de verhoudingen liggen tussen particuliere donateurs, de fondsen en de sponsors?

De percentages moeten samen optellen tot 100%

_____ Particuliere donateurs
_____ Private fondsen
_____ (Bedrijfs) sponsors

Kunt u binnen het totaal aandeel particuliere donateurs aangeven hoe de verhoudingen liggen tussen de hoogte van de giften?

De percentages moeten samen optellen tot 100%

_____ Tot 100 euro
_____ 100 tot 1.000 euro
_____ 1.000 tot 10.000 euro
_____ 10.000 tot 100.000 euro
_____ Meer dan 100.000 euro

De volgende vragen onderzoeken de motivaties van uw particuliere donateurs om te doneren aan uw organisatie.

Kunt u aangeven in hoeverre de volgende motivaties (gebaseerd op uw ervaringen) van toepassing zijn op de financiële giften van uw particuliere donateurs?

Kruis aan op een schaal van 1 (zeer onbelangrijk) tot 5 (zeer belangrijk).

Indien u denkt geen inzicht te hebben in een motivatie, selecteert u “Geen idee”

	Zeer onbelangrijk	Onbelangrijk	Neutraal	Belangrijk	Zeer belangrijk	Geen idee
Gunning naar de organisatie	<input type="radio"/>					
Filantropie	<input type="radio"/>					
Versterken van het Nederlands saamhorigheidsgevoel	<input type="radio"/>					
Cultuur overdragen aan toekomstige generaties	<input type="radio"/>					
Solidariteit met medemens	<input type="radio"/>					
Morele verplichting	<input type="radio"/>					
Religieuze overwegingen	<input type="radio"/>					

Kunt u aangeven in hoeverre de volgende motivaties (gebaseerd op uw ervaringen) van toepassing zijn op de financiële giften van uw particuliere donateurs?

	Ze er on be lan gri jk	On be lan gri jk	Ne ut ra al	Be lan gri jk	Ze er be lan gri jk	Ge en i de e
Sociale erkenning door de omgeving van de donateur	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke reputatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Persoonlijke voldoening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vergroten van zelfvertrouwen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Geefwet (mogelijkheid tot aftrek van belasting)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mogelijke gratis toegang tot activiteiten in uw organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kortingen in de organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kleine giften vanuit organisatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Druk vanuit uw sociale omgeving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Kunt u aangeven in hoeverre de volgende verwachtingen (gebaseerd op uw ervaringen) van toepassing zijn op de particuliere donateurs binnen uw organisatie met betrekking tot het gedoneerde bedrag?

Meerdere antwoorden zijn mogelijk

	Bedank- brief of telefonisc h gesprek vanuit de organisati e	Uitnodigin g voor sociale evenmente n	Naamsvermeldin g in het jaarverslag	Naamsvermeldin g in de fysieke ruimte	Inspraak in de activiteite n van de culturele organisatie
< €100	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€100 - €1.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€1.000 - €10.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€10.000 - €100.00 0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meer dan €100.00 0	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Kunt u aangeven in hoeverre de volgende verwachtingen (gebaseerd op uw ervaringen) van toepassing zijn op de particuliere donateurs binnen uw organisatie met betrekking tot het gedoneerde bedrag?

Meerdere antwoorden zijn mogelijk

	Speciale voorvertoningen	Exclusieve merchandise	Kortingen in de organisatie	Gebruikmak en van exclusieve (voor publiek afgesloten) ruimtes	Persoonlijke rondleiding door de organisatie	Meet & Greet met het personeel
< €100	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€100 - €1.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€1.000 - €10.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
€10.000 - €100.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meer dan €100.000	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Kunt u alstublieft aangeven in hoeverre u het eens bent met de volgende stellingen?

	Volledig oneens	Oneens	Neutraal	Eens	Volledig eens
Als een culturele organisatie aanzienlijke subsidies ontvangt, zijn (potentiële) particuliere donateurs minder gemotiveerd om te doneren	<input type="radio"/>				
De ontvangst van subsidies interpreteren (potentiële) particuliere donateurs als een teken dat de culturele organisatie goed werk verricht	<input type="radio"/>				
De ontvangst van subsidies interpreteren (potentiële) particuliere donateurs als een teken dat de culturele organisatie door de overheid wordt erkend en van gewaardeerde kwaliteit is voor Nederland	<input type="radio"/>				
Als een culturele organisatie aanzienlijke subsidies ontvangt, zijn (potentiële) particuliere donateurs juist meer gemotiveerd om te doneren	<input type="radio"/>				

Wat verwacht u van de kennis van uw particuliere donateurs?

	Volledig oneens	Oneens	Neutraal	Eens	Volledig eens
Particuliere donateurs zijn onvoldoende op de hoogte van de subsidies die onze organisatie ontvangt	<input type="radio"/>				
Particuliere donateurs zijn onvoldoende op de hoogte van onze eigen gegenereerde inkomsten	<input type="radio"/>				

De volgende vragen gaan over de huidige situatie en de maatregelen van de overheid - bijvoorbeeld de geforceerde sluiting van culturele organisaties - rondom COVID-19 met betrekking tot uw particuliere donateurs.

Kunt u alstublieft aangeven in hoeverre u het eens bent met de volgende stellingen?

	Volledig oneens	Oneens	Neutraal	Eens	Volledig eens
Wij verwachten dat onze (potentiële) particuliere donateurs meer gemotiveerd zijn om te doneren door de COVID-19 crisis	<input type="radio"/>				
Wij verwachten dat onze particuliere donateurs de komende tijd hun financiële bijdrage zullen verhogen vanwege de COVID-19 crisis	<input type="radio"/>				

Appendix D: Results section – Private Donors

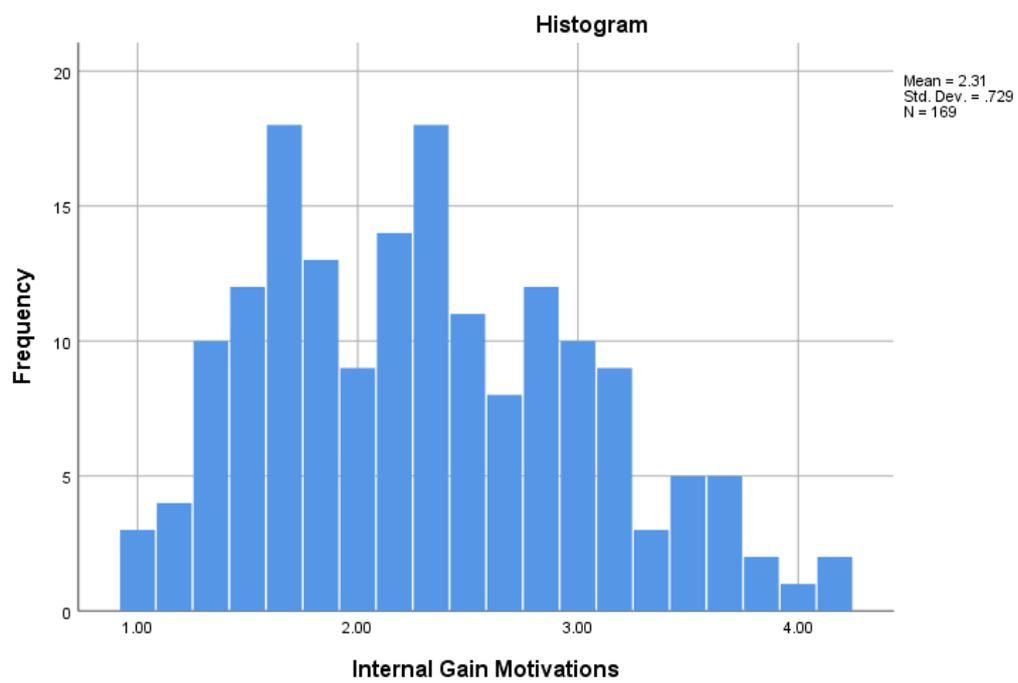
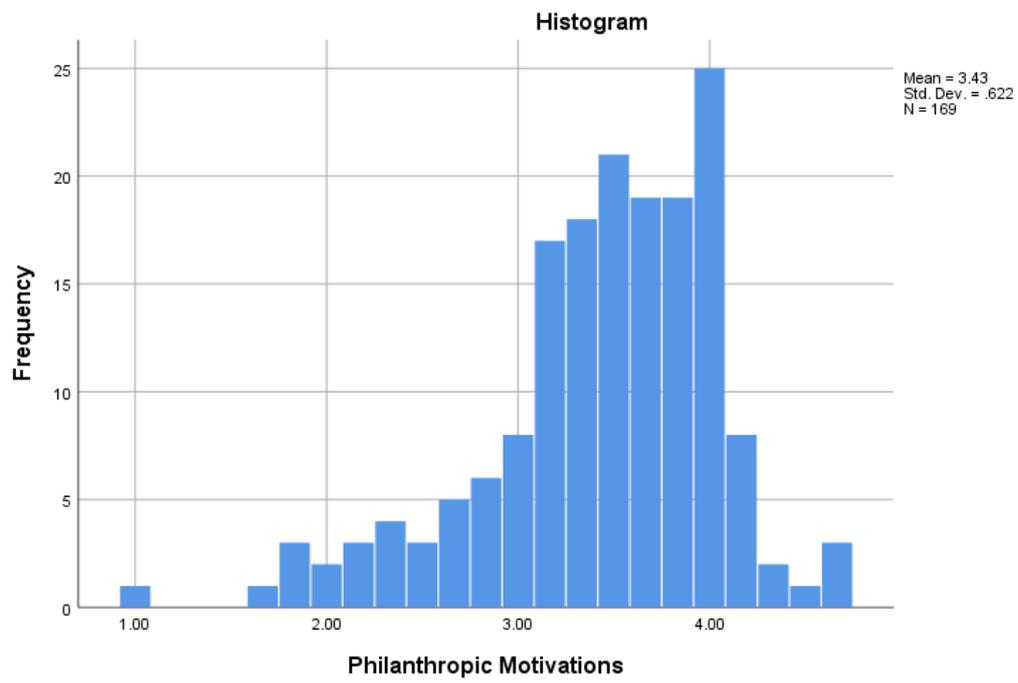
Appendix D1: Frequencies of cultural non-profit organisations - current donors

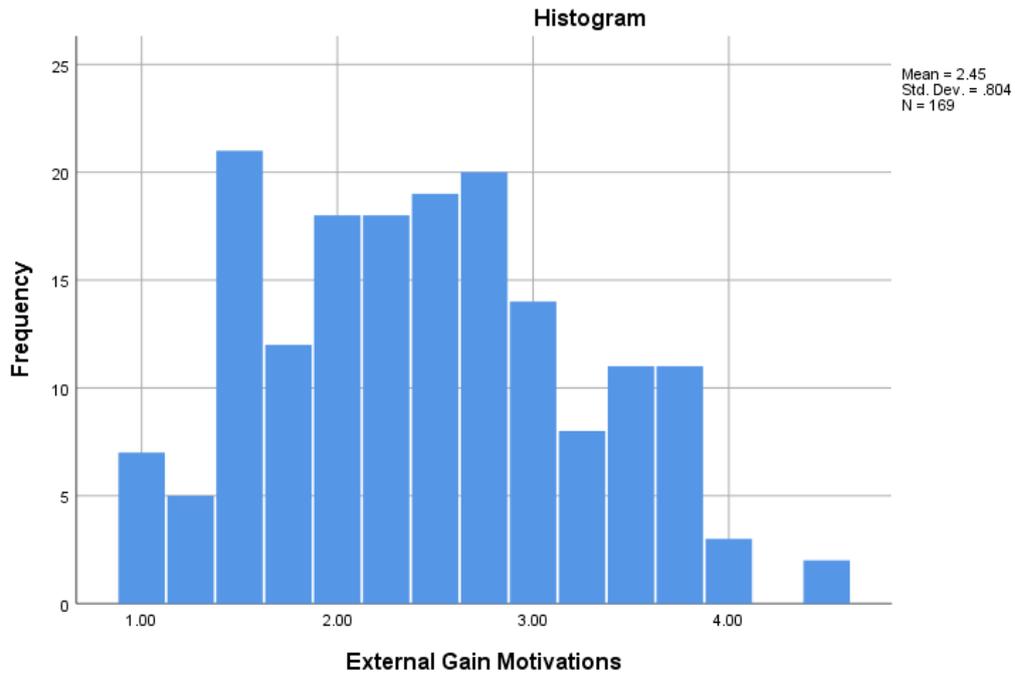
<i>Current Donors</i>		
Cultural organisations	Frequency	Percentages
Museum	31	26.1
Theater	19	16.0
Dance	10	8.4
Concert hall	21	17.6
Festival	20	16.8
Others	18	15.1
Total	119	100.00

Appendix D2: Frequencies of cultural non-profit organisations – potential donors.

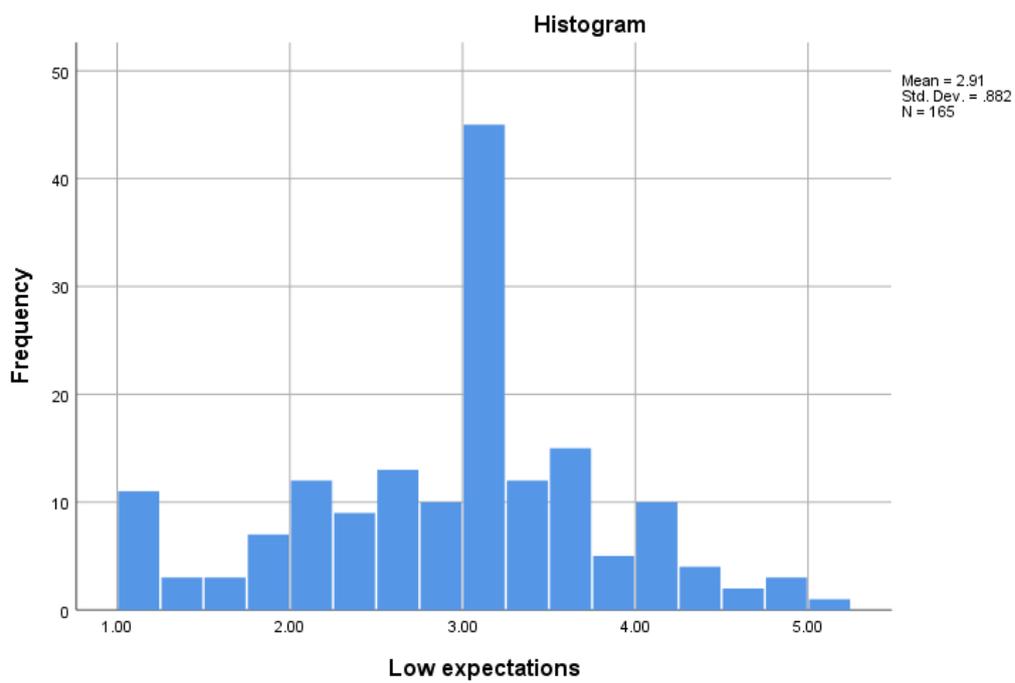
<i>Potential Donors</i>		
Cultural organisations	Frequency	Percentages
Museum	15	30.0
Theater	8	16.0
Dance	5	10.0
Concert hall	7	14.0
Festival	9	18.0
Others	6	12.0
Total	50	100.00

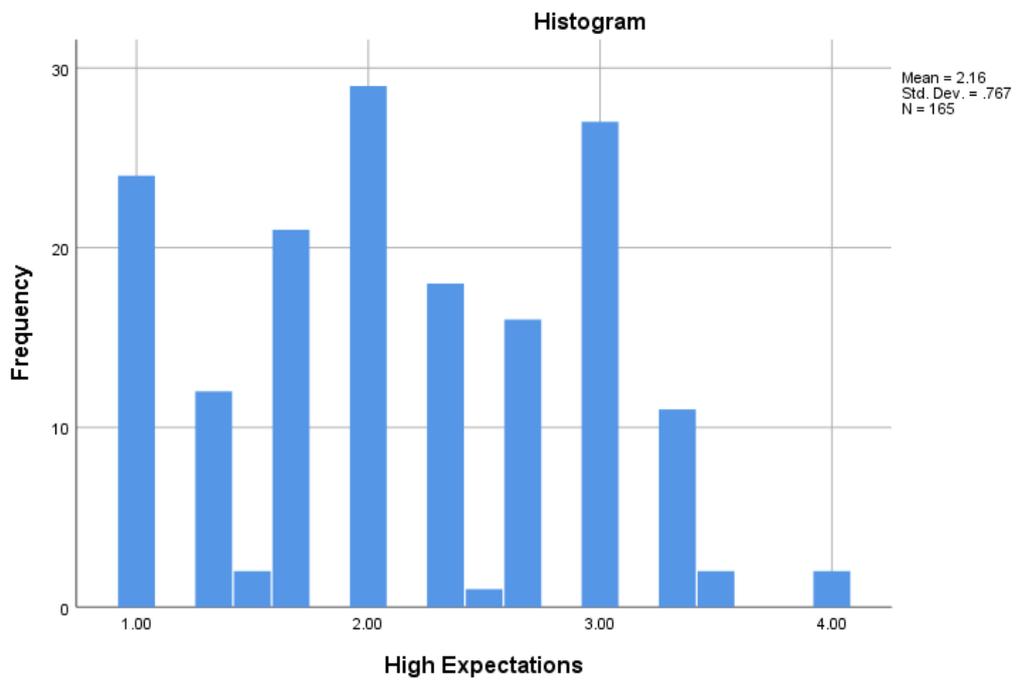
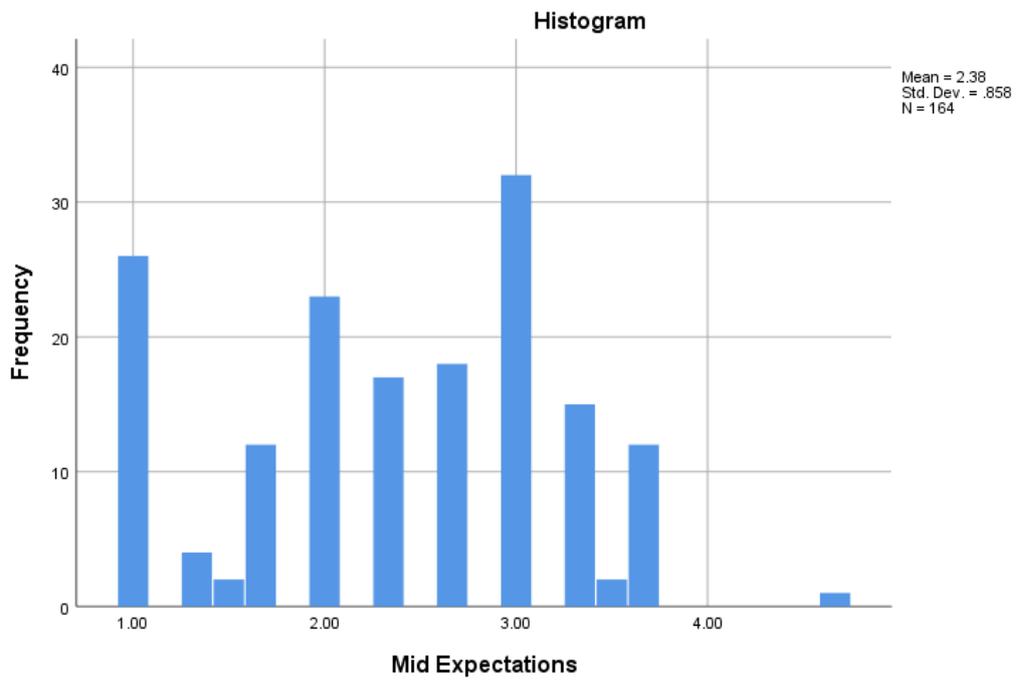
Appendix D3: Distribution of Motivations



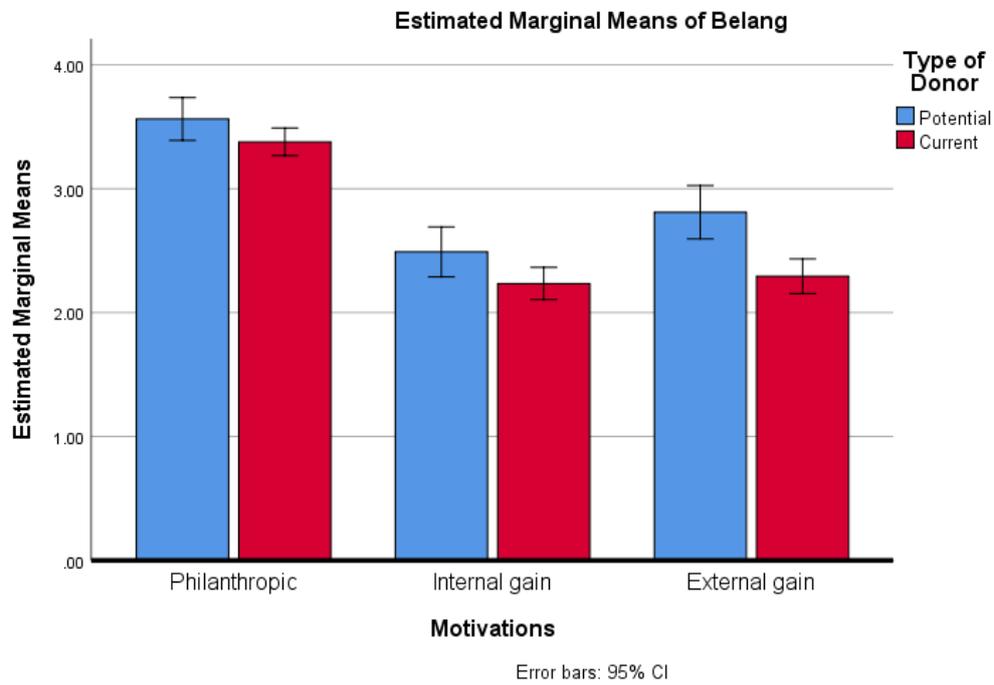


Appendix D4: Distribution of Expectations (i.e. acknowledgments)

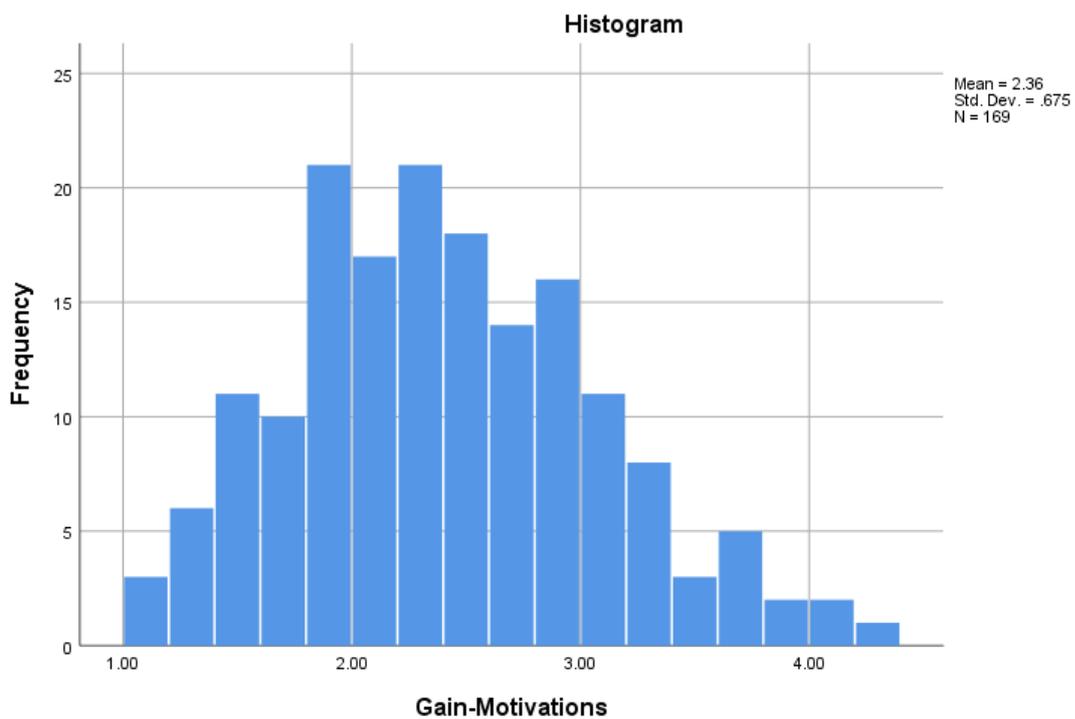


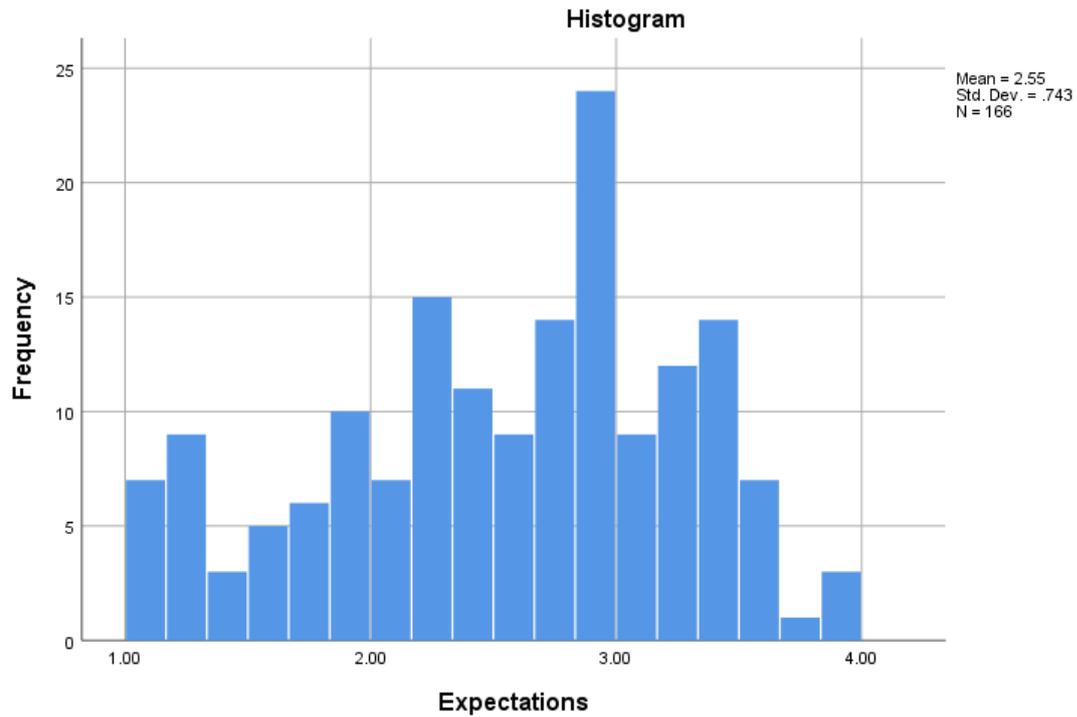


Appendix D5: Multiple measure ANOVA – current donors versus potential donors



Appendix D6: Distributions of scores on the gain-motivations and expectations





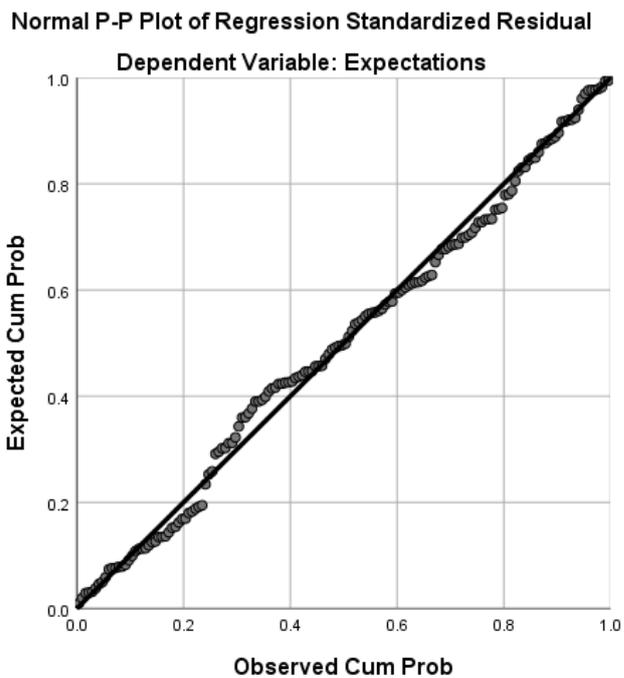
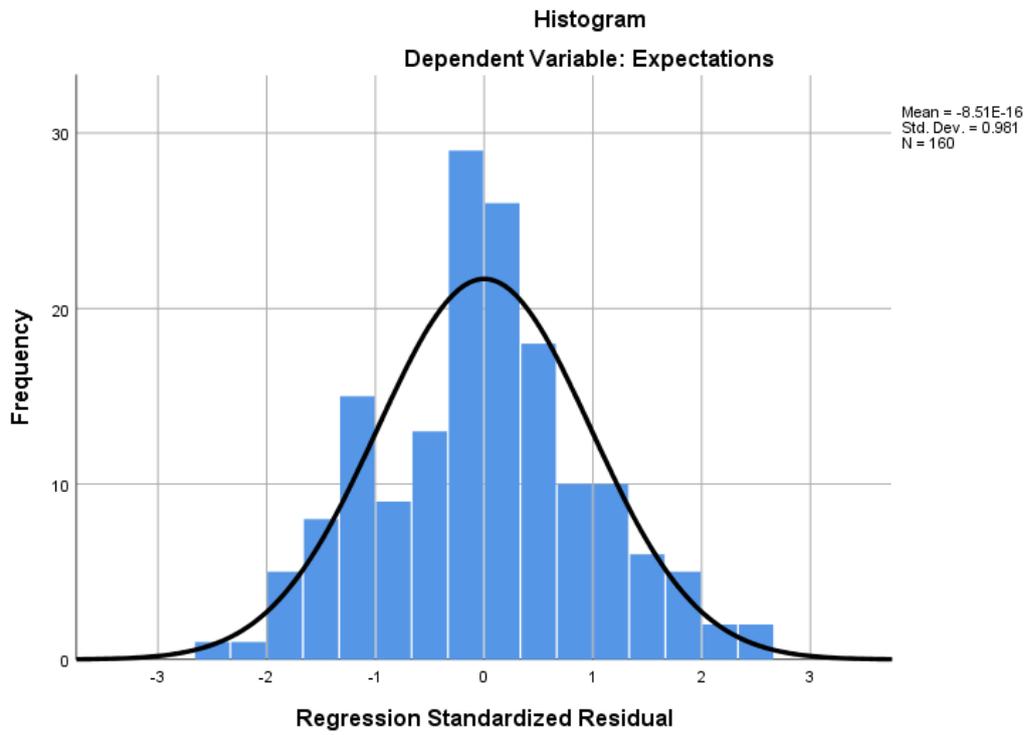
Appendix D7: Multicollinearity

Collinearity Statistics

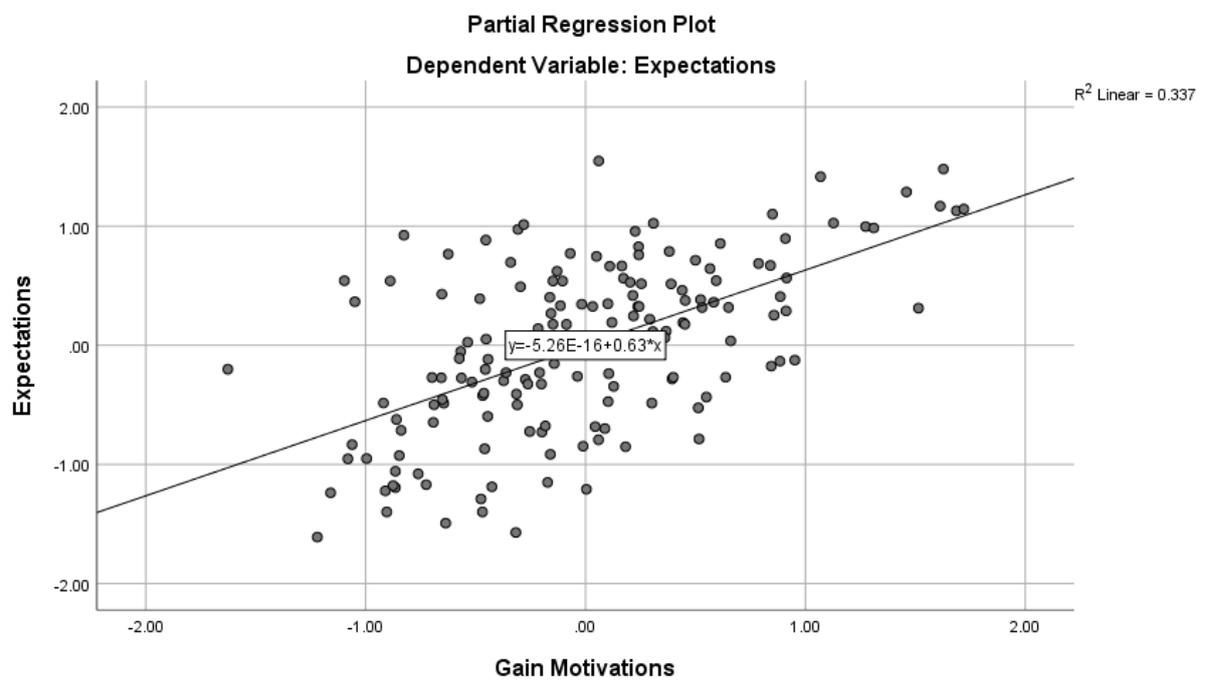
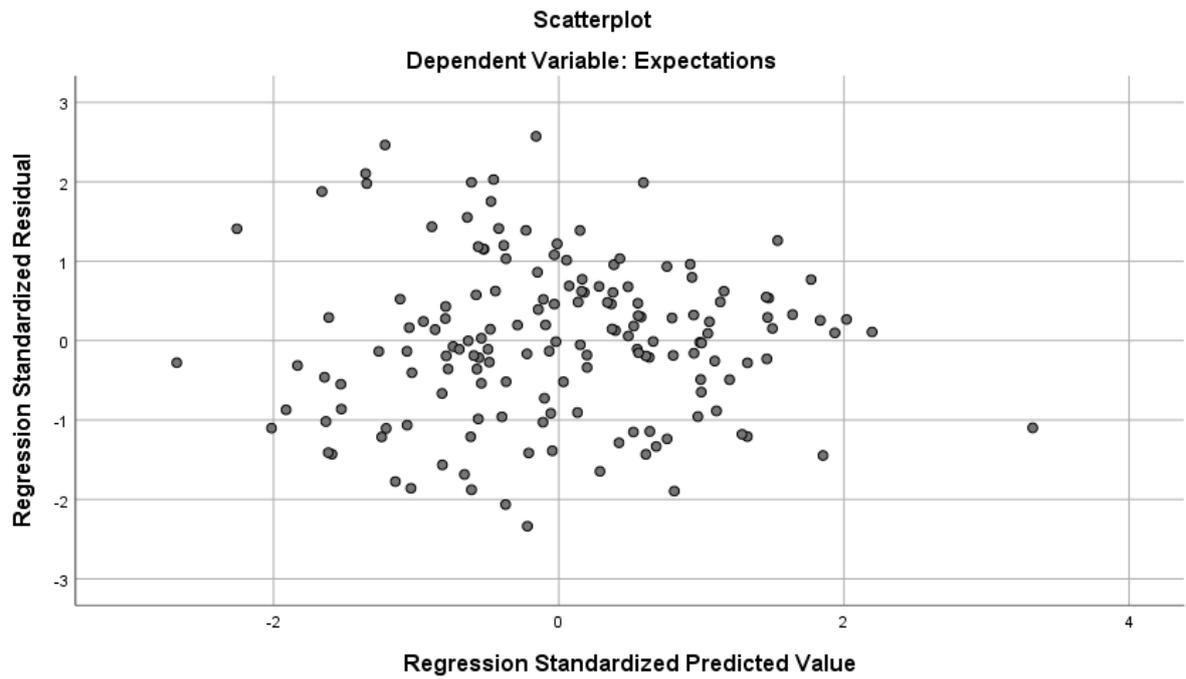
Model	Tolerance	VIF
(Constant)		
Gain motivations	0.915	1.093
Philanthropic motivations	0.929	1.076
Gender	0.926	1.079
Age	0.832	1.201
Amount	0.889	1.125
Type Donor	0.826	1.210

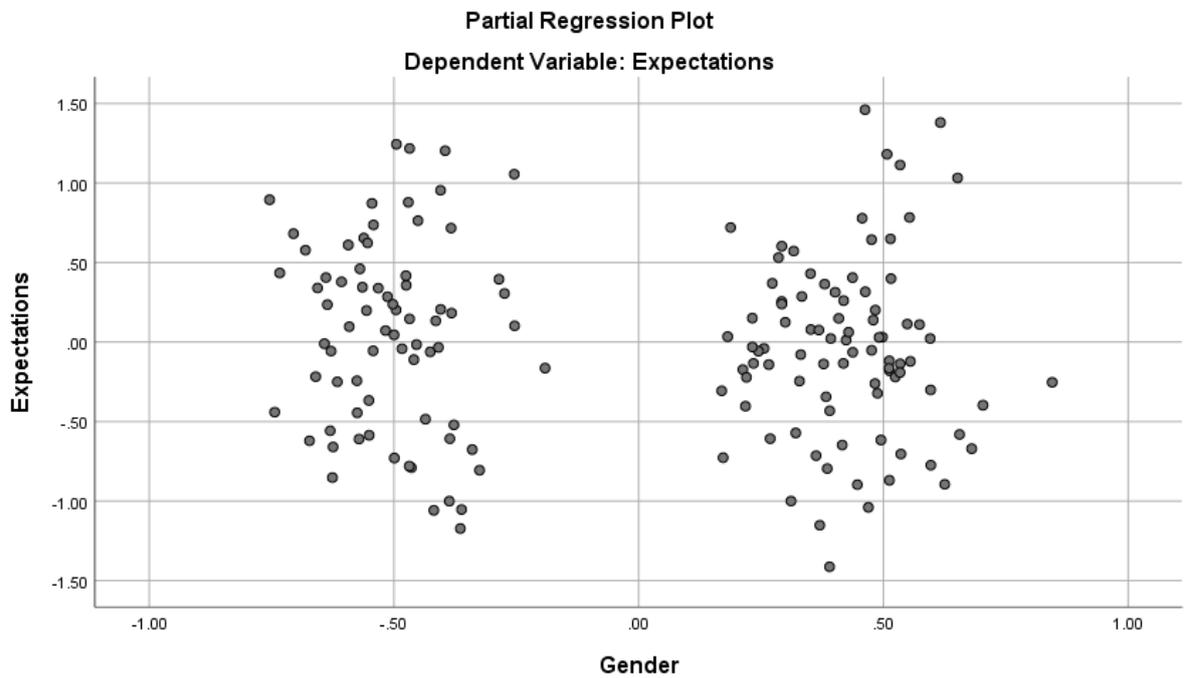
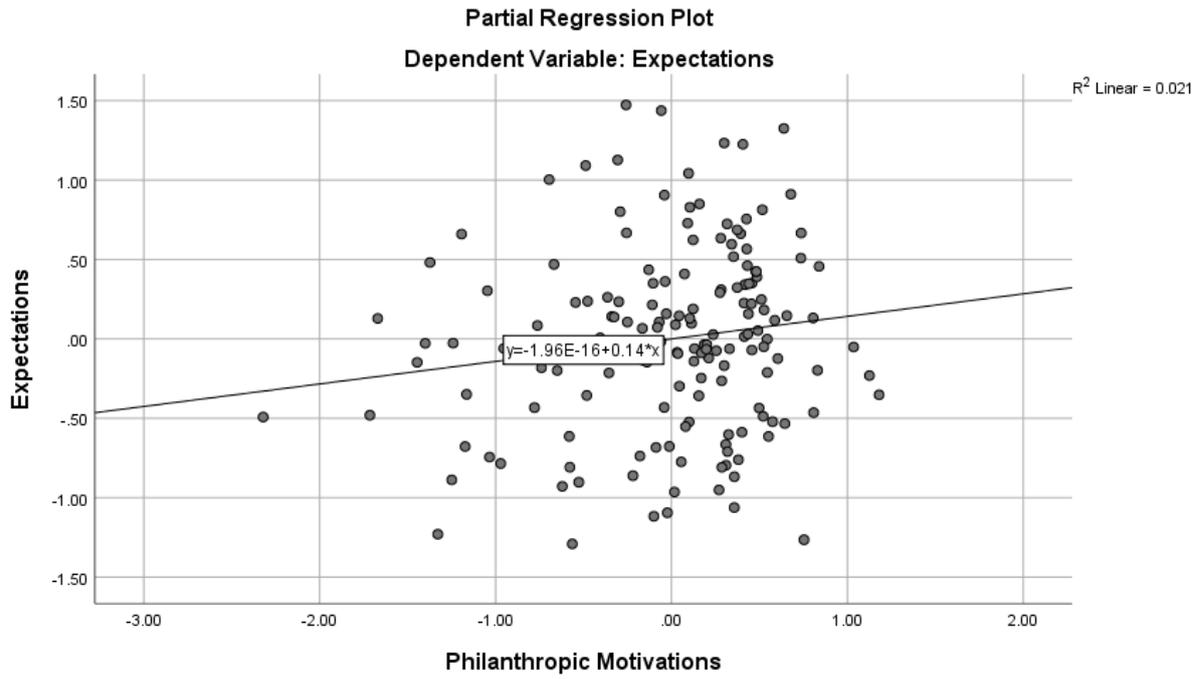
Note. N = 160

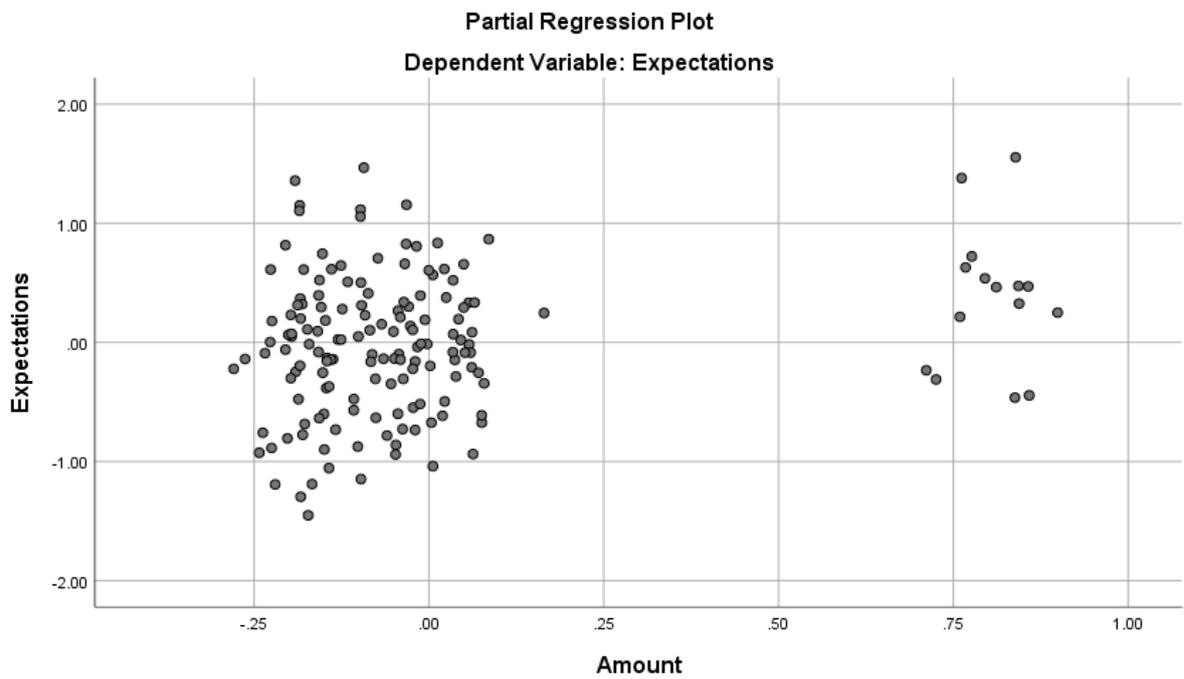
Appendix D8: Normal distribution

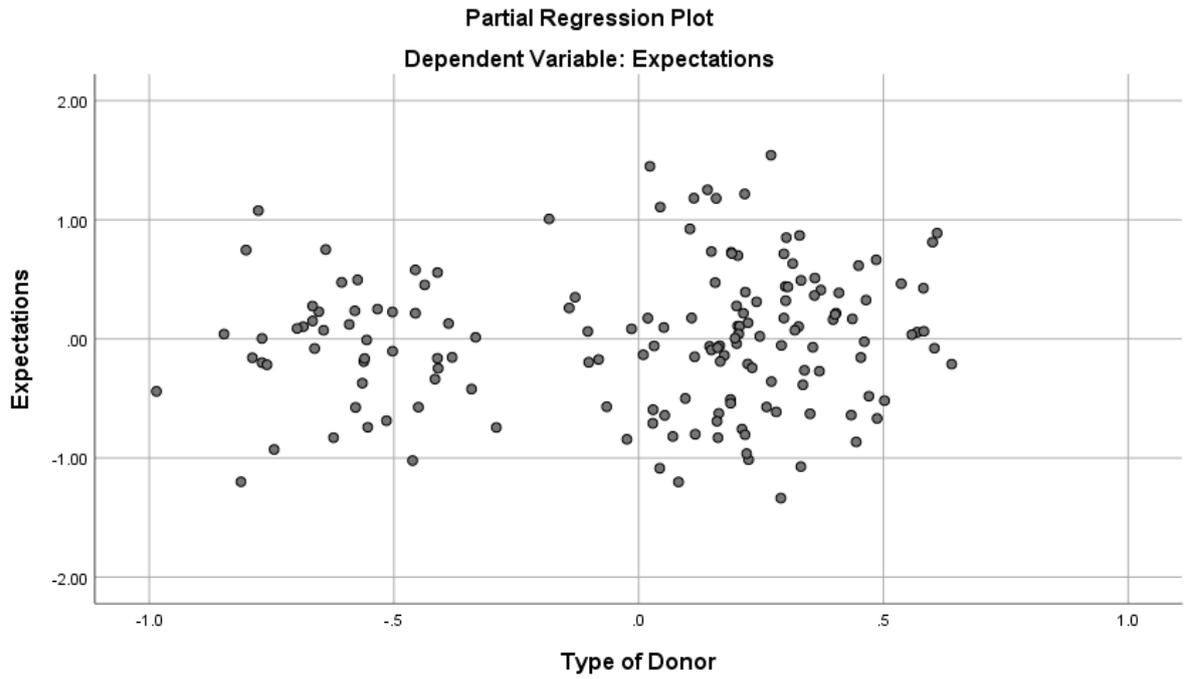


Appendix D9: Residuals

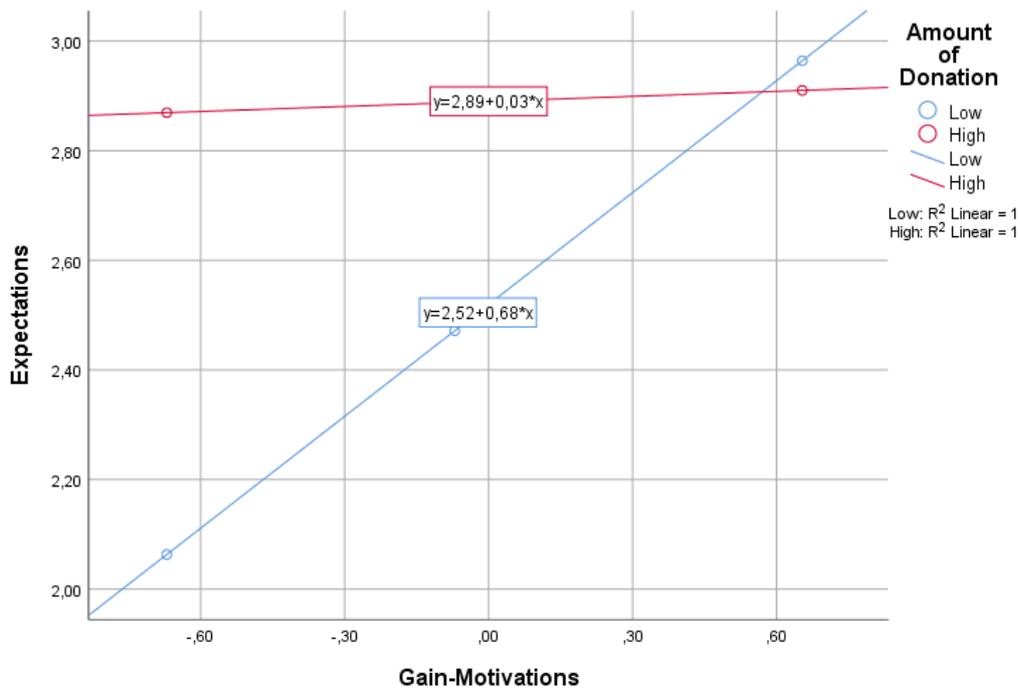








Appendix D10: Inter-action effect between the amount of the donation and the gain-motivations on the level of expectations.



Appendix D11: Inter-action effects (not-significant) between the main-variables and gain-motivations on the level of expectations.

Table 3
Regression

Dependent variable	Model 1			Model 1			Model 1			Model 1		
	Coefficient	SE	B	Coefficient	SE	R Change	Coefficient	SE	R Change	Coefficient	SE	R Change
Constant	0.348	0.357		1.845**	0.319		2.009**	0.288		1.841**	0.324	
Gain motivations	0.632**	0.072		0.641**	0.116		0.633**	0.072		0.639**	0.120	
Philanthropic motivations	0.142	0.078		0.143	0.078		0.141	0.078		0.143	0.079	
Gender:A	-0.106	0.097		-0.107	0.097		-0.108	0.097		-0.106	0.097	
Age	0.003	0.003		0.003	0.004		0.003	0.004		0.003	0.004	
Amount:B	0.460**	0.169		0.461**	0.170		0.459**	0.169		0.460**	0.169	
Type Donor:C	0.120	0.112		0.120	0.116		0.122	0.113		0.121	0.115	
Gain motivations*Gender				-0.014	0.145	0.000						
Gain motivations*Age							-0.002	0.005	0.005			
Gain motivations*Type Donor										-0.012	0.150	0.000
R2		0.384			0.384			0.384			0.384	

Note. N = 160

A Male = 0, Female = 1

B

C 0 = potential donor, 1 = actual donor

Significance: * = $p < 0.05$, ** = $p < 0.01$