



# Support of the Dutch cultural sector during the COVID-19 crisis

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**What influences donation of economic,  
social and human capital**

*"Hoping for better times mustn't be a feeling but a doing something in the present."*

*(van Gogh, 1883)*

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## Abstract

Through cultural policy changes over the years, Dutch cultural organisations had to gather more of their own income, besides government support. From March 2020 on, cultural organisations had to close their doors due to COVID-19 restrictions. This way, organisations lost a lot of their income, while they had become increasingly reliant on their audiences for support. It is important for cultural organisations to identify additional sources of income. Therefore, this research looks into how support of the Dutch to the cultural sector is structured, with regards to donations of economic, social and human capital during the COVID-19 pandemic, and how this support can be affected. Moreover, the characteristics of the donors and the most common types of support and motivations are researched. It is sought if Fund Development and forms of capital have an influence on the motivation, type, size and frequency of support. It is found that the average supporter is between 35 and 44 years old, their income is between €1,400 and €1,999, has a Bachelor's degree, has a job in the creative industries and donated between €50 and €70. The donors for both monetary support and volunteering are mostly intrinsically motivated. *Fund Development* had a significant impact on the *Support Aspects*: when higher levels of *Fund Development* are perceived, donors are more likely to join a Friend- or Membership programme, have *Intrinsic* and *Extrinsic Motivations for monetary support*, and have 'Community Building' as an important motivation. *Economic Capital* also has an impact on the *Support Aspects*: when one has a higher *Economic Capital*, one is more likely to donate a higher amount, however, their *Intrinsic Motivations for monetary support* will slightly decrease. Moreover, *Economic Capital* has a large negative effect on *Extrinsic Motivations of volunteering*. *Economic Capital* also has a large effect on the usage of *Tax Incentives*: a higher *Economic Capital* means one is more likely to make use of them. One's *Familiarity with Tax Benefits* has an impact on *Made Use of Tax Benefits* and *Tax Benefits Influenced the Amount Supported*. Lastly, *Cultural Capital* is found to have little impact on the *Support Aspects*. If one has a higher *Cultural Capital*, they are more likely to financially support more often after March 2020, to be intrinsically motivated for monetary support and have more *Social Capital*.

**Keywords:** Volunteering, Donation, Development, Capital, Motivations



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## Preface

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Support of the Dutch cultural sector during the COVID-19 crisis

## 1. Introduction

The cultural sector has a significant impact on the Dutch economy and society. Around 142 thousand people work in this sector, which is 1.75% of the total employment in the Netherlands. CBS (as cited in Bureau Lahaut, 2020) divides the cultural sector in three subsectors; arts and heritage (museums, art, theatres etc.), media- and entertainment (film- and music producers, cinemas, television etc.) and creative business services (design, architects etc.) (Bureau Lahaut, 2020). This diverse set of organisations used to be focussed on an ‘inside-out’ perspective and curatorial orientation, meaning they would focus on what they wanted to produce and not what their audience and the public wanted to see. This focus shifted over the years for several reasons, one being the heightened competitive pressures, another reason being a change in cultural policy (Ponsignon, 2017, p.763). The sector has faced numerous challenges in the past, as Dutch cultural policy has seen some big changes in the past 20 years (van der Horst et al., 2017). These policy changes put a ‘strong pressure on public budgets’, and formed the need for alternative sources of funding (Ateca-Amestoy & Gorostiaga, 2021, p. 2)

Dutch cultural policy has a long history of lowering public support. Zijlstra, the former state secretary of Education, Culture and Science (OCW) announced big budget cuts in 2011, ones that are still being felt today, as part of a programme to strengthen cultural entrepreneurship (Zijlstra, 2011). According to Zijlstra (2012) cultural entrepreneurship would be stronger and be used as a main objective to allocate subsidies. Organisations had to survive on less government funding, and the criteria to receive support were tightened. They were expected to generate at least 17.5% of their revenue aside from government subsidies, moreover they had to create a ‘social relevance’ by attracting a broader audience. Zijlstra (2012) gives his interpretation of cultural entrepreneurship as cultural organisations having to gain more ‘own account revenue’ and be less reliable on government support. For this reason, the Dutch government promotes the use of cultural entrepreneurship to gain more ‘own account revenue’ (Zijlstra, 2011). This policy course was not new, as it had been put on the cultural agenda from



2001 to 2004, this policy tool was used again in 2009 to 2012 (van der Ploeg, 1999 & Plasterk, 2007). By 2016, this ‘own account revenue’ requirement has been raised to 21.5% for museums, which is still being enforced (Kamerstukken VIII, 34 300, nr. 2, 2015).

The government has a tight budget, but also wants to make the sector aware of their audience. In order to raise their ‘own account revenue’, the organisations need to produce exhibitions and programmes to attract the public, as Zijlstra (2011) called this ‘cultural entrepreneurship’. The Dutch government funded a programme that promotes cultural patronage through making the sector aware of the different funding strategies available, but also by creating willingness and awareness of the public to support the sector. This was done through workshops, a website and publications. Another part of this programme included raising awareness of tax incentives for the public to promote patronage (Hemels, 2017, p. 109).

The sector adapted their strategies and have increasingly gained more diverse streams of revenue by becoming more audience-oriented (Ponsignon, 2017). Franssen et al. (2009, as cited in Johnson, 2014, p. 5) give this definition of cultural entrepreneurship, translated to English:

‘Cultural entrepreneurship refers to the efforts and actions of organisations, enterprises, and individuals who are committed to achieving objectives in the area of arts and culture in a financially sustainable way. Cultural entrepreneurs optimise their own income and are prepared to take risks to achieve their objectives. Cultural entrepreneurs set measurable artistic, social and financial goals and use performance measurement to monitor and systematically improve their performance.’<sup>1</sup> (Franssen et al., 2009, as cited in Johnson, 2014, p. 5)

For cultural organisations, this could mean seeking private funding in various ways and developing commercial activities, which could be done with a cultural entrepreneurial approach. These activities will help the organisation develop a healthy financial structure, however most of these strategies were unavailable due to the regulation surrounding the COVID-19 crisis and the following lockdown. One of

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<sup>1</sup> “Met cultureel ondernemen wordt het streven en handelen aangeduid van organisaties, ondernemingen en individuen die zich inzetten voor het realiseren van doelstellingen op het gebied van kunst&cultuur, op een financieel duurzame wijze. Culturele Ondernemers optimaliseren hun eigen inkomsten en zijn bereid risico’s te nemen om hun doelstellingen te realiseren. Culturele ondernemers benoemen meetbare doelen op artistiek, maatschappelijk en financieel gebied en doen aan prestatiemeting om hun prestaties te monitoren en stelselmatig te kunnen verbeteren.”



these private funding strategies that were mostly available during the COVID-19 crisis, was donations from the public.

People voluntarily contribute their scarce and valuable personal resources to organisations for various reasons. These resources can be monetary although they can also be time and knowledge (Ateca-Amestoy & Gorostiaga, 2021, p. 3). The Netherlands is one of the few countries in the EU where donations of money are a lot more common than donations of time (Ateca-Amestoy & Gorostiaga, 2021, p. 10). This means donors do not do additional volunteer work besides their monetary support. However, this does not mean volunteers are not crucial in the Netherlands. Volunteers are vital to the cultural sector: around half a million people are active as volunteers in cultural organisations (Boekmanstichting, 2020).

This brief historic account of Dutch national policy including the implementation of the concept of cultural entrepreneurship, sets the background that currently defines the sector's context in light of the COVID-19 restrictions<sup>2</sup>. These restrictions continued through 2020 into 2021 and posed an additional challenge. Production of the arts had come to a complete standstill, as everything had been closed (Kwaak et al. 2020, p. 29). Cultural organisations were closed in the first lockdown from March until June 2020, and again in December 2020, up until June 2021, when museums, theatres, cinemas and concert halls have opened again, with certain restrictions and rules (Rijksoverheid, 2020a; Rijksoverheid, 2020b, Rijksoverheid, 2021c). According to sector organisation Kunsten '92, these restrictions caused a loss of turnover of 85 to 100 million euros per week (as cited in Kwaak et al., 2020, p. 29). As cultural organisations have become more dependent on additional streams of income besides public support from the government, closing their doors has been detrimental. Cultural organisations lacked traditional income from ticket-, merchandise- and restaurant sales to finance their costs, while online sources of revenue were underdeveloped. Therefore, organisations that have followed the Dutch cultural policy of becoming more cultural entrepreneurial, have been financially hit the hardest as their revenues have considerably decreased (Kunsten '92, 2014)

COVID-19 has highlighted how dependent cultural organisations have become on their audience for their stability. Therefore, this research is concerned with the Dutch cultural sector and the support

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<sup>2</sup> The restrictions include: first they had to fully close. After they were allowed open again, they had a maximum of visitors and audience members, following the 1.5 meter distance rule. In December they had to fully close again.





they receive from the public, such as donations, Friend programmes, ticket sales and volunteering. It is crucial to understand what influences these individuals that contribute their personal resources, money and time, to cultural organisations in times of a crisis, as this type of support can be the future for the development of the cultural sector. The sector has made numerous efforts to move their paid services online, for example the National Opera and Ballet who created a lot of paid livestreams, with tickets for around €10, while regular tickets are €60 (Nationale Opera & Ballet, n.d.). However, fund development, receiving large and small donations and volunteering is still required by the organisations for their survival.

Donations to cultural organisations are generally prioritised lower by donors, yet they form a crucial funding strategy to organisations, especially in times of a crisis such as COVID-19. From a policy perspective, it is therefore important to look into the incentives, context and motivations that stimulate donations of time and money (Bertacchini et al, 2011). Moreover, museums like to focus on large donations, while it is more common these start out as small acts of support (Greenfield, 2002). Plenty of research has been done into motives for large donations, and donations from organisations and businesses (Holt, 2006; Knowles & Gomes, 2009; Lund & Greyser, 2015; O'hagan & Harvey, 2000; Turgeon & Colbert, 1992). However, too little research has been done into the small donations from individuals, the audience of the cultural sector<sup>3</sup>. Therefore, the research question this thesis will answer is: *“How is support of the Dutch to the cultural sector structured, with regards to the donation of economic, social and human capital during the COVID-19 pandemic, and how can this support be affected?”*

From this main question, sub-questions emerged:

1. *“What are the characteristics of people who have supported the Dutch cultural sector since March 2020?”*
2. *“What are the most common types of support and motivations for supporting?”*
3. *“Does Fund Development influence the motivation, type, size and frequency?”*
4. *“Do forms of capital influence motivation, type, size and frequency?”*

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<sup>3</sup> Searches of sEurch, Scopus, Google Scholar and Web of Science with the keywords “art” “motivation” “donation” “sponsoring” “small donation” “support” “cultural sector”. The lack of articles reflects the lack of research into the motivation for smaller support of the cultural sector



This research, therefore, looks into the most significant motivations for individuals to support the cultural sector since March 2020, and what has an influence on the individuals' support.

The thesis is organized as followed. Chapter 2 provides the theoretical framework, starting with the Dutch policy and funding strategies: different sources of income and support for cultural organisations are defined and illustrated. In chapter 2.3, fund development is discussed, where the importance of creating a relationship with the donors to increase donations are central. Following this, the different forms of capital are outlined and explained. Next, the motives for donating time and money are discussed. Looking at intrinsic and extrinsic motivation, and what these motives can be. And lastly, the importance of community and belonging is considered and how this could be of relevance to supporting financially or volunteering.

Chapter 3 presents the methodology of the thesis. The research is done through the distribution of an online questionnaire, where 179 responses are collected. Chapter 4 provides the results from the statistical analysis. And finally, chapter 5 offers the summary and the discussion of the data, where conclusions are made and linking it to previous research. And finally, the thesis is concluded by providing the limitations and weaknesses, and the implications of the findings, suggestions, and recommendations for future research.



## 2. Theoretical Framework

The first part of the theoretical framework starts with a broad perspective on cultural policy, and that of the Netherlands. Tax incentives and funding strategies relevant to the cultural sector are described. The first part of the theoretical framework ends with the forms of support included in this research.

After this, Fund Development and forms of capital are explained, which are the factors affecting the *Support Aspects* in this research. The *Support Aspects* are all the variables related to the donation, frequency, amount, motivation, etc. After this, the *Motivations for supporting* the cultural sector are discussed. The motivations for monetary support explained in this chapter are: '*Awareness of Need*', '*Solicitation*', '*Costs and Benefits*', '*Reputation*', '*Psychological Benefits*', '*Values*', and '*Efficacy*' (Bekkers & Wiepking, 2011). The *Motivations for volunteering* for found to be slightly different, which are: '*Values*', '*Protective*', '*Understanding*', '*Psychological Benefits*' and '*Career*' (Clary & Snyder, 1999). And finally, the importance of community building and belonging are discussed, which are included as motivations for support.



## 2.1 Cultural Policy in the Netherlands

**2.1.1 Context.** Before it can be understood why the cultural sector has had to diversify its income stream, it will be briefly discussed why they receive government funding in the first place. The reasons for public support of arts and culture have been discussed a lot in cultural economics. First of all, governments support cultural and creative industries because they have a positive economic impact, as many studies show (Goto, 2017, pp. 24-5). Secondly, in an optimally efficient market, demand and supply will be equal. However, in some sectors this equilibrium is not possible: this is called market failure. This might be the result of advantages and disadvantages for the public which are not taken into consideration. Therefore, if this equilibrium cannot be reached by the market alone, governments can decide to step in to correct this market failure and increase its efficiency (Goto, 2017, pp. 21-2). A government can also decide to intervene when the market outcome is perceived as unfair, such as low wages for artists (Goto, 2017, p. 22, Kunsten '92, n.d.).

These aforementioned advantages and disadvantages for society are called externalities, which develop when one part's actions influence the other part's experience, making it either better or worse (Goto, 2017, pp. 25-6). However, the first part does not gain any benefits or costs from this effect on the other. It can therefore be positive (heritage conservation) or negative (pollution). Culture is perceived to have positive externalities and the government supports them because they are not compensated for the positive effect on others. This means that governments can make sure that these advantages and disadvantages are taken into consideration. The government promotes the consumption and production of merit goods, these are goods that are perceived to have positive externalities. However, these externalities are difficult to quantify. Nonetheless, governments want to support the arts for future generations, or 'simply because they are worthy'. Usually, the arguments for positive externalities have paternalistic characteristics but are also closely related to cultural policy objectives, these will be discussed (Goto, 2017, pp. 25-6).

Another reason why the arts are supported is to avoid free-rider behaviour. This occurs when goods are public, meaning they are non-excludable and non-rivalrous, which some cultural goods are. This means that an individual can enjoy the benefits of the good, without bearing the costs for them, which in turn causes the free-rider problem: "when an investment has a personal cost but a common



benefit, individuals will underinvest” (Goto, 2017, p. 26). Through government intervention, it can be assured that these goods are paid for through general taxes (Goto, 2017, p. 27)

Baumol (2011, as cited in Goto, 2017, p. 25) has outlined several arguments that rationalise support for the arts: “equal opportunities to enjoy the arts, ensuring output diversity, the external benefit of education, public good properties of cultural products, the infant stage of cultural organizations, the merit character of cultural products, and the need to invest for future generations.”. The general cultural policy formulated by the Ministerie van OCW is: ‘striving to get as many people in the Netherlands access to culture of high quality. Therefore, they support organisations of national and international significance, for example, national museums and orchestras<sup>4</sup>’ (Ministerie van OCW, 2021). This corresponds with Baumol (2011, as cited in Goto, 2017, p. 25), and also with Thorsby’s (2010, p. 83) theory on cultural policy, which states it has the main goal is achieving a balance between excellence and access, quality and quantity, efficiency and equity and the generation of economic value and cultural value (Thorsby, 2010, p. 83; Goto, 2017, p. 22). Could these reasons for support also be internalised as values by individuals to support the arts, and not just by the government?

The government provides cultural organisations with subsidies in the form of economic capital, “which is immediately and directly convertible into money and may be institutionalised in the form of property rights” (Bourdieu, 1986, p. 16). This stream of income can be from the national government, including ministries and governmental cultural funds, and the local governments, the provinces, and the municipalities. It is also possible they receive subsidies from the European Union (Ministerie van OCW, 2017). These will be discussed in more detail in the chapter on funding strategies.

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<sup>4</sup> De Rijksoverheid wil dat zo veel mogelijk mensen in Nederland toegang hebben tot cultuur van hoge kwaliteit. Zij steunt daarom instellingen van (inter)nationale betekenis. Voorbeelden daarvan zijn rijksmusea en orkesten.



**2.1.2. Tax incentives.** In recent decades, cultural policy has had their focus on tax incentives to attract charitable giving. It is expected by policy makers that lowering the cost of a donation will increase the person's motivation to financially support the cultural sector (as cited in Bertacchini et al., 2011). Therefore, the government offers tax benefits to incentivise the public to donate. There are five different types of tax incentives, and the Dutch government actively promotes one (Hemels, 2017). This tax incentive is called the 'Geefwet', translating to Giving Act. This act makes use of the 'deduction from taxable income' form of incentive (Hemels, 2017, p. 111). This means that up to a percentage of your income, you can donate money to an organisation with a (cultural) ANBI-status, resulting in a lower income you have to pay taxes over. A cultural ANBI is an institution that works for the public benefit, active for 90% in the cultural sector (Belastingdienst, 2020 & Belastingdienst, 2021). With the Geefwet, a lot of restrictions and rules are in place. The most important to know is that one has to donate at least 1% of their taxable income to an ANBI, before it is eligible for the Geefwet. This means if one has a taxable income of €36,500 per year<sup>5</sup>, the minimum that has to be donated is €365. As this donation does not change much in this person's taxable income, it can be expected they will not make use of this incentive. On top of that, the rules and restrictions around the Geefwet are expansive and the average person could be deterred to make use of this benefit. For example, if one has an income of €100,000 a year, their minimum donation would be €1,000<sup>6</sup>. Following the Geefwet, the actual 'cost' of their donation would be €790, which is not much of a difference. Tax incentives in the Netherlands for smaller gifts are not very attractive compared to other countries (Hemels, 2017, pp. 111-2)

## 2.2 Funding Strategies

Dutch cultural organisations have multiple sources of revenue. In this thesis, we will follow the distinction the Ministerie van OCW (2017) has formed: subsidies, private resources, and other own revenue (from now on referred to as own revenue) (Ministerie van OCW, 2017, p. 16).

- Subsidies include: the national government, including ministries and governmental cultural funds, and local governments, including the provinces and municipalities. This also includes subsidies from the European Union.

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<sup>5</sup> This is the average income per year in the Netherlands, in 2020 (Karthus, 2020)

<sup>6</sup> This is a bigger donation than this thesis researches



- Private resources include: contributions from private parties, these are individuals and companies, that do not expect a direct return from their donation. These would be contributions from private funds and donations from companies or Friend Programmes.
- Own revenue include: contributions from private parties, with the expectation of direct returns. These are for example audience revenues, sponsoring, merchandising, and catering (Ministerie van OCW, 2017, p. 16). Cultuur+Ondernemen (n.d.) broadens the definition to include lending (of artworks), rental of the location, and investing, which is giving shares to your customers (Cultuur+Ondernemen, n.d.). This broader definition will be used in this thesis.

**2.2.1. History of private resources.** Private resources as a stream of income have a long history. In the ancient world, patrons of the arts already existed. Most famous was Gaius Cilnius Maecenas, born around 74 and 64 BC, his name is the origin of the Dutch word for patron, *mecenas*. This Roman statesman was a fervent art lover who personally supported a substantial amount of artists, most famously Vergilius and Horatius (Historiek, 2019). He did this to gain prestige, reputation, and a sense of ‘immortality’. The artists gained resources in the form of economic capital (money) and social capital (network), these will be explained in chapter 2.4 on Capital (van den Braber, 2020). Maecenas had a lot of influence on the artists’ works even though he called himself ‘amicitia’, meaning friend. This cleverly disguises the real nature of the relationship, which was, in reality, more transactional.

In the Middle Ages, the patrons of the arts were mostly the courts, as they wanted to make history and gain prestige. However, they also used art as a unifying factor. The artists received money, board, lodging, and honorary jobs. This trend of patronage continued and flourished in the Renaissance. This is when mostly the church, nobility, and citizenry used art to gain power. In this time, the relationship between private funders and artists became more transactional again and sometimes patrons made artists full-time employees. The patrons commissioned the artists to make artworks they wanted, resulting in artists not making what they personally wanted. Artists started to revolt against this lack of artistic freedom. At this time, art markets emerged and artists were making works for unknown buyers. This trend continued as the art market professionalised and became more dominant in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The influence of the nobility and the church declined and the civilian became the patron. Here, the power dynamic switches as the artists decide the conditions of the relationship. When

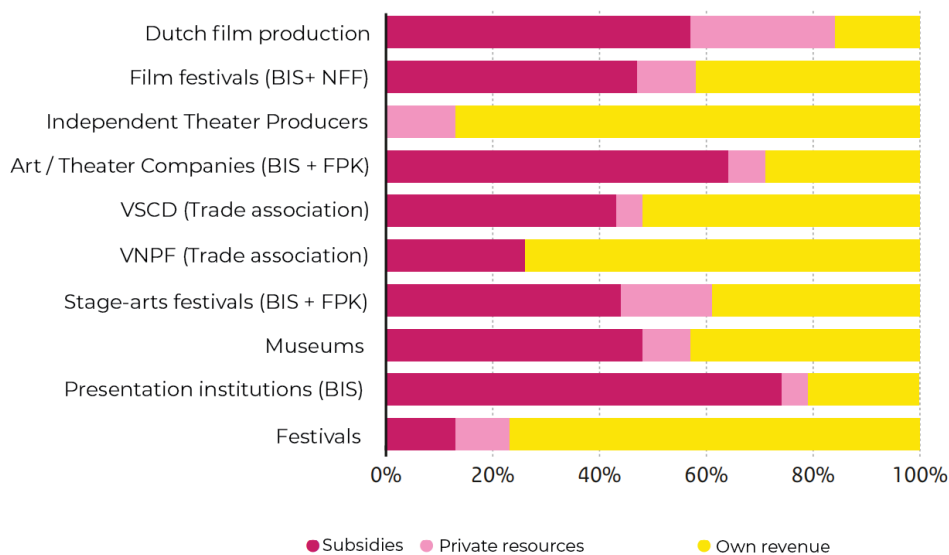


eventually in the 20<sup>th</sup> century, the government started to increase their subsidies, the artists turned away from the audience and the private resources to increase their prestige. This led to the development of the fact that only individuals who ‘fully understood’ the artists were being allowed to be the patron of their artworks (van den Braber, 2020).

**2.2.2. Current situation.** Nowadays, the government has started to decline these subsidies. The cultural sector is about 4% of the total gross domestic product and is about 4.5% of the total employment of the Netherlands. This is a little less than the construction industry and almost twice as much as agriculture, forestry, and fishery (anp, 2020). Each sector has a different funding mix, seen in Figure 1 (Ministerie van OCW, 2017).

**Figure 1**

*Funding mix 2016, by sector*



*Note.* This figure is translated to English by the researcher. Adapted from *Cultuur in Beeld* (p. 16), by Ministerie van OCW (2017).



Support of the Dutch cultural sector during the COVID-19 crisis



This was before COVID-19 hit the Netherlands, the sector has had to close for numerous months on end. The sector's production had come to a complete standstill. CPB made multiple scenarios for the effect of the crisis. The cultural sector (these calculations include leisure) will, by far, be hit the absolute most of all the sectors. In the lightest scenario, the sector will see a shrink in added value of negative 11.25%. This is striking as, for example, the trade, transport, and catering sector, which is the sector that gets very much attention from the government, will not shrink this much even in the harshest scenario (Kwaak et al. 2020, p. 6).

During the lockdowns, cultural organisations had been permanently closed, therefore also taking their opportunity to generate any revenue from their audiences, such as ticket sales, catering, rental, and lending. On top of that, the existence of online shops for the selling of merchandise is scarce and mostly available for large organisations<sup>7</sup>. As private resources have such a long and rich history, the sector has put its efforts into this promising revenue stream and it has become increasingly important for cultural organisations. This stream can generate a stable income, creating a healthy financial strategy.

Private resources also include philanthropy. This support is for the common good, and stems from Greek, meaning '*love of mankind*' (Rimel, 2001, pp. 588-9). The kind of philanthropy that we know, emerged during the Industrial Revolution when people could become rich and powerful in a relatively short time. These people would support causes they find important, motivated by altruism. But altruism was not the only reason, in the US, philanthropists could benefit from multiple tax codes when donating their money (Rimel, 2001). In chapters 2.5 and 2.6 other motivations for support are examined.

The rising importance of cultural entrepreneurship in policy calls for a big change in organisations. The organisations that were mostly receiving government support, will find alternative financial gains. The Dutch government wants private individuals and commercial enterprises to feel more responsible for the financing of culture and wants to facilitate a 'giving climate' (Zijlstra, 2011). Therefore, a lot of organisations are looking into different ways to connect with more audience members and generate support.

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<sup>7</sup> A google search on "museumwinkel online", "museumshop online" and "museumwinkel bestellen" shows the webshop of only a few museums such as Van Gogh and Rijksmuseum. Other museums mention their shop on their website but do not offer the option to order anything online.



**2.2.3. Friend programmes.** One of the ways of gaining support is the Friend Programme<sup>8</sup>, which have been available in museums, orchestras, and theatre companies (Jongenelen, 2011). These can be beneficial for cultural organisations on two different levels. The Friends give them financial but also moral support. Friends often get a part of their donation back in the form of non-monetary benefits. However, the money that is left will help the organisation with getting a healthy funding mix. Besides the financial (economic capital) benefit Friend Programmes can form, they will also create public and social support (social capital) for the organisation and will be the solid base that creates constant engagement with the organisation. The donors will be people who visit the organisation regularly and will continue to do so, they will support most of the projects or exhibitions produced (Jongenelen, 2011). Jongenelen (2011) explains this: “A large audience reflects support [for the organisation], which an institution can use in its political lobbying.”<sup>9</sup>. This solid base of support is a very valuable factor for subsidy applications, for which, since the new cultural policy goals, connection with their audience is a very vital part (Jongenelen, 2011). Small and mid-sized organisations that do not get their majority of audience revenue from tourism, often have fewer Friends. These Friends are often art lovers from their community and the surrounding area (Smithuijsen & van Woersem, 2013, p. 86).

While these two features of Friend Programmes are vital to cultural organisations, a few more can be identified. (1) Be a source of feedback (2) Organizing volunteer work (3) Encouraging gifts, donations and bequests, and (4) Promoting the organisation (Johnson, 2014, p. 19).

Sometimes, Friend Programmes are also known as Membership Programmes. However, calling these types of donors “friends” is more common in the Netherlands. The Greek patron Maecenas called himself a ‘friend of the artists’, possibly as a way to disguise the transactional nature of their relationship. This dynamic could very well be true for Friend Programmes. As Ministerie van OCW (2017, p. 16) describes private resources, there is no *direct* return to these donations, however, almost all organisations give their Friends something in return.

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<sup>8</sup> Vriendenkringen

<sup>9</sup> “Een grote groep weerspiegelt het draagvlak en dat kan een instelling gebruiken bij haar politieke lobby.”



**2.2.4. Additional forms of support.** Ateca-Amestoy and Gorostiaga (2021) describe supporting the heritage sector with either monetary or time donations as ‘cultural participation’. There appears to be a positive correlation between monetary support and volunteering: “countries more prone to volunteer work also exhibit higher percentages of their population donating money” (Ateca-Amestoy & Gorostiaga, 2021, p. 9). To organise the definition for ‘cultural participation’ on a European level, the ESS-net report for Eurostat (2012, as cited in Ateca-Amestoy & Gorostiaga, 2021, p. 2) suggested the ICET model, which includes “information, communication and community, enjoyment and expression, and transaction”. Concerning the “contribution of personal resources”, this model explicitly mentions volunteering, donation of time, as participation. For monetary contributions, only crowdfunding is mentioned (Ateca-Amestoy & Gorostiaga, 2021, p. 2).

Volunteering is a donation of time and it is an important part of Dutch cultural organisations (Boekmanstichting, 2020). As discussed in the introduction, around half a million people are active as volunteers in the sector. Moreover, volunteers have become increasingly important in cultural organisations, as there has been a rise in the amount of volunteers. For example, between 2011 and 2016 the amount of volunteers at museums increased from 29.205 to 34.895. More strikingly, the amount of volunteers at libraries have doubled, from 6.825 to 13.489. The half a million volunteers in total also include volunteers at amateur organisations, such as clubs and associations. Age and education have a positive effect on volunteering: seniors are more likely to spend their time doing volunteer work than young adults and higher education individuals are more likely to volunteer (Boekmanstichting, 2020). The same result was found by Amestoy and Gorostiaga (2021), who found that respondents under the age of 45 were less likely to donate their time, and that education has a positive impact on the donation of time (p. 13). However, the opposite was found by Lee and Chang (2007; 2008) who report that younger people are more likely to donate their time than older people.

The tasks volunteers are responsible for vary between organisations, the two most common are: board duties and organising activities. Moreover, volunteers are in general very satisfied with their work and say they enjoy doing it. Cultural volunteers stay active longer than the average volunteer, 9 years in comparison to 6.9 years. However, volunteers that are enjoying their work, could very well be dissatisfied with the fact they are doing unpaid work. This would be a bigger problem in the professional



sector, as paid functions are being replaced with voluntary positions, as a result of the policy changes and subsidy declines (Boekmanstichting, 2020).

Aside from Friend programmes, donations of time or money, and crowdfunding, this thesis will be concerned with additional types of support that have occurred since the start of the COVID-19 lockdowns, starting in March 2020. First, all tickets from cultural organisations had been cancelled, as they had to close or cancel the events. The organisations started to ask the public to not refund their tickets, to help them with their financial situation (Keultjes, 2020, Parkstad Limburg Theaters, n.d.). Sector organisations set up a campaign and a website with this exact goal: calling for people who have tickets to museums, theatres, musicals, concerts, festivals, events, or sports events to ‘keep your ticket and enjoy later’<sup>10</sup>. This website defines an event as: “theatre performance, music concert, pop concert, festival, exhibition, sporting event, etc.” (Bewaar Je Ticket, n.d.). This thesis will not include sporting events, as these are highly different from the cultural ones. An example of how this worked is for the Dutch Bach Society in Naarden. The requests had worked, as half of the tickets for the six cancelled performances of Bach’s Passion were not requested to be refunded, fully or in part. The society used this money to directly support the freelance musicians involved (anp., 2020).

All types of support included in this thesis are: making a monetary donation (such as to organisations or during live stream), not refunding an expired ticket, joining a Friend- or Membership programme, renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public), supporting a crowdfund campaign (such as Voordekunst), attending paid live streams, buying merch of artists or cultural organisations and doing volunteer work (Peereboom, 2020; VPRO Mondo, 2020; Ateca-Amestoy & Gorostiaga, 2021).

### 2.3. Fund Development

Friend Programmes have a short-term effect: the new Friend will immediately contribute financially and morally. However, this relationship will become more rewarding when more attention is put into it and this is the task of the fund development department (Greenfield, 2002, p. 12). They have a high responsibility for gaining financial support besides other tasks. This department is also responsible for the participation of the public in the organisation, where they reach for long-term involvement with

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<sup>10</sup> Bewaar je ticket en geniet later.



the mission of the organisation. Since fund development contains so many different tasks, such as planning, marketing, promotion, and community relations, it is a vital part of the organisation and to their funding structure (Greenfield, 2002, p.12). Characteristics such as “reputation, efficiency, financial stability and diversity of revenue” seem to moderately influence the donation behaviour of individuals. Moreover, an important part of a person’s membership to organisations depends on, among other factors, their engagement with the organisation (Ateca-Amestoy & Gorostiaga, 2021, p. 3).

Thus, the activities this department conducts are essential to the success of the fundraising. As Greenfield (2002) defines it: “fund development is the area with primary responsibility for raising Friends and building relationships for non-profit organisations” (Greenfield, 2002, p. 12). Moreover, Seymour (n.d., as cited in Greenfield, 2002, p.12) claims fund development “is the planned promotion of understanding, participation, and support”. Therefore, fund development is where the organisation invites the public to get involved with their mission, to give their time, talent and money, to become an active part of the organisation’s purpose (Greenfield, 2002, p. 12).

Important in this is ‘donor engagement’, which is “the supporter’s feelings and behaviour that go well beyond the act of giving” (Bennett, 2013, p. 202). Taking great care of your donor can be done through activities to gain more than just repeat donations. It requires a strong sense of connection to the organisation and focusses on other forms of “non-transactional donor behaviour that result from several motivational drivers” (Bennett, 2013, pp. 202-3). Donor engagement will likely lead to the donors speaking to their circle about the organisation, volunteering, and participating in activities (Bennett, 2013, p. 203).

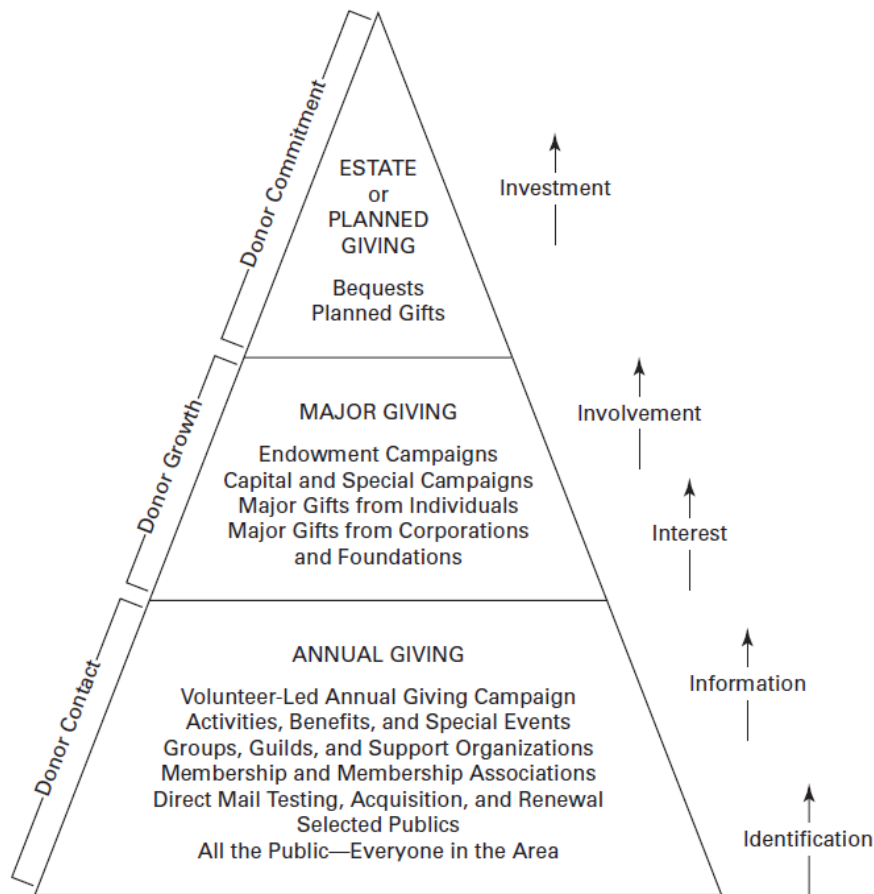
Greenfield (2002) created a pyramid to describe the three levels of fundraising activities; annual giving, major giving, and estate or planned giving. The relationship with the organisation starts when volunteers and donors are receiving and accepting information about the organisation. Then, building the relationship will take time and will require multiple opportunities for supporting. Hence, their interest and involvement will rise to such a degree in which investment decisions will be made (Greenfield, 2002, pp. 12-13). The main concept behind the pyramid is that audiences will get into contact with the organisation in an accessible way, with a low threshold. The audience members would be intrigued by the programming and other factors, and then could decide to become a Friend. Greenfield (2002) argues that this is the first step in gaining private funding, the relationship has to be



built from there. Concretely, what this means is that big donations will very often start in a smaller way, for example, them becoming part of the Friend Programme, and will require a lot of attention and time from the organisations' side to make the donations a more substantial amount and a long-lasting and strong relationship (Greenfield, 2002, pp. 12-13).

**Figure 2**

*The Pyramid of Giving by Greenfield (2002)*



*Note.* From *Fundraising Fundamentals; A Guide to Annual Giving for Professionals and Volunteers*, by J. Greenfield, 2002, John Wiley & Sons, Inc.

This model has become a standard in the fundraising sector, and it is also being applied by fundraising experts in the Netherlands. For example, Leenaers, the co-founder of consultancy Leenaers-



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Verloop-Van der Westen, created a similar pyramid that informs their recommendations to their clients (Johnson, 2014).

**Figure 3**

*Giving Pyramid.*



*Note.* From Onderzoek in Zicht, by Boekmanstichting, n.d.

(<https://www.boekman.nl/actualiteit/verslagen/onderzoek-zicht-vriendenverenigingen/>)

In this model, ‘prospects’ are first placed under the pyramid, these are potentially interested people to donate. Then, inside the pyramid, they place the small, lower effort donations on the bottom, which require an increasing number of involvement and engagement with donors: they require more attention to make them more profitable. This thesis focuses on the financial donations on the bottom two rows of the pyramid: single donations, campaigns, Friends, and donors, but also on the prospects (Van der Westen, 2018). The donation of money is only discussed in these pyramids. The donation of time

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and knowledge through volunteer work is not included in these pyramids, this type of donation will be discussed further on. The different types of capital that can be donated are discussed in the next chapter.

## 2.4. Capital

The classic economic approach says individuals will allocate their limited resources of time, money, social and cultural capital in such a way that is optimal to them. One of the basic economic principles of individual choice states that decisions must be made to determine where to allocate these resources as these are scarce and can thus only be spent once (Ateca-Amestoy & Gorostiaga, 2021; Krugman & Wells, 2015, p. 6). Individuals will donate these scarce resources of time and money to cultural organisations. This leads to an opportunity cost of the donation: what one must give up in order to donate, which is its true cost. For example, the person could have spent the money elsewhere that they donated, or spent time doing paid work instead of unpaid (Krugman & Wells, 2015, p.7). Standard economics has found it puzzling individuals will act unselfishly, without free-riding behaviour to occur (Bertacchini, 2011, p. 7)

In economics, capital consists of “machinery, buildings, and other man-made productive assets” (Krugman & Wells, 2015, p. 6). However, the notion of capital is different in sociology and cultural economics. Bourdieu (1986) notes that the opportunities one has in the world are not up to chance, but are based on their capital. This capital is accumulated through their lives, either inherited or acquired. He argues that traditionally, only one type of capital has been taken into account, economic capital, which emphasizes material exchanges. However, this form of capital is also dependent on two immaterial and non-economic forms of capital: cultural and social. These types of capital can be acquired, exchanged, and converted into other forms (Bourdieu, 1986, pp. 15-16). Human capital is significant to cultural organisations and their development department. These forms of capital can be donated to the cultural sector and are vital to the organisations, but capital can also affect the motivation and behaviour of the donor. The likelihood of donations of time and money increases with “age, education, income, and social capital” (Ateca-Amestoy & Gorostiaga, 2021, p. 6). The definitions of capital will be illustrated in this chapter.





**2.4.1. Economic Capital.** Economic capital is the most common type of capital one thinks of concerning supporting the cultural sector. As discussed before, economics describes capital as all manufactured products used to produce goods and services. However, there are other types of capital in economics. Physical capital includes physical assets such as machinery, paper assets are shares, and bonds. These are the ways organisations finance the purchase of physical capital, also known as financial capital.

Bourdieu (1986, p. 16) describes economic capital as “immediately and directly convertible into money and may be institutionalised in the form of property rights”. Bourdieu (1986) states that capital can be goods, property, and resources. Economic capital is thus, money and wealth, which can lead to more cultural- and social capital. Lee and Chang (2007; 2008) researched in two studies the motivations of charitable giving of time and money, in Taiwan. In their first study, they found that a person with a higher income is more likely to donate, however, they did not find this association in their second study (2008, p. 18; 2007, p. 1178). Ateca-Amestoy and Gorostiaga (2021) found that lower-class individuals are less likely to donate money than middle-class individuals (p.13). Striking in the studies of Lee and Chang (2007; 2008) is that they found contradicting results, in their first study older people were more likely to donate money (Lee & Chang, 2007, p. 1176). However, they found the opposite to be true in their second study, here younger people were more likely to donate (Lee & Chang, 2008, p. 18). This positive correlation between age and donation was also discussed by Ateca-Amestoy and Gorostiaga (2021, pp. 6-13). They found people under the age of 45 to be less likely to donate (Amestoy and Gorostiaga, 2021, p. 13). Moreover, they discuss the positive relationship between monetary and time donations, where people who donate money are more likely to also donate their time (Amestoy and Gorostiaga, 2021, p. 9).



**2.4.2. Social Capital.** Bourdieu (1986, p. 17) describes social capital as “made up of social obligations (“connections”), which is convertible, in certain conditions, into economic capital and may be institutionalised in the form of a title of nobility”. It is aggregated of real and potential resources linked to having a network of (institutionalised) relationships of mutual acquaintance and recognition. This could be the membership of a group that gives their members ‘collectively owned’ capital, and “a ‘credential’ which entitles them to credit” (Bourdieu, 1986, p. 21). One’s social capital is composed of the size of their network, the amount of cultural and economic resources one has, and how fast one can make use of this network. The social network must be continuously maintained by the person, to be able to make use of their network rapidly (Bourdieu, 1986, pp. 21-22). However, in economics, this form of capital is often defined under either cultural or human capital, discussed in the next chapter (Ginsburgh & Throsby, 2006, p. 188).

**2.4.3. Cultural Capital and Human Capital.** Throsby (1999; 2011) refers to the three principal forms of capital, natural capital, and the previously discussed physical capital and human capital. He brings forth another type of capital, cultural capital, which is “an asset that contributes to cultural value, it is the stock of cultural value embodied in an asset” (Throsby, 1999, p. 6). This form of capital can be tangible (heritage, artworks, etc) and intangible (ideas, beliefs, traditions, etc.). This is in some ways similar to Bourdieu’s (1986) theory of cultural capital, after which Throsby’s (1999; 2011) is named.

Cultural capital, according to Bourdieu (1986, p. 16), is “convertible, in certain conditions, into economic capital and may be institutionalised in the form of educational qualifications”. Cultural capital is therefore the collection of non-economic forces such as social class, family, investments, and commitment to education but also forces that influence one’s academic success.

Bourdieu (1986, p. 17) distinguishes three states of cultural capital. The first is the ‘embodied’ state, which represents what the person knows and what they can do, it is integrated into this person. This state of cultural capital can be improved by spending time learning and studying. As this is integrated into the person, it cannot be transmitted at once (Bourdieu, 1986, pp. 17-18). The second is the ‘objectified’ state, which represents cultural goods, these are material objects, for example, books or paintings. These can be gained both materially with economic capital, or symbolically through embodied capital. One can legally own a painting by acquiring it through economic capital, but one



needs embodied cultural capital to fully understand and appreciate the work. This also means once one has more ‘objectified’ cultural capital, one can gain more ‘embodied’ cultural capital (Bourdieu, 1986, pp. 19-20). The third and final state is ‘institutionalised’, which represents the academic qualifications or credentials one has, this means: “a certificate of cultural competence which confers on its holder a conventional, constant, legally guaranteed value with respect to culture” (Bourdieu, 1986, p. 20). Meaning, this way it is possible to compare cultural capital and also attach a monetary value to it, as this can be exchanged on the labour market (Bourdieu, 1986, p. 21). Therefore, the amount of cultural capital one has acquired, determines how likely one is to recognise the value of art. Acquired cultural capital can turn into more cultural capital. Cultural capital could then, in turn, determine the motivation one has for donating to the arts.

Volunteering is also a donation of scarce resources, such as knowledge, skills, and time, and is an important human capital resource (Ateca-Amestoy & Gorostiaga, 2021). In economics, human capital is immaterial and can be seen as the economic value of an employee’s or volunteer’s skills and educational achievements (Krugman & Wells, 2015, p. 32). Assets important in this research are education, knowledge, network, training, and skills (Kenton, 2020). Therefore, volunteering is a donation of social and human capital. Human capital theory claims that not all labour is equal, but employers can invest in a worker’s human capital by providing them education or experience. This means an organisation can become more profitable and productive if it invests in its workers. The Return on Investment (ROI), can be calculated for an organisation, as one can, for example, calculate their profit before the investment in human capital and after (Kenton, 2020).

However, in cultural economics, the term of human capital is very similar to Bourdieu’s definition of (embodied) cultural capital. There is a close connection with cultural capital identified in sociology and human capital in cultural economics (Throsby, 1999)

Research also entwines cultural capital with social capital, such as by Zeigenhaft (1993, as cited in Throsby, 1999, p. 4) who researched these forms of capital. He defined cultural capital as various forms of knowledge and skills, and social capital as the network one has, which is corresponding with human capital used in economics but also with Bourdieu’s definitions of capital (Throsby, 1999, p. 4). Definitions of human capital within economics include culture, or extend the definition to include culture, for example, Costanza and Daly (1992, as cited in Throsby, 1999, p. 5) define it as “the stock of



education, skills, culture, and knowledge stored in humans within themselves”. However, the version of culture used in this definition is the ‘sociological and anthropological view’, where culture is a “set of attitudes, practices, and beliefs that are fundamental to the functioning of different societies” (Throsby, 1999, p. 6). Whereas cultural capital by Bourdieu (1986) looks at the ‘cultural industries/sector’ (Throsby, 1999, p. 6).

Stigler and Becker (as cited in Ginsburgh & Throsby, 2006, p. 188) developed a different version of human capital to include artistic appreciation. They state that “additional exposure leads to a growth in consumption [of cultural products]”. They called this beneficial “addictive” effects, meaning the accumulated knowledge and skill will reduce the cost (e.g. time spent) on future consumption, and will increase the utility of the product. They researched this concerning music and thus called it ‘music capital’. This concept is also known as ‘rational addiction’, where past consumption positively influences the present and future consumption of cultural goods (Ginsburgh & Throsby, 2006, p. 447). This is again very similar to Bourdieu’s (1986) notion of cultural capital, which claims that more cultural capital will lead to more cultural capital and thus more connectedness to culture and more future visits.

As numerous definitions of capital are discussed and correspond, to avoid confusion about these concepts, this thesis will be using Bourdieu’s (1986) definitions of economic capital, social capital, and cultural capital (which will include human capital).

## 2.5 Motives for Supporting the Cultural Sector

Individuals have different reasons for contributing their time and money to cultural organisations and there are differences in the factors that affect the decision-making of people on their monetary support and volunteering. These different motivations can be classified as intrinsic or extrinsic, and eight mechanisms for donating are identified (Bertacchini et al., 2011; Bekkers & Wiepking, 2011). However, motivations for time donations differ slightly from monetary donations (Clary & Snyder, 1999).



**2.5.1 Meaning of giving.** Gifts say something about the identity of the giver, but also the receiver. Donors show their identity and their perception of that when they support a specific organisation (Komter, 2004, p. 35). Komter (2004) claims that giving is not like an economic transaction. In giving, there has to be a balance, that is not ever leaning too much to one side at a time. When one gives to another, they are expected to not immediately reciprocate, since it would look too much like an economic transaction. Therefore, the giving relationship is desired to never be perfectly in balance (Komter, 2004). The purpose of the gift to the organisation is that they are better off with the gift and do not reciprocate the gift fully. The purpose of the donation is for the organisation to benefit from it. Donors do not receive direct compensation for their support when it is a private resource (Ministerie van OCW, 2017, p. 16)

**2.5.2. Intrinsic and Extrinsic motivation.** What drives individuals to donate their time or money can be classified as either intrinsic or extrinsic (Bertacchini et al., 2011; Lee & Chang, 2008). Lee and Chang (2008) found that motivations for volunteering are mostly intrinsic and motivations for monetary support are mostly extrinsic. This classification of motivations is also applied in this research. Therefore first, a distinction will be made between intrinsic and extrinsic motivations, as these are vital to understanding the motivations for supporting the cultural sector. Extrinsic motivation means that a person is motivated to participate in something because they want to earn a reward or to avoid punishment. This means they will engage in a certain activity, not because they enjoy it or find it satisfying, but because they expect something in return or avoid something undesirable. Opposite, there is intrinsic motivation, this is when a person will do something because they, themselves, find it rewarding. They are participating in an action for their own sake, rather than from the desire of something external, the action or behaviour itself is its own reward (Cherry, 2020)

Intrinsic and extrinsic motivations are a major and central topic in behavioural economics. It questions which incentives work, and why, and looks at the relationship between an individual's personal motivation and their social environment. Economic research by Gibbons (1997) and Lazear (2000) shows that incentives urge effort and performance (as cited in Bénabou & Tirole, 2003, p. 489). This means that likely and foreseeable rewards, extrinsic motivation, can be 'positive reinforcers' of behaviour you want to promote. However, in psychology, this notion is a bit more controversial. Some



are opposing this economic view and announce that incentives will in reality undermine the motivation to perform in the long run, creating ‘negative reinforcers’ (Kruglanski, 1978, as cited in Bénabou & Tirole, 2003, p. 489). A vast amount of experimental and field evidence implies that “extrinsic motivation (contingent rewards) can sometimes conflict with intrinsic motivation (the individual’s desire to perform the task for its own sake)” (Bénabou & Tirole, 2003, p. 490). An acclaimed study, which has been replicated many times with similar results, by Deci (1975, as cited in Bénabou & Tirole, 2003, p. 490) shows that students who are paid to play with a puzzle will significantly play less with it than unpaid students. The unpaid, intrinsically motivated, students also report a bigger interest in the puzzle.

**2.5.3. Mechanisms for monetary support.** Bekkers and Wiepking (2011) wrote a literature review containing over 500 articles of academic literature on charitable giving. Research into philanthropy is being published in a wide variety of disciplines<sup>11</sup>. Therefore, Bekkers and Wiepking (2011) present this study in a meta-analytical overview on motivations of charitable giving. From this analysis, they offer eight different mechanisms that go into the decision-making and motivation of voluntary charitable giving. This analysis led them to formulate eight overarching mechanisms: ‘*Awareness of need*’, ‘*Solicitation*’, ‘*Costs and Benefits*’, ‘*Altruism*’, ‘*Reputation*’, ‘*Psychological Benefits*’, ‘*Values*’, and lastly, ‘*Efficacy*’. Some of these mechanisms are intrinsically motivated, some are extrinsically motivated. This division is based on Bekkers and Wiepking’s (2011) descriptions but also the divisions made by Greenfield (2002) and Lee and Chang (2008). Intrinsic motivations have become more recognised as possible drivers of donations, other than monetary, price, or extrinsic incentives (Arrow, 1972; Titmuss, 1974; Andreoni, 1988; Frey, 1997; Frey and Oberholzer-Gee, 1997; Bénabou and Tirole, 2006, as cited in Bertacchini, 2011, p. 3). “Prosocial motivations, such as altruism, moral codes of conduct and civic responsibility” can be the main reasons for supporting the cultural sector, which fall under *Intrinsic Motivations* (Bertacchini, 2011, p. 3).

**Table 1**

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<sup>11</sup> The research is being published in many different kinds of journals, including; marketing, economics, social psychology, biological psychology, neurology, brain sciences, sociology, political science, anthropology, biology, and evolutionary psychology.



### Overview of Mechanisms

Mechanism	What?	Where?	Who?	
	Tangible or intangible	Within, outside or between people	Actors	Targets
1. Need	Tangible and intangible	Within, outside and between	Beneficiaries and organizations	Donors
2. Solicitation	Tangible and intangible	Between	Beneficiaries and organizations	Donors
3. Costs/benefits	Tangible	Outside	Organizations	Donors
4. Altruism	Tangible	Outside	Donors and organizations	Beneficiaries
5. Reputation	Intangible	Between	Alters	Donors
6. Psychological costs and benefits	Intangible	Within	Donors	Donors
7. Values	Intangible	Within	Donors	Donors and beneficiaries
8. Efficacy	Intangible	Within	Organizations	Donors

*Note.* From “A Literature Review of Empirical Studies of Philanthropy: Eight Mechanisms That Drive Charitable Giving”, by R. Bekkers and P. Wiepking, 2011, p. 928



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**2.5.3.1. Mechanism 1: 'Awareness of Need'.** The first mechanism they discuss is 'awareness of need', which is a mechanism that must always occur before a donation can ever take place (Bekkers & Wiepking, 2011, pp. 929-930). This mechanism means that people need to be made aware of the organisation and its cause before they will donate. The donors need to realise that help is vital for the organisation to work on its mission. If donors will ever realise this, depends on the way the organisation communicates its needs. Even though it might seem clear that people will donate to a cause for which they are aware requires their help, Bekkers and Wiepking (2011) observe that it is not entirely clear if donors will give more when the need is also higher. Older research seems to support this, but newer ones do not come to the same conclusion (Bekkers & Wiepking, 2011, pp. 929-930). In the cultural sector, it is also unclear if budget cuts in culture will lead to bigger donations (Johnson, 2014, p. 32). However, research by Schuyt et al. (2013) shows that Dutch citizens have donated less, even when the need had become greater. Even if the public is more aware of the need for support, some organisations struggle to convey their individual need for help. Especially bigger organisations that receive government funding struggle to make their needs for public funding clear (Johnson, 2014, p.32). Good communication is therefore decidedly important in generating donations.

Biraglia and Gerrath (2020) researched the willingness to pay of Italian museumgoers concerning the size of corporate sponsorships during COVID. They show that when a museum does *not* mention COVID in their communication to seek external and public funding, a significant loss of authenticity is found. The same goes for when a museum has a single large sponsor involved, the museum is considered to be less authentic. When COVID was indeed mentioned in their plea, the museum experienced less of an authenticity loss when asking for support (Biraglia & Gerrath, 2020, p. 2). Why support is being requested is therefore important to be communicated during a crisis. This is why in this research this mechanism is not categorised under the dimensions for *Motivations* but under the dimension '*Building Relations*' (under *Fund Development*).

**2.5.3.2. Mechanism 2: 'Solicitation'.** The second mechanism Bekkers and Wiepking (2011) describe is 'solicitation', and falls under *Extrinsic Motivation*. This relates to the request to make a donation. Like the previous mechanism, these are of importance in advance to the donation. Most of the donations occur when the potential donors are being asked to make a donation. How the donors are solicited will determine the effectiveness of the solicitation. It is important organisations think about





their strategy of asking for donations. If they ask too little, potential donors will not be ‘aware of the need’. This does not mean that the organisations need to ask the potential donors too much or too many times: this will work counterproductive (Bekkers & Wiepking, 2011, pp. 931-932).

This relates to the article published by Johnson et al. (2010) where they researched whether messages focussing on either intrinsic or extrinsic motivations had an impact on motivations to donate to the arts and whether it will weaken the effect of the reward. Their research shows “that intrinsically focused messages decreased participants’ extrinsic motivation and somewhat mitigated the effects of a reward.” (Johnson et al. 2010, pp. 924-5). This shows that indeed, how support is solicited is of importance.

**2.5.3.3. Mechanism 3: ‘Costs and Benefits’.** The third mechanism by Bekkers and Wiepking (2011) is ‘costs and benefits’, which relates to the value, monetary or otherwise, associated with giving and falls under *Extrinsic Motivation*. This mechanism goes in two directions; on the one hand the monetary cost of support, the donor will be off worse financially. On the other hand are other benefits associated with giving to cultural organisations. Often, there are benefits one will receive, such as discounts, exclusive access to exhibitions and events, etc. This does not mean that donors are always fully motivated by ‘material self-gain’, since donors are always “better off not making a donation” (Sargeant & Jay, 2004, p. 100, as cited in Bekkers & Wiepking, 2011, p. 932). However, the cost influences the amount donated. Studies show that requests for greater donations are less likely to be given, but they may be increased if the requested amount is not perceived as excessive (Andreoni & Miller, 2002; Bekkers, 2004; Doob & McLaughlin, 1989, as cited in Bekkers & Wiepking, 2011, p. 933). However, once the request asks for a ‘generous contribution’ instead of a specific amount, the likelihood someone will donate decreases (Weyant & Smith, 1987, as cited in Bekkers & Wiepking, 2011, p. 933).

Another effect on the perceived cost is the comfort of the donor. Physical discomfort does not encourage donations; a study found people to be more likely to donate when the weather was pleasant (Smith & McSweeney, 2007, as cited in Bekkers & Wiepking, 2011, p. 933). Could therefore the COVID crisis and lockdown also have a negative effect on the number of donations, since people are in physical and mental discomfort?

Opinions are divided on the question if organisations even require their supporters to give them something in return. However, almost all organisations show their gratitude in this way. Research found



that ‘fringe benefits’ increase the donation, especially when these benefits are matched to selected categories of gifts (Buraschi & Cornelli, 2002; Andreoni & Petrie, 2004, as cited in Bekkers & Wiepking, 2011, p. 934). However, the benefits can increase the likelihood of the gift, it does not necessarily mean the donation will be higher, it can even be decreased (Alpizar et al., 2007, as cited in Bekkers & Wiepking, 2011, p.934) According to Bekkers and Wiepking (2011, p. 934) is this kind of donation with consumption motivation close to an economic exchange of goods and can be seen as a way of buying an exclusive service. Steenbergen (as cited in Johnson, 2014, p. 34) believes this is not a good development, as people will not be raised to be altruistic and selfless. She believes that the organisation sends out a message that is “confusing”, as they are giving out benefits and gifts, while they need support (as cited in Johnson, 2014, p. 34). It is therefore tricky to give benefits with donations, as people might stop giving when they do not believe the contribution to be ‘worth it’ (Bekkers & Wiepking, 2011, p. 934).

While Komter (2004) claims giving is not like an economic transaction, Kerr (n.d.) and Bekkers and Wiepking (2011) contradict this. Kerr (n.d.) agrees with the statement that donors can stop giving when benefits are taken away. They argue that the benefits art donors receive are their main motivation for giving. They claim this by stating that in focus groups, most donors would notify they will not renew their donation, once the researcher mentions the disappearance of a popular benefit. Kerr (n.d.) claims that giving to the arts is indeed an economic transaction, they argue that the donors are purchasing a ‘package of benefits’, expecting a high-quality experience in return for their donation.

**2.5.3.4. Mechanism 4: ‘Altruism’.** The fourth mechanism Bekkers and Wiepking (2011, p. 936) describe is ‘altruism’, and falls under *Intrinsic Motivation*. This means that the supporters care about the organisations’ work, or the support the donation will form. This motivation is therefore altruistic because the needs of the organisation are put above the needs of the individual. It is possible that with this mechanism the ‘crowding-out’ effect can occur. This means when a donation is fully altruistic, it runs the risk of donors decreasing their contribution when they find out about others increasing their contribution. Nonetheless, this effect is hypothetical, and some research shows otherwise. It is however possible donors will decrease their donation when, for example, the government increases their support to the cultural sector. However, it is also possible for such a gift to increase in such a scenario, this is called the ‘crowding-in’ effect. Bekkers and Wiepking (2011) cite research which shows a ‘crowding-



out’ effect, others find no such effect and others even a ‘crowding-in’ effect. Further, Bekkers and Wiepking (2011) refer to research where is concluded that this ‘crowding-out’ effect does not fully apply and that private donations cannot fill the gap public support has left (Bekkers & Wiepking, 2011, p. 936).

**2.5.3.5. Mechanism 5: ‘Reputation’.** The fifth mechanism described is ‘reputation’, which refers to the ‘social consequences of a donation for the donor’, and falls under *Extrinsic Motivation* (Bekkers & Wiepking, 2011, p. 936). Like table 1 shows, this mechanism refers to intangible phenomena, within relationships of people, meaning that people in the social surroundings of the donor will, either verbally or nonverbally, reward them for their support or punish them for not supporting. Generally, giving to charity or the arts is seen as positive, this is especially true when the donation reduces inequality. This means that individuals that donate are admired for this behaviour and therefore receive recognition and approval. But people are also more willing to donate to avoid negative consequences, for example, when a donation request is made in public or when they are observable. This means that face-to-face requests, while making eye contact, are more effective than over the phone (or online for that matter). The effect of being watched might be important here. The contribution being perceived by others has a positive effect on potential donations (e.g. names of supporters being shown). Moreover, a donation will decrease when group size, and therefore also anonymity, increases (Bekkers & Wiepking, 2011, p. 937). This could have an effect on (the size of) the donation during the Corona crisis, as donations are mostly online and are thus anonymous. Moreover, donors will often deny the importance of social pressure on their donation, even though research shows this as an important factor (Bekkers & Wiepking, 2011, p. 937).

**2.5.3.6. Mechanism 6: ‘Psychological Benefit’.** The next mechanism described is ‘psychological benefit’, and falls under *Intrinsic Motivations*. The previously discussed benefits have been social, but research shows they also garner psychological ones. As table 1 shows it is giving the donor intangible benefits that they grant to themselves. According to research: “giving may contribute to one’s self-image as an altruistic, empathic, socially responsible, agreeable, or influential person. In addition, giving is in many cases an almost automatic emotional response, producing a positive mood, alleviating feelings of guilt, reducing aversive arousal, satisfying a desire to show gratitude, or to be a morally just person.” (Bekkers & Wiepking, 2011, p. 938)



Other research shows that helping someone will produce positive psychological implications, also called ‘empathic joy’, in the economics of philanthropy called ‘warm glow’ or ‘joy giving’. People feel good about giving when: “it alleviates feelings of guilt or avoids punishment, acting in line with the social norm or with their self-image” (Tankersley, Stowe, & Huettel, 2007, as cited in Bekkers and Wiepking, 2011, p. 938). However, this sense of ‘warm glow’ can be seen as a form of impure altruism (Ateca-Amestoy & Gorostiaga, 2021).

The important attribute is ‘self-image’. If it is the social norm to give, the person that does not donate, will feel bad about themselves for not following this norm, and therefore will be more likely to donate. If the individuals do not donate, feelings of guilt, shame, or a clash with their self-image will occur. This also means that when people do feel guilt or shame, unrelated to giving or not, they are more likely to give. Moreover, if someone’s self-image is altruistic, they are more likely to think they donate more than the average person. Giving is not only a result of an altruistic self-image but will also strengthen this self-image (Bekkers & Wiepking, 2011, p. 940).

This altruistic self-image can be used by fundraisers to increase their donations (Bekkers & Wiepking, 2011, p. 940). When the solicitors refer to the potential donors in positive and helpful ways, they are more likely to donate. This positive labelling effect is also useful when requesting a smaller donation, once the smaller donation is made, people feel helpful and are more likely to donate when a larger donation is requested. This is also in line with the pyramid of giving discussed in an earlier chapter and is useful when talking about single donations, support, and Friend Programmes (Bekkers & Wiepking, 2011, p. 940).

**2.5.3.7. Mechanism 7: ‘Values’.** The seventh mechanism is ‘values’ and falls under *Intrinsic Motivation*. Donors believe that the organisation they support makes the world a better place and when the attitudes and values of the person correspond with the organisation, they are likely to support this organisation. When the organisation has corresponding values as the donor, the donor's values will be expressed and reinforced to their peers, however, this would be covered by the mechanism of ‘reputation’. Research shows that people who have values related to their ‘motivation to make the world a better place’ are more likely to give. Philanthropy is a way to make the world closer to what the donor perceives as the ‘ideal’ world, this is of course dependent on what someone’s value system looks like (Bekkers & Wiepking, 2011, p. 941).



**2.5.3.8. Mechanism 8: ‘Efficacy’.** The eighth and final mechanism is ‘efficacy’, which refers to the way the contribution is seen and how it influences the organisation, and falls under *Extrinsic Motivation* (Bekkers & Wiepking, 2011, p. 942-3). As table 1 shows, this mechanism refers to intangible consequences, generated by the organisations. People are less likely to donate when they are under the impression that their support will not make a difference to the organisation. However, this might be subject to reverse causality and/or justification. People will most likely overestimate how useful and effective their support is. Support is more likely when the potential donor sees others give their support, as this shows they have confidence in the organisation. Moreover, this also works with the endorsement of a ‘high-status person’, but also ‘matching’, when a third party offers to match the same amount as the potential donors, as this also shows confidence. Research also shows that donors dislike expensive (looking) fundraising methods and often overestimate the cost of these methods. When efficacy is perceived to be low, giving decreases more among the altruistically motivated potential donors (Bekkers & Wiepking, 2011, p. 942-3).

**2.5.4. Motives for volunteering.** The motivations for volunteering differ slightly from motivations for monetary support, individuals volunteer to satisfy one or more needs or motives (Finkelstien, 2009). Clary and Snyder (1999) researched the motivations for unpaid work, they developed the Volunteer Function Inventory (VFI) and constructed six functions. Some of these overlap with the already discussed mechanisms for monetary support. The first five functions are classified as intrinsic and the last one as extrinsic. First is ‘values’, where the person volunteers because they want to work for an organisation that has the same values as them and want to express their values related to altruism or humanitarianism. Second, volunteering serves an ‘understanding’ function when the person wants to learn something new or utilize skills they would normally not use. Third, is the ‘social’ function, where the individual wants to increase and strengthen their social network (as ‘*Community Building*’). Fourth, is the ‘protective’ function, where the person will use volunteer work to reduce negative feelings and increase their self-image. Contrasting this is ‘enhancement’, where the individual wants to ‘grow and develop psychologically’ through their volunteer work (as ‘*Psychological Benefits*’). And final is the only extrinsic motivation for volunteering: ‘career’, which is when the person wants to gain skills and a network that would help them in their career (Clary & Snyder, 1999, p. 157). This means three



additional motivations for volunteering have emerged: ‘protective’, ‘career’ and ‘understanding’. The other three motivations, ‘values’, ‘social’, and ‘enhancement’, fall under previously discussed motivations for monetary support.

CBS (as cited in Boekmanstichting, 2020) researched volunteers in the Netherlands, they found seven motives for volunteering. The most prominent are; ‘it is a fun activity’, ‘it is good to do something for others’ and ‘it is a useful pastime’. These all fall under the previously discussed motives for volunteering. One striking motive is that volunteers in the cultural sector state almost twice as often that they work unpaid to get better job opportunities (‘*Career*’), than volunteers in different sectors. The reason for this could be that these volunteers could not find a paid position in the cultural sector (Boekmanstichting, 2020).

**2.5.4. Community and Belonging.** The relevance of neighbourhoods in Friend Programmes was briefly mentioned, while volunteering is hardly being mentioned in fund development. What these theories seem to overlook is the importance of community. Isolation is on the rise, this was a problem long before the COVID-crisis, social distancing, and lockdowns. Isolation and forced individualism have only grown stronger during the lockdown (Groarke et al., 2020). Community and its structure of belonging can form a solution to this (Block, 2018, p. 19). In this research, ‘*Community Building*’ falls under *Intrinsic Motivations for monetary support and for volunteering*, but also under *Fund Development*, as this is an important part of that process (measured by different items).

To belong has two meanings. First, belonging means that you feel part of something, that you are part of a bigger whole. It is a membership to somewhere that you feel at home. It is created when multiple people join in together to create something, which makes being there a better place. Belonging is thus the opposite of feeling isolated, as an outsider (Block, 2018, p. 19). The purpose of community building is to increase this structure of belonging or relatedness, to combat isolation in society (Block, 2018, p. 21). Block (2018, p. 19) argues this kind of belonging is rare in this society. The second meaning of belonging is related to ownership: something belongs to someone. Therefore, belonging to a community means that you are a creator or co-owner of said community. Block (2018) pleads for more ‘emotional ownership’, meaning members of the community feel more accountability.



Block (2018) speaks about ‘the structure of belonging’, in which *structure* means “to build, to construct, to form, as well as the organisation or morphology of the elements involved in the process. It can be seen as the embodiment of creation...” (Block, 2018, p. 20). Community is about human relationships, not specifically a place, organisation, idea or internet platform. Also, people can participate and identify with multiple communities simultaneously. A person can belong to a church, but also a neighbourhood or institution. We can belong to multiple communities; some we have defined for ourselves and others have been defined for us. Therefore, participation in certain communities can be long-term and meaningful, while others can be fleeting and fairly insignificant. Formal institutions, such as museums, play an important role when creating communities (Block, 2018, as cited in Murawski, 2018).

John McKnight (as cited in Block, 2018, p. 34) discusses Asset Based Community Development, which are his insights into what builds a community. His first insight is that community is built by focussing on gifts, not on deficiencies. This means that one should look for what is available, what people can do and can give, and not what is necessarily lacking at that time. In community building and volunteerism, deficiencies have no market value, while gifts are valuable. It is important to emphasize what you can do, not what you cannot do. This means that if you want to build your community, you should focus on assets, resources, and talent. Following this, the second insight is on ‘associational life’. McKnight (as cited in Block, 2018, p. 35) states that systems are ‘an organised group of funded and well-resourced professionals who operate in the domain of cases, clients and services’. These systems are capable of providing a service to people, but not care. He states that ‘associational life’ is the opposite of such a system. ‘Associational life’ is a group that gathers, on a voluntary basis, to do good work. The third insight he focuses on is the fact that members of the community must realise that they, themselves, have the power to make a change. The most sustainable change comes when members realise where the issue lays. This is contrary to what Bekkers and Wiepking (2011) argue with their first mechanism ‘awareness of need’, which states that people must always be made aware (by the organisation) that there is a need for help (Bekkers & Wiepking, 2011, pp. 929-930). However, Bekkers and Wiepking (2011) do not speak about the sustainability of the support. To summarise McKnight’s (as cited in Block, 2018) insights: there needs to be a focus on gifts, not deficiencies, ‘associational life’





(volunteerism) is only capable of providing care, and individuals need to choose to gather to make a change and a better community.

Robert Putnam (2000) published 'Bowling Alone' about the role of social capital in community building and what makes a town successful (Putnam, 2000). He discovered that social capital and relatedness secures success more than a town's "geography, history, economic base, cultural inheritance, or financial resources". These are aspects that are normally looked at when measuring success but had little impact on the community. However, the quality of the relationships, cohesion, and social capital, had more impact on the well-being of the community (Putnam, 2000).

Members of a community can therefore work on their community by doing volunteer work ('associational life'). Therefore, volunteers should be added to the pyramid of giving (figure 2). They donate their time (thus indirectly economic capital), social- and human capital to the organisation, being as economic capital is not the only form of support organisations receive. Wang and Graddy (2008) researched the impact of social capital on volunteering and charitable giving, in the USA. Their findings show that social trust, bridging social network and civic engagement increased the amount given to religious and secular causes (Wang & Graddy, 2008). This was also found by Slater (2010, as cited in Ateca-Amestoy & Gorostiaga, 2021) in the heritage sector, where the engagement with the organisation and the relationship with other members seemed to be important in an individuals membership to heritage organisations (as cited in Ateca-Amestoy & Gorostiaga, 2021, p. 3). Could these findings also apply to the cultural sector? Belonging to- and being embedded in a community and a sense of civic can increase the willingness to donate, as indirect gift-giving and reciprocity (Titumuss, 1970, as cited in Bertacchini, 2011, p. 8).





### 3. Methodology

This thesis aims to deepen the understanding of the support of the Dutch cultural sector, since March 2020. To be more exact, the focus lies on the motivations and capital of Dutch people. It aims to answer the question: “*How is support of the Dutch to the cultural sector structured, with regards to the donation of economic, social and human capital during the COVID-19 pandemic, and how can this support be affected?*”. This chapter discusses the research method used to answer this question. From this main question, these sub-questions emerged:

1. *“What are the characteristics of people who have supported the Dutch cultural sector since March 2020?”* “
2. *What are the most common types of support and motivations for supporting?”*
3. *“Does Fund Development influence the motivation, type, size and frequency?”*
4. *“Do forms of capital influence motivation, type, size and frequency?”*

These sub-questions are answered through these hypotheses:

H1: *Motivations* differ for each *Type of Support*

H2: *Fund Development* has a significant influence on the *Support Aspects*

H3: *Economic Capital* has a significant influence on the *Support Aspects*

H4: *Cultural Capital* has a significant influence on the *Support Aspects*

The following chapter discusses the method of empirical research to answer these questions and test the hypotheses. First, the strategy, design and method are illustrated and justified. Then, the sampling process and data collection are clarified. Furthermore, the measures and questionnaire design is explained, which is split up into control questions, socio-demographic variables, and other variables. And lastly, the data- and statistical analysis is explained, which consists of Cronbach’s Alpha tests, paired-samples t-tests and Spearman’s tests.

#### 3.1. Strategy, Design And Method

This research is set up quantitatively and therefore uses a deductive approach to test the previously discussed theories. This approach enables precise predictions and estimations of the degree of possible correlation and relationships between the concepts (Bryman, 2016). This quantitative research, therefore, does not look to understand the concepts in depth but instead seeks for the presence of



correlations between concepts (Bryman, 2016) This thesis was done through the use of questionnaires distributed online. This methodology has some advantages and disadvantages (Bryman, 2016, pp. 233-5). The advantages relevant in the research are that there are no interviewer effects, meaning the interview will give no bias when recovering the data. But more importantly, the respondent is less likely to exhibit social desirability bias, since there is no interviewer present and it is completely anonymous. When an interviewer is present, one might exaggerate their intrinsic motivations and diminish their extrinsic motivations, to fit a social preference. (Bryman, 2016, pp. 233-5). This effect is not fully diminished in questionnaires but is expected to be less due to anonymity (Park & MacLachlan, 2008). It is possible people are not willing to admit things, even to themselves, that are socially undesirable. Therefore, the survey questions are worded neutrally. The survey conditions state that the respondent will answer truthfully and that there are no right or wrong answers. Another advantage to only questionnaires is that there is no interviewer variability, meaning all the answers can be compared with each other. Moreover, a questionnaire is convenient for the respondent. The questionnaire can reach many people through the use of social networks and sharing. The disadvantages relevant in the research are that respondents cannot ask questions if they do not understand the questionnaire and the interviewer cannot ask questions to the respondent if they, in turn, do not understand the answers. Another risk is missing data where respondents do not fill in questions or missing respondents, leading to low response rates (Bryman, 2016, pp. 233-5).

This questionnaire started with a slightly different question. First, the questionnaire only focussed on donations of time and money to Dutch museums since March 2020. The response was too slim and it was decided to broaden the topic. After 35 responses the topic was slightly changed and all the required data was gathered.

The use of questionnaires was chosen to gather a lot of data. Through a survey, more questions can be asked, compared to interviews. Questions about personal characteristics are gathered through the survey, such as age, economic-, cultural- and social capital, which are harder to collect through interview (Bryman, 2016). Through this data collection, the most prominent reasons for support through economic, social and human capital can be found. Through SPSS, it is also possible to find correlations between characteristic, types of support, capital and motivations.



### 3.2 Sampling And Data Collection

The target population for this research is people that have supported the Dutch cultural sector *since March 2020*, in these ways (Peereboom, 2020; VPRO Mondo, 2020):

- Making a monetary donation
- Not refunding an expired ticket
- Joining a Friend- or Membership programme
- Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public)
- Supporting a crowdfund campaign (such as Voordekunst)
- Attending paid live streams
- Buying merch of artists or cultural organisations
- Doing volunteer work

The method of sampling used is snowball sampling. Current respondents were asked to help recruit people they know from the population of interest. Meaning, my network was asked to fill it in and share it with people they know who met the target population. Moreover, my network and Instagram “museum influencers” have shared the survey on their social media platforms such as Facebook, Instagram and LinkedIn. The survey was posted into Facebook groups concerning the topic<sup>12</sup>. Furthermore, a few Instagram and Facebook ads were purchased. Through this way, respondents could be reached outside of my network to avoid social background bias, as much as possible. These ads allow to put in specific ‘interests’ to reach the desired group<sup>13</sup>. On top of this, many messages were posted under cultural organisations’ social media posts, asking their followers to fill in my survey<sup>14</sup>. Numerous organisations were requested to share the survey with their Friends and followers, however, only one Edams Museum was able to help.

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<sup>12</sup> “museum liefhebbers”, “kunst en cultuur media”, “kunstgroep nederland”, “brabant-kunst”, “studying museums”, “vrijwilligers in coronatijd”, “studenten vrijwilligerswerk”.

<sup>13</sup> For this research ‘interests’ were used such as: museums, art, schilderen, cultuurgeschiedenis, vrijwilligerswerk, goed doel, donation, beeldende kunst, galerie, muziek, podiumkunst, concert, festival etc. All disciplines of art and the cultural sector were covered to get respondents from all interests.

<sup>14</sup> The Museum Register and lists of theaters, pop venues and concerts halls were used to systematically go through these to comment consistently on largers and smaller organisations of different disciplines



### 3.3 Resulting dataset

The questionnaire was made using *Qualtrics* and was open for approximately 3 weeks before closing, and was available in English and Dutch. The questionnaire was closed when 163 recorded responses were collected. Once the survey closed, the responses in progress were added to all the responses. From here, the data was screened when imported into *SPSS* (Pallant, 2013). All empty responses were deleted and the partial responses were used in (some of) the analysis and values were reversed or fixed. The responses in progress did not reach the end of the survey and therefore did not answer all the questions, however, the answers given are still valuable to be analysed. For each analysis, *N* is discussed to see the total respondents. Despite the control questions, some of the recorded responses were deleted that finished the survey but answered “no” to the questions if they had supported financially or done volunteer work (but had answered “yes” on the control question). These were deleted because these respondents fall outside of the target group. This resulted in 157 complete responses and 22 partial responses, a total amount of 179 responses.

### 3.3 Measures and questionnaire designs

The questions in the survey are built from the theory discussed, asking questions around the concepts that emerged. The theory is operationalised into concepts, dimensions, and variables. Bulmer (as cited in Bryman, 2016, p. 163) discusses concepts as “categories for the organisation of ideas and observation”, the operationalisation table can be found in Appendix A. Some questions are inspired by the survey questions from Special Eurobarometer 466, others are based on previous surveys (Bennett, 2013; Konrath & Handy, 2018). The questionnaire evaluates capital, fund development, and motivations surrounding supporting the Dutch cultural sector since March 2020. This section of the methodology explains the variables in this research and the dimensions, which are the *Support Aspects* (all variables related to the donation, frequency, amount, motivation, etc.). The complete questionnaire can be found in Appendix F.

Before the operationalisation is explained, it is important to know there were some control questions included to increase the validity and reliability of the collected data. This will enable comparison with similar research.



**3.3.1. Control questions.** There were several control questions added to the survey. First, it was tested if the respondent had done any of the types of support listed in the introduction of the survey, repeated above the question. If the respondent answered ‘no’, they were immediately sent to the end of the survey to avoid unusable data, as they fell outside of the target group. After this, the conditions of the survey were laid out. If the respondent did not respond “yes, I agree with these conditions”, the survey was unable to continue and the respondent had to leave the questionnaire. This way, no respondents are included in the survey if they did not agree with the conditions. After these control questions, they were asked about their supported amount and frequency of support before and after March 2020.

Later in the survey, before arriving at the questions on motivation, the respondents were asked if they had supported the cultural sector financially after March 2020. If they answered “no”, they were sent to the control page on volunteering. If the respondent answered “no” on volunteering, they were sent to the end of the survey.

**3.3.2. Socio-demographic variables.** After the respondents answered the control questions. First, they were asked their age. After, they were asked about their types of capital. *Economic Capital* was measured through ‘monthly income’. *Cultural Capital* was measured through ‘education’ and ‘affinity with art’ and ‘area of work/study/interest’. Their *Social Capital* was measured through questions on their ‘network’.

**3.3.3. Other variables** After the questions on Capital, the respondents were asked about *Fund Development*, which was measured through ‘*Building Relations*’, meaning ‘*Marketing/ Awareness of Need*’, ‘*Donor Engagement*’ and ‘*Community Building*’. It measures the level of *Fund Development* perceived by the respondents. The items on ‘*Community Building*’ concerning *Fund Development* were different from the items on ‘*Community Building*’ for *Motivations for monetary support* and *volunteering*.

Different motivations were discussed in the theoretical framework for volunteering compared to monetary support. These motivations were also split up into *Intrinsic* and *Extrinsic Motivations*. Some of the *Motivations for volunteering* overlapped with *Motivations for monetary support*. However, three new motivations emerged in the framework for volunteering: ‘*Career*’ (Extrinsic), ‘*Protective*’ (Intrinsic) and ‘*Understanding*’ (Intrinsic). This division of *Intrinsic Motivation* and *Extrinsic*



*Motivation* is based on Bekkers and Wiepking's (2011), Bertacchini (2011), Greenfield (2002), and Lee and Chang (2007; 2008). To make the division of motivations under the variables clearer, the following table is presented.

**Table 2**

*Table of variables and dimensions of Motivations*

<i>Variable</i>	<i>Dimension</i>
<i>Intrinsic Motivation for monetary support</i>	Community building
	Altruism
	Values
	Psychological benefits
<i>Extrinsic Motivation for monetary support</i>	Solicitation
	Costs and benefits
	Reputation
	Tax incentives
<i>Intrinsic Motivation for volunteering</i>	Efficacy
	Community building
	Values
	Protective
<i>Extrinsic Motivation for volunteering</i>	Understanding
	Psychological benefits
	Career

### 3.4 Data- and Statistical Analysis

First, the descriptive statistics are shown, to get an overview of the data gathered and what the data set and respondents look like. After, Cronbach's Alpha is tested for all scales, which have all proven to be reliable. A Cronbach's Alpha of .6 or more is considered as 'good' (Bryman, 2016, p. 170). However, Pallant (2013, p. 123) states Cronbach's Alpha values are very sensitive to the number of



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items in the scale. This means it is common for short scales (less than 10 items <sup>15</sup>) to get low Cronbach's Alpha values (less than .5).

Paired-sample t-tests are conducted, to find statistically significant differences between the means of *Motivations for support*. This type of test is appropriate, as it determines if the mean difference between two observations is zero (Statistics Solutions, 2021b). This means that the same subject is measured twice, the respondents are asked on both their *Intrinsic Motivations* and *Extrinsic Motivations for support*.

For the correlation tests, the Spearman's test is conducted, as this test is non-parametric, used to measure the degree of association of two variables. This test is appropriate for this dataset, as Spearman's test does not hold assumptions on the distribution of the data and is used for correlation analysis of ordinal data (Bryman, 2016, p. 716). This research follows Cohen's Standard's of correlation coefficient to establish the effect size: the strength of the association. This means that correlation coefficients between .10 and .29 are small associations, between .30 and .49 are medium associations and .50 or higher are large associations. A significance of 95% is used to determine the significance of this correlation coefficient (Statistics Solutions, 2021a).

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<sup>15</sup> Some scales in this research have less than 10 items



## 4. Results

This chapter analyses the gathered data from the questionnaire. First, the descriptive statistics are disclosed, where the respondent characteristics are summarised. After this, the four hypotheses are tested:

H1: *Motivations* differ for each *Type of Support*

H2: *Fund Development* has a significant influence on the *Support Aspects*

H3: *Economic Capital* has a significant influence on the *Support Aspects*

H4: *Cultural Capital* has a significant influence on the *Support Aspects*

### 4.1. Descriptive Statistics

In total, data of 179 respondents were analysed, partial, and complete. Within this sample, 171 respondents supported the cultural sector financially (95.5%), and 47 respondents supported the sector by doing volunteer work (26.3%). The average respondent is between 35 and 44 years old ( $M = 4.09$ ,  $SD = 1.757$ ), earns between €1,400 and €1,999 ( $M = 4.45$ ,  $SD = 2.5$ ), has a Bachelor's degree ( $M = 4.00$ ,  $SD = 1.060$ ), works in the creative industries ( $N = 72$ , 40.2%) and donated between €50 and €70 ( $M = 5.3687$ ,  $SD = 2.16933$ ). Within this sample of respondents that supported financially; 93 respondents (54%) made a monetary donation, 74 respondents (41.3%) did not refund an expired ticket, 29 respondents (16.2%) joined a Friend- or Membership programme, 59 respondents (33%) renewed a Friend- or Membership programme, 33 respondents (18.4%) supported a crowdfund campaign, 49 respondents (27.4%) attended a paid live stream, and 44 (24.6%) bought merch of artists or cultural organisations. These types of support have taken place after March 2020.

The highest measured type of *Intrinsic Motivation for monetary support* is 'Altruism' ( $M = 4.2211$ ,  $SD = .71704$ ). For *Extrinsic Motivation of monetary support* it is 'Efficacy' ( $M = 4.2121$ ,  $SD = .72356$ ). The highest measured type of *Intrinsic Motivation for volunteering* is 'Values' ( $M = 4.4505$ ,  $SD = .49825$ ), *Extrinsic Motivation for volunteering* is measured on one scale, 'Career' ( $M = 3.0811$ ,  $SD = 1.46440$ ), all Means and Standard Deviations can be found in Appendix E. The Likert scale used to measure these motivations can be found in Appendix B.

**Table 3**

• • •  
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*Respondent Characteristics*

<i>Value</i>	<i>Answers</i>	<i>N</i>	<i>Percent</i>
<b>#</b>	<b>Income</b>		
1	Less than €1,000	39	21.8%
2	€1,100 - €1,199	13	7.3%
3	€1,200 - €1,399	10	5.6%
4	€1,400 - €1,599	10	5.6%
5	€1,600 - €1,999	17	9.5%
6	€2000 - €2,499	35	19.6%
7	€2,500 - €2,999	23	12.6%
8	More than €3,000	18	10.1%
	<b>Age</b>		
1	Under 18	2	1.1%
2	18-24	35	19.6%
3	25-34	23	12.8%
4	35-44	17	9.5%
5	45-54	20	11.2%
6	Older than 64	12	6.7%
	<b>Education</b>		
1	Less than high school	1	0.6%
2	High school graduate	11	6.1%
3	HBO	59	33.0%
4	Bachelor degree	26	14.5%
5	Master degree	80	44.7%
6	PhD	2	1.1%
	<b>Area of work, study or interest</b>		
1	Creative industries: arts, design, entertainment, media	72	40.2%



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2	Legal occupations	2	1.1%
3	Healthcare	18	10.1%
4	Sales	8	4.5%
5	Education	25	14.0%
6	Community and Social Services	17	9.5%
6	Business and finance	18	10.1%
99	Other	19	10.6%

	Amount Supported		
1	Nothing	6	3.4%
2	€1 - €10	8	4.5%
3	€10 - €25	23	12.8%
4	€25 - €50	31	17.3%
5	€50 - €75	29	16.2%
6	€75 - €100	27	15.1%
7	€150 - €300	21	11.7%
8	€300 - €500	6	3.4%
9	€500 +	7	3.9%

	Types of Support		<i>Percent of cases</i>
1	Making a monetary donation (such as to organisation or during live stream)	93	54.7%
2	Not refunding an expired ticket	74	43.5%
3	Joining a Friend- or Membership Programme	29	17.1%
4	Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public)	59	34.7%
5	Supporting a crowdfund campaign (such as Voordekunst)	33	19.4%
6	Attending paid live streams	49	28.8%



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7	Buying merch of artists or cultural organisations	44	25.9%
99	Other, please specify	14	8.2%

*Note.* The value is added to enumerate the answers, in order to make the results clearer. This indicates if the mean is close to an answer (or between numbers), this is the average answer. This is used in all the tables on data.

## 4.2. Reliability of Scales

Before drawing conclusions about the descriptive statistics and the concepts, Cronbach's Alpha was tested for all scales to estimate the internal consistency of the items and the reliability of the scale. A Cronbach's Alpha of .6 or more is discussed as 'good' (Bryman, 2016, p. 170).

First, the scale of *Economic Capital* consists of one question on monthly income and therefore does not need a Cronbach's Alpha for internal consistency. The concepts of *Cultural Capital* and *Social Capital* are tested on internal consistency. The Cronbach's Alpha on Standardised Items is used, as the response options on the scale change for each question. The scale of *Cultural Capital* consisted of 6 items and proved to be reliable with a Cronbach's Alpha of .744 ( $N = 140$ ). The scale of *Social Capital* consisted of 2 items and proved to be reliable with a Cronbach's Alpha of .837 ( $N = 179$ ).

Then, the scale of *Fund Development* was tested on internal consistency. Consisting of 5 items, *Fund Development* proved to be reliable with a Cronbach's Alpha on Standardised Items of .712 ( $N = 155$ ). After this, scales of support motivations were tested, not on Standardised Items, as these questions were all asked on the same Likert scale, found in Appendix C. *Intrinsic Motivations for monetary support (of the Dutch cultural sector)* consisted of 12 items and proved to be reliable with a Cronbach's Alpha of .775 ( $N = 139$ ). *Extrinsic motivations for monetary support (of the Dutch cultural sector)* consisted of 15 items and proved to be reliable with a Cronbach's Alpha of .692 ( $N = 127$ ). *Intrinsic motivations for volunteering (in the Dutch cultural sector)* consisted of 12 items and proved to be reliable with a Cronbach's Alpha of .795 ( $N = 37$ ). *Extrinsic Motivations for volunteering (in the Dutch cultural sector)* consisted of 3 items and proved to be reliable with a Cronbach's Alpha of .895 ( $N = 37$ ). These refer to motivations of individuals supporting the Dutch cultural sector after March 2020, when



the first lockdown started. An overview of all the scales and their Cronbach's Alpha's can be found in Appendix C.

### 4.3. Hypotheses Testing

**4.3.1. Types of Support and Motivation.** The first hypothesis states: *Motivations* are different per *Type of Support*. First, it is found that older respondents were more likely to donate a higher amount of money, with a significant Spearman's rho of .333 ( $p = .000$ ,  $N = 137$ ). It is also found that *Age* has a large positive association with *Economic Capital* ( $r_s = .590$ ,  $p = .000$ ,  $N = 126$ ). *Age* does not have significant associations with *Frequency of monetary support before* ( $r_s = .007$ ,  $p = .938$ ,  $N = 125$ ) or *after March 2020* ( $r_s = .113$ ,  $p = .190$ ,  $N = 137$ ). It also does not have significant associations with *Frequency of volunteering before* ( $r_s = -.008$ ,  $p = .927$ ,  $N = 136$ ) and *after March 2020* ( $r_s = .055$ ,  $p = .525$ ,  $N = 137$ ). Moreover, *Education* does not seem to have an association with donations of time or money. *Education* does not have significant associations with *Frequency of monetary support before* ( $r_s = .027$ ,  $p = .736$ ,  $N = 163$ ) or *after March 2020* ( $r_s = .022$ ,  $p = .765$ ,  $N = 179$ ). It also does not have significant associations with *Frequency of volunteering before* ( $r_s = .005$ ,  $p = .951$ ,  $N = 178$ ) and *after March 2020* ( $r_s = -.047$ ,  $p = .534$ ,  $N = 179$ ). Now, we examine if *Intrinsic* or *Extrinsic Motivations for monetary support* and *volunteering* are more prevalent.

As the questions surrounding motivation are all 'Multiple Response Questions', Multiple Response Variable Sets are computed to see the frequencies of the answers. In Appendix D, it can be seen that the answers 'describes me very well' and 'describes me extremely well' are answered most on the *Intrinsic Motivation for monetary support* scale. This is also the case for *Extrinsic Motivation for monetary support*, but less distinctly. *Tax Benefits* were excluded from this analysis, as these questions were not asked on a Likert scale, and therefore cannot be included in the Multiple Response Set.

The answers for *Intrinsic Motivation for volunteering* are also mostly 'describes me very well' and "describes me extremely well". However, for the *Extrinsic Motivations*, this is not as clearly observable. The items on motivations are all measured on the same scale with the same values. This scale can be found in Appendix B. A paired-samples t-test was conducted to see a statistically significant difference between the means of the types of *Motivations for monetary support*, and compare



them. If a difference is found, it would mean that *Intrinsic Motivations* are more prominent. The test was conducted with two hypotheses:

$H_0$  = There is no difference in *Intrinsic* and *Extrinsic Motivations for monetary support*.

$H_A$  = There is a difference in *Intrinsic* and *Extrinsic Motivations for monetary support*.

The mean of *Intrinsic Motivation* is 3.7 and *Extrinsic* is 2.7. This shows a whole scale point difference. This implies that the mean of *Intrinsic Motivation for monetary support* is close to “Describes me very well” and the mean of *Extrinsic Motivation for monetary support* is close to “Describes me moderately well”. There was a significant difference between *Intrinsic Motivation for monetary support* ( $M = 3,6960$ ,  $SD = 60302$ ) and *Extrinsic Motivation for monetary support* ( $M = 2,7576$ ,  $SD = ,58427$ ) conditions;  $t(146) = 18,569$ ,  $p = .000$ . This lets us reject the null hypothesis and accept the alternative hypothesis. These results suggest that during the COVID-19 crisis, Dutch people are more intrinsically motivated to financially support the Dutch cultural sector.

Next, a paired-samples t-test was conducted to see a statistically significant difference between the means of the types of *Motivations for volunteering* and compare them. If a difference is found, it would mean that *Intrinsic Motivations* are more prominent. The test is conducted with two hypotheses:

$H_0$  = There is no difference in *Intrinsic* and *Extrinsic Motivations for volunteering*

$H_A$  = There is a difference in *Intrinsic* and *Extrinsic Motivations for volunteering*

The mean of *Intrinsic Motivation for volunteering* (3.7) and the mean of *Extrinsic Motivation for volunteering* (3.1). This implies that the *Intrinsic Motivation for volunteering* is closer to “Describes me very well” and the *Extrinsic Motivation for volunteering* is closer to “Describes me moderately well” This is a difference of .6 scale points. There was a significant difference between *Intrinsic Motivation for volunteering* ( $M = 3,7027$ ,  $SD = ,59620$ ) and *Extrinsic Motivation for volunteering* ( $M = 3,0811$ ,  $SD = 1,46440$ ) conditions;  $t(36) = 3,086$ ,  $p = ,004$ . This lets us reject the null hypothesis and accept the alternative hypothesis. Meaning, there is a significant difference between *Intrinsic Motivation for volunteering* and *Extrinsic Motivation for volunteering*, and *Intrinsic Motivation* scored higher. This means that both *Intrinsic Motivations for monetary support* and *volunteering* are more prevalent for Dutch people during the COVID-19 crisis.

Furthermore, correlations are sought between the *Types of Support* and the types of *Motivation for monetary support*. A few significant associations are found. A small significant Spearman’s rho of



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.252 ( $p = .002$ ,  $N = 147$ ) is found between *Intrinsic Motivation* and *Supporting A Crowdfund Campaign*. A significant Spearman's rho of .182 ( $p = .027$ ,  $N = 147$ ) is found between *Intrinsic Motivation* and *Buying of merch*. This means there are positive and small associations between these items.

Additionally, a small significant association is found between *Extrinsic Motivation* and *Not Refunding An Expired Ticket* ( $r_s = .181$ ,  $p = .028$ ,  $N = 147$ ). A medium association is found between *Extrinsic Motivation* and *Supporting A Crowdfund Campaign* ( $r_s = .339$ ,  $p = .000$ ,  $N = 147$ ).

The other *Types of Support* and types of *Motivation for monetary support* have no significant association. However, when conducting these tests, a large association was found between 'Values' and 'Altruism', for *Motivations for monetary support* ( $r_s = .56$ ,  $p = .000$ ,  $N = 147$ ). Other interesting associations found are: 'Altruism' and 'Reputation' ( $r_s = .177$ ,  $p = .034$ ,  $N = 143$ ), 'Altruism' and 'Efficacy' ( $r_s = .37$ ,  $p = .000$ ,  $N = 143$ ), 'Reputation' and 'Psychological Benefits' ( $r_s = .46$ ,  $p = .000$ ,  $N = 143$ ), 'Solicitation' and 'Reputation' ( $r_s = .47$ ,  $p = .000$ ,  $N = 143$ ), 'Costs and Benefits' and 'Solicitation' ( $r_s = .47$ ,  $p = .000$ ,  $N = 143$ ). All association can be found in Appendix E.

Significant associations were also found between *Motivations for volunteering*: 'Protective' and 'Career' ( $r_s = .500$ ,  $p = .002$ ,  $N = 37$ ), 'Psychological Benefits' and 'Career Building' ( $r_s = .540$ ,  $p = .001$ ,  $N = 37$ ), 'Understanding' and 'Career' ( $r_s = .680$ ,  $p = .000$ ,  $N = 37$ ), 'Values' and 'Community Building' ( $r_s = .581$ ,  $p = .000$ ,  $N = 37$ ), 'Protective' and 'Psychological Benefits' ( $r_s = .863$ ,  $p = .000$ ,  $N = 37$ ), 'Understanding' and 'Protective' ( $r_s = .447$ ,  $p = .006$ ,  $N = 37$ ) and finally 'Understanding' and 'Psychological Benefits' ( $r_s = .$ ,  $p = .005$ ,  $N = 37$ ). An overview of the associations can be found in Appendix E.

We can accept the hypothesis that *Motivations* are different per *Type of Support*, as we found associations between these, and *Intrinsic Motivations* for both *monetary support* and *volunteering* are more dominant. As the question "Which of these types of support have you given to the Dutch cultural sector since March 2020?" is a Multiple Response Question, no correlation tests can be conducted on these items.



**4.3.2. Fund Development.** The second hypothesis states that *Fund Development* has a significant influence on the *Support Aspects*. *Fund Development* is measured through items on ‘Marketing/Awareness of Need’, ‘Donor Engagement’ and ‘Community Building’. The *Support Aspects* are all the variables related to the monetary and time donation, frequency, amount, motivation, etc. This was tested through a Spearman’s Correlation test with the scale of *Motivation for volunteering* and *monetary support*, *Amount Supported*, and *Frequency of monetary support* and *volunteering after March 2020*.

As ‘Community Building’ and Friend Programmes are important parts of *Fund Development*, we found associations with both. *Fund Development* has a small positive association with ‘Joining a Friend- or Membership programme’ ( $r_s = .185, p = .016, N = 168$ ). *Fund Development* has a medium positive association with ‘Community Building’ ( $r_s = .350, p = .000, N = 154$ ), which is an *Intrinsic Motivation for monetary support*. This means that when the donor perceives higher levels of *Fund Development*, their *Intrinsic Motivation* of ‘Community Building’ goes up. The same goes for the additional association; if they perceived more *Fund Development*, they are more likely to be ‘Joining a Friend- or Membership programme’.

*Fund Development* does not have a significant association with either *Motivations for volunteering*. *Intrinsic Motivation* has a Spearman’s rho of .300 ( $p = .067, N = 38$ ) and *Extrinsic Motivation* has a rho of .027 ( $p = .873, N = 37$ ).

However, *Fund Development* has a significant association with *Motivations for monetary support*. The relation with *Intrinsic Motivation* a medium positive one, with a rho of .421 ( $p = .000, N = 147$ ), the relation with *Extrinsic Motivation* is also medium and positive, with a rho of .329 ( $p = .000, N = 147$ ). This means that when one’s perceived *Fund Development* goes up, the person’s *Intrinsic* and *Extrinsic Motivation* also moderately increase.

*Fund Development* also has a significant small positive association with the *Frequency of monetary support after March 2020* ( $r_s = .256, p = .001, N = 168$ ) and *Frequency of volunteering before March 2020* ( $r_s = .311, p = .000, N = 167$ ) and *Frequency of volunteering after March 2020* ( $r_s = .217, p = .005, N = 168$ ). This means that if *Fund Development* increases, a persons’ frequency of supporting the cultural sector with either time or money, increases slightly.





Lastly, *Fund Development* does have a significant small positive association with *Amount Supported* ( $r_s = .187, p = .015, N = 168$ ). This means that an increase in *Fund Development* also creates a small increase in *Amount Supported*.

Looking at these correlations, we can accept the hypothesis that *Fund Development* has a significant influence on *Support Aspects*, it has an association with both *Motivations for monetary support*, with the *Frequency of monetary support* and *volunteering after March 2020*, with the type of support and with the *Amount Supported*. All correlations can be found in Appendix F.

**4.3.3. Economic Capital.** In the survey, *Economic Capital* is measured through monthly income. The most frequent income range is ‘less than €1000’, the mean income is 4,45, which is between ‘€1.400 and €1.999’. The median is 5, between ‘€1.600 and €1.999’ ( $N = 165, SD = 2.51$ ). The third hypothesis states: *Economic Capital* has a significant influence on the *Support Aspects*.

First, we look at the association between one’s income and the amount they supported. *Economic Capital* and *Amount Supported* have a significant Spearman’s rho, with a medium positive association of .354 ( $p = .000$ ). This reveals if someone’s *Economic Capital* increases, their *Amount Supported* also moderately increases. However, *Economic Capital* and *Frequency of monetary support after March 2020* do not have a significant Spearman’s rho, with a correlation of .121 ( $p = .123, N = 165$ ).

The next items looked at are *Economic Capital* and its associations with *Motivation for monetary support*. A Spearman’s correlation test was conducted on *Economic Capital* and the types of *Motivation for monetary support*. *Economic Capital* and *Extrinsic Motivation* do not have a significant correlation ( $r_s = .049, p = .566, N = 138$ ). However, a significant small negative association is found between *Economic Capital* and *Intrinsic Motivation* ( $r_s = -.220, p = .009, N = 138$ ). This means that if one’s *Economic Capital* increases, their *Intrinsic Motivation* slightly decreases.

Continuing, the association between *Economic Capital* and types of *Motivation for volunteering* are looked at. *Economic Capital* does not have a significant association with *Intrinsic Motivation for volunteering* ( $r_s = -.228, p = .189, N = 35$ ). However, it does have a significant association with *Extrinsic Motivation for volunteering* ( $r_s = -.528, p = .001, N = 34$ ). This means there is a significant, negative, and large association between *Economic Capital* and *Extrinsic Motivation for volunteering*. This means





that when someone's *Economic Capital* increases, their *Extrinsic Motivation for volunteering* considerably decreases. Following, *Economic Capital* and *Age* has a large positive association ( $r_s = .590$ ,  $p = .000$ ,  $N = 126$ ), and *Extrinsic Motivation for volunteering* and *Age* has a very large negative association ( $r_s = -.688$ ,  $p = .000$ ,  $N = 29$ ).

No significant associations are found with the frequency of monetary support and volunteering before and after March 2020. There is also no association with *Economic Capital* and frequency of volunteering. Striking, there are high significant correlations between *Frequency of monetary support and volunteering before and after March 2020*. Meaning, if a person supported before March, the chance is high they also supported after.

Furthermore, *Tax Incentives* is one dimension of *Extrinsic Motivation for monetary support*, but is interesting to look at individually. The questions on *Tax Incentives* were not shown to people who *only* volunteered. There was a required control question beforehand: when the respondent answered 'no' to the question on their monetary support, they were sent to this same control page about volunteering (see Appendix G). *Tax Incentives* is a scale that consists of 3 items, including the questions: '*I have made use of Tax Benefits*', where the respondent answered "yes", "no", or "I don't know". The 'I don't know' answers are removed in the new computed variable where 1 = no and 2 = yes. The respondents were also asked to answer: "*Are you familiar with tax benefits that go along with supporting the cultural organisations with ANBI status (geefwet)?*" on a Likert scale. And lastly, the respondents had to answer the question: "*Tax Benefits influenced the amount I supported*" where they answered between 0 and 10.

A Spearman's correlation test was conducted on the variables *Economic Capital* and *Tax Incentives*, where a significant Spearman's rho was found of  $r_s = .226$  ( $p = .008$ ,  $N = 138$ ). This is a small positive association, meaning a person with a higher income, answered higher on the questions asked on *Tax Incentives*.

Additionally, 106 respondents (59.2%) answered 0 to the statement "*Tax benefits influenced the amount I supported*" ( $N = 145$ ). Meaning that more than half of the people were not *at all* influenced by tax benefits. The mean of the level of familiarity with tax benefits is 2,56, meaning between "Moderately familiar" and "Very familiar". 130 respondents (72,6%) did not make use of tax benefits and only 10 respondents (5.6%) reported they made use of tax benefits.



However, a person's *Familiarity with Tax Benefits* has a significant association with *Made Use of Tax Benefits* ( $r_s = .269, p = .001$ ) and *Tax Benefits Influenced the Amount Supported* ( $r_s = .231, p = .005$ ). Not surprising is the medium positive association with *Made Use of Tax Benefits* and *Tax Benefits Influenced the Amount Supported* ( $r_s = .342, p = .000, N = 138$ ). Important is that *Amount Supported* has a positive association with *Tax Incentives* ( $r_s = .222, p = .007, N = 147$ ). More specifically, it has positive associations with *Familiarity with Tax Benefits* ( $r_s = .199, p = .016, N = 145$ ) and *Tax Benefits influenced the Amount Supported* ( $r_s = .184, p = .026, N = 143$ ). Meaning the amount one donates is indeed influenced by the *Tax Incentives*.

This means we accept the third hypothesis: *Economic Capital* has a significant influence on the *Support Aspects*.

**4.3.4.Cultural Capital.** The fourth hypothesis states: *Cultural Capital* has a significant influence on the *Support Aspects*.

*Cultural Capital* does not have a significant association with *Amount Supported* ( $r_s = .043, p = .563$ ), or with *Frequency of monetary support before March 2020* ( $r_s = .127, p = .107, N = 163$ ). Also no significant associations are found with the *Frequency of volunteering before March 2020* ( $r_s = .131, p = .081, N = 178$ ), or with *Frequency of volunteering after March 2020* ( $r_s = -.027, p = .715, N = 179$ ). However, it does have a significant association of  $r_s = .236$  ( $p = .001, N = 179$ ) with *Frequency of monetary Support after March 2020*. This is a small positive association, meaning if one's *Cultural Capital* increases, their *Frequency of monetary support after March 2020* also slightly increases. *Cultural Capital* also has a positive medium association with *Social Capital* ( $r_s = .446, p = .000, N = 179$ ), meaning if one's *Cultural Capital* increases, their *Social Capital* moderately increases. It is also found that *Economic Capital* has a small negative association with *Cultural Capital* with a Spearman's rho of  $-.250$  ( $p = .001, N = 165$ ).

It is important to see whether *Cultural Capital* correlates with the different types of *Motivation*. A Spearman's correlation test was conducted and *Cultural Capital* does not have a significant association with *Extrinsic Motivations for monetary support* ( $r_s = .082, p = .322, N = 147$ ) or with *Intrinsic Motivation for volunteering* ( $r_s = .096, p = .568, N = 38$ ) or *Extrinsic Motivation for*



*volunteering* ( $r_s = .229$ ,  $p = .172$ ,  $N = 37$ ). However, *Cultural Capital* does have a significant association with *Intrinsic Motivations for monetary support*. With a significant Spearman's rho of .340 ( $p = .000$ ,  $N = 147$ ), this is a medium association, which means if one's *Cultural Capital* increases their *Intrinsic Motivations for monetary support* also moderately increases.

This means that the hypothesis: '*Cultural Capital* has a significant influence on the *Support Aspects*' is rejected as there are not many significant associations found between *Cultural Capital* and the support variables. Only with *Frequency of monetary support after March 2020* and *Intrinsic Motivation for monetary support* are significant associations found.

While conducting the statistical tests for this research, it was found that *Economic Capital* has a small negative association with *Cultural Capital* ( $r_s = -.250$ ,  $p = .001$ ,  $N = 165$ ).



## 5. Conclusion

### 5.1. Summary

This empirical study answers the following research question: “*How is support of the Dutch to the cultural sector structured, with regards to the donation of economic, social, and human capital during the COVID-19 pandemic, and how can this support be affected?*”. The results show that older people are more likely to donate and have higher *Economic Capital*. The two most common types of support are: making a monetary donation (23,5%) and not refunding an expired ticket (18,7%). Furthermore, the Dutch are mostly driven by *Intrinsic Motivations* when donating their time or money and support the Dutch cultural sector during a crisis.

The results also show that *Fund Development* and *Economic Capital* both have an influence on the *Support Aspects*: for example, on the amount supported, the frequency of support (monetary and volunteering), the motivations for supporting, and the type of support. People with higher perceived *Fund Development* are more likely to join a Friend- or Membership programme, have higher *Intrinsic* and *Extrinsic Motivations for monetary support*, donate a higher amount, donate time and money more frequently, have ‘*Community Building*’ as an important *Intrinsic Motivation for monetary support*. People with higher *Economic Capital* are more likely to be older and to donate a higher amount, however, their *Intrinsic Motivation for monetary support* will slightly decrease. They are also less likely to have *Extrinsic Motivations for volunteering*, as do older people. People who donated their time and money before the pandemic started are a lot more likely to be also donating after, however, there is no association with people donating their time and their money. *Economic Capital* has little influence on the donation of time.

Moreover, *Tax Incentives* barely had an impact on the donors in this research: 59,2% state that tax benefits had no influence at all on their donation, and 72,6% did not make use of tax benefits. Only 5,6% of respondents made use of tax benefits. However, a person’s *Economic Capital* has a positive influence on the benefit of *Tax Incentives*. A person’s *Familiarity with Tax Benefits* has an influence on if they *Made Use of Tax Benefits* and if *Tax Benefits Influenced the Amount Supported*.

Lastly, it is found that *Cultural Capital* has very little influence on the support of individuals. This form of capital only has a significant association with the *Frequency of Financial Support after*



*March 2020 and Social Capital*. Moreover, it has a positive relationship with the *Intrinsic Motivations for monetary support*.

## 5.2. Discussion of findings

The first sub-question states: “*What characterizes supporters of the Dutch cultural sector since March 2020?*”. The average supporter is between 35 and 44 years old, earns between €1,400 and €1,999, has a BA degree, works in the creative industries, and donated between €50 and €70.

The second sub-question states: “*What are the most common types of support and motivations for supporting?*”. The most common forms of support are: making a monetary donation and not refunding an expired ticket. The finding that both *Motivations for monetary support* and *volunteering* are predominantly intrinsic is somewhat unexpected. When looking at Lee and Chang (2008) they found that motivations for volunteering are mostly intrinsic while monetary support is mostly extrinsic. The difference in the findings could be the result of the difference in context, Lee and Chang (2008) conducted their research in Taiwan, while this research was conducted in the Netherlands during a pandemic. Dutch donors are more intrinsically motivated to donate their time and money during a crisis.

The findings say that *Age* has an association with *Amount Supported*, but not with *Frequency of monetary support* or *volunteering before and after March 2020*. This is not in line with Lee and Chang (2007; 2008), who stated that individuals with a higher income are more likely to financially donate. Ateca-Amestoy and Gorostiaga (2021) stated that people from a lower class were less likely to donate money. The results state that people with a higher income donated a higher amount, however they did not donate more frequently. Ateca-Amestoy and Gorostiaga (2021) also state that income does not have an association with the amount of volunteering, which is also true in this research. Moreover, education should have an impact on support (Ateca-Amestoy & Gorostiaga, 2021; Boekmanstichting, 2020; Lee & Chang, 2007, Lee & Chang, 2008). However, the results say that education also does not have associations with support.

A large association was found between ‘*Values*’ and ‘*Altruism*’, for *Motivations for monetary support*. This could be explained when the values the donor holds are of an altruistic nature, for



example, if their values state they feel culture is important to society (Bekkers & Wiepking, 2011, p. 941). The association of ‘*Altruism*’ and ‘*Reputation*’ can be explained, if one believes to have altruistic motivations, in order to get a better reputation: donating is seen to be a positive and good thing to do (Bekkers & Wiepking, 2011, p. 937). This betterment of one’s reputation can then in turn also increase one’s self-image, meaning they have ‘*Psychological Benefits*’ from their donation (Bekkers & Wiepking, 2011, pp. 939-940). Moreover, ‘*Solicitation*’ and ‘*Reputation*’ can have an association: for reputation it is important that the request is being observed by others. Once the donation is seen by one’s peers, they can donate to increase their ‘*Reputation*’ (Bekkers & Wiepking, 2011, pp. 931, 937). ‘*Altruism*’ and ‘*Efficacy*’ are correlated: when the efficacy of a donation is perceived to be low, donations decrease among donors with altruistic motivations (Bekkers & Wiepking, 2011, pp. 942-943). The association between ‘*Costs and Benefits*’ and ‘*Solicitation*’ can be explained if during the solicitation the organisation, for example, focusses on the benefits donors receive in return (Bekkers & Wiepking, 2011, pp. 932-935).

Many large associations were found between *Motivations for volunteering*. First, the motivations ‘*Protective*’ and ‘*Psychological Benefits*’ are quite similar. ‘*Protective*’ occurs when the volunteer wants to reduce negative feelings and increase their self-image, while ‘*Psychological Benefits*’ occurs when they want to ‘grow and develop psychologically’ (Clary & Snyder, 1999, p. 157). Therefore, it is not surprising a very large association is found between these two motivations. Associations of ‘*Protective*’, ‘*Psychological Benefits*’ and ‘*Understanding*’ with ‘*Career*’, can be explained: one’s psychological growth and increased self-image will help them in their career. Moreover, the associations of ‘*Protective*’ and ‘*Psychological Benefits*’ with ‘*Understanding*’ are possible to be explained: one can work on themselves psychologically and increase their self-image when one starts to learn new skills (Oppong, 2019; Woolfe, 2019). ‘*Values*’ and ‘*Community Building*’ can be explained when the volunteer values community, or making new friends and acquaintances. This can be expected because volunteer work is also building the community (Block, 2018, p. 34).

The third sub-question: “*Does Fund Development influence the motivation, type, size and frequency of support?*” is answered by the second hypothesis, “*Fund Development* has a positive influence on *Support Aspects*”, and is in accordance with theory. *Fund Development* is seen as crucial to gaining financial support, meaning this department is responsible for creating long-term relationships



with their donors. It is therefore not surprising when higher levels of *Fund Development* are perceived, donors are more likely to join a Friend- or Membership programme, have *Intrinsic* and *Extrinsic Motivations for monetary support*, and have ‘*Community Building*’ as an important motivation. Furthermore, they are more likely to donate a higher amount, to donate time and money more frequently during a crisis. Donor engagement will likely lead to the donors speaking to their circle about the organisation, volunteering, and participating in activities (Bennett, 2013, p. 203). This is significant, as big donations will often start out in smaller ways, for example, with joining a Friend Programme or volunteering (Greenfield, 2002, pp. 12-13). A donor’s membership also depends on their engagement with the organisation, which is measured by the perceived *Fund Development* (Ateca-Amestoy & Gorostiaga, 2021, p. 3).

The fourth sub-question is: “*Do forms of capital influence motivation, type, size, and frequency of support?*”. This is answered by the third and fourth hypotheses. The third hypothesis states: “*Economic Capital* has a significant influence on *Support Aspects*”. The results for this hypothesis are interesting. Research tells that income or economic class has an effect on monetary support or motivations, but does not affect the amount of volunteering (Ateca-Amestoy & Gorostiaga, 2021; Lee & Chang, 2008, pp. 1175-1176). The results state that *Economic Capital* influences the amount supported and that it slightly decreases the *Intrinsic Motivations for monetary support*. It also has a large negative effect on *Extrinsic Motivations for volunteering* and a large positive association with age. This can be explained by the fact that *Extrinsic Motivations for volunteering* only consist of one motivation: ‘*Career*’. As one gets older, you might get a higher income, and would be less likely to volunteer to gain better career prospects. Moreover, no significant associations were found with the frequency of monetary support and volunteering, which is not in line with Ateca-Amestoy and Gorostiaga (2021), who observe a positive correlation between monetary- and time donations (p. 9). However, they did not have direct evidence for this. The lack of this association in the Netherlands can be explained. As discussed, the Netherlands is one of the few countries in the EU where people donate more money than time (Ateca-Amestoy and Gorostiaga, 2021, p. 10).

The finding that *Tax Incentives* barely have an effect on the respondents of this survey was expected, as Hemels (2017) stated that in the Netherlands, tax benefits for smaller gifts are not appealing, unlike in other countries. Hemels (2017) also notes that tax incentives are more effective for





the donor when a larger amount is given. *Economic Capital* is found to affect one's benefits of *Tax Incentives*. As one's *Economic Capital* grows, one's ability to make use of tax benefits also grows; one can hire an accountant for example.

The rejection of the fourth hypothesis is surprising: *Cultural Capital* has a significant influence on the *Support Aspects*. The more *Cultural Capital* one has 'embodied', one is more likely to recognise the value of art. 'Rational addiction' occurs when past consumption will positively influence the present and future consumption; more exposure to cultural products will lead to more consumption of it, and one will feel more connected to culture (Bourdieu, 1986; Ginsburgh & Throsby, 2006) This is somewhat reflected in the data, people with higher *Cultural Capital* are more likely to have higher *Intrinsic Motivations for monetary support*. This means they support because they do it for, for example, altruistic reasons or they value art and want to preserve it. However, higher *Cultural Capital* does not result in more frequent or higher donations of time and/or money.

The finding that *Economic Capital* has a negative effect on *Cultural Capital* is also quite remarkable. This goes against the assumption that more *Economic Capital* can lead to more *Cultural Capital*, however this is not the case for the respondents of the questionnaire (Bourdieu, 1986).

### 5.3. Limitations and weaknesses

This research holds a few limitations and weaknesses. First, the sampling method, setbacks occurred when approaching the potential respondents. Most of the respondents were found through snowball sampling: through social media and my own network. Undoubtedly, this will have caused a social-background bias in the sample, as my reach is not a representation of the whole Dutch society. However, this was tried to be avoided by sharing it by people in my network and by 'museum influencers', sharing it in Facebook groups, and purchasing ads on these social media websites. These ads allow you to fill in 'interests' to reach the target population.

Furthermore, the 'awareness of need' motive was omitted when constructing the survey to avoid respondent fatigue. It is unknown to what extent the respondents were aware of the need for support of the Dutch cultural sector during the COVID-19 crisis. Moreover, this research could not measure to what extent social, cultural/human capital is donated, it is only measured that it is donated and which variables had an effect on the donation.





#### 5.4. Implication of findings, suggestions, and future research

To create more effective fundraising strategies for the cultural sector, the organisation should address the different motivations individuals have for supporting. It is found that *Intrinsic Motivations* are more prevalent for Dutch supporters, and therefore the organisations should emphasize and be playing into these reasons. Moreover, it is found that *Fund Development* has a significant impact on the support of individuals; when higher levels of *Fund Development* are perceived by the donors, one has higher *Intrinsic and Extrinsic motivations for supporting*, donate a higher amount, and donate and volunteer more frequently.

As Bertacchini et al. (2011) stated, cultural policy has mostly had their focus on tax benefits in order to incentivise the public to support the sector. However, this research finds that for smaller gifts, this tool is not as effective as hoped by policymakers. The results found when an individual is more familiar with tax benefits, they are more likely to make use of it, to let it influence the amount they donate and donate a higher amount. This means that if awareness around *Tax Incentives* increase, people are more likely to make use of them, and donate more. I suggest the government puts more focus on educating the public on these benefits, so they are more likely to make use of them. The results found that mostly individuals with a higher *Economic Capital* are more likely to make use of these tax benefits. It can be argued this is not the segment of the population that needs these benefits the most, however they do create private funds for cultural organisations.

Future research should look into the actual cost of tax benefits: do they generate more income for cultural organisations than they cost for the government in tax reductions? Otherwise, it would be sensible for the government to allocate these resources more effectively. These resources could, for example, go to cultural organisations to build or strengthen their *Fund Development*, as this is proven to be a more solid way of generating and retaining private funding and own revenue to the cultural sector.

The research is quantitative, characteristics of donors and associations were found, however through this dataset, it cannot be known why these associations exist. Additional future research could be into why these relationships occur and why certain people are more inclined to support the Dutch cultural sector, which can be done through qualitative research with interviews.



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## 7. Appendix

### Appendix A

#### Operationalisation table

**Table A1**

Theory	Concepts/Variables	Dimensions
<b>Capital</b>	Economic	Income
		Size of gift
		Frequency of gift
	Social	Network
	Cultural / Human	Education / Knowledge
		Affinity with Art
		Skills
<b>Support Motivations</b>	Intrinsic Motivation with internal ‘rewards’ for monetary support	Community building
		Altruism
		Values
		Psychological Benefits
	Extrinsic Motivation with external ‘rewards’ for monetary support	Solicitation
		Costs and Benefits
		Reputation
		Tax incentives



		Efficacy
	Intrinsic Motivation with internal ‘rewards’ for volunteering	Community Building
		Values
		Protective
		Understanding
		Psychological Benefits
	Extrinsic Motivation with external ‘rewards’ for monetary support	Career
<b>Fund Development</b>	Building Relations	Marketing / Awareness Of Need
		Donor Engagement
		Community Building

## Appendix B

### Likert scale for motivations

Table B1

<i>Value</i>	<i>Label</i>
1	Does not describe me
2	Describes me slightly well
3	Describes me moderately well
4	Describes me very well
5	Describes me extremely well

## Appendix C

### Reliability of scales table

Table C1

...

Support of the Dutch cultural sector during the COVID-19 crisis

	<i>Scale</i>	<i>Number of items</i>	<i>Cronbach's Alpha</i>
<i>Cultural / Human Capital</i>	6		.744 (N =140)
<i>Social Capital</i>	2		.837 (N = 179)
<i>Fund Development</i>	5		.712 (N = 155)
<i>Intrinsic Motivations for monetary support</i>	12		.775 (N = 139)
<i>Extrinsic Motivations for monetary support</i>	15		.692 (N =127)
<i>Intrinsic Motivations for volunteering</i>	12		.795 (N = 37)
<i>Extrinsic Motivations for volunteering</i>	3		.895 (N = 37)

## Appendix D

### Motivations for support Set Frequencies

**Table D1**

*Intrinsic Motivations for monetary support Set Frequencies*

<i>Value</i>	<i>Label</i>	<i>N</i>	<i>Percent</i>	<i>Percent of Cases</i>
1	Does not describe me	158	9,1%	107,5%
2	Describes me slightly well	148	8,5%	100,7%
3	Describes me moderately well	341	19,6%	232,0%
4	Describes me very well	507	29,1%	344,9%
5	Describes me extremely well	589	33,8%	400,7%
<i>Total</i>		1743	100,%	1185,7%

**Table D2**

*Extrinsic Motivations for monetary support Set Frequencies*

<i>Value</i>	<i>Label</i>	<i>N</i>	<i>Percent</i>	<i>Percent of Cases</i>
1	Does not describe me	345	20,2%	239,6%



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2	Describes me slightly well	244	14,3%	169,4%
3	Describes me moderately well	347	20,3%	241,0%
4	Describes me very well	420	24,6%	291,7%
5	Describes me extremely well	353	20,7%	245,1%
<i>Total</i>		1709	100,0%	1186,8%

**Table D3***Intrinsic Motivation for volunteering Set Frequencies*

<i>Value</i>	<i>Label</i>	<i>N</i>	<i>Percent</i>	<i>Percent of Cases</i>
1	Does not describe me	72	12,9%	189,5%
2	Describes me slightly well	39	7,0%	102,6%
3	Describes me moderately well	74	13,3%	194,7%
4	Describes me very well	168	30,2%	442,1%
5	Describes me extremely well	203	36,5%	534,2%
<i>Total</i>		556	100,0%	1463,2%

**Table D4***Extrinsic Motivation for volunteering Set Frequencies*

<i>Value</i>	<i>Label</i>	<i>N</i>	<i>Percent</i>	<i>Percent of Cases</i>
1	Does not describe me	32	28,8%	86,5%
2	Describes me slightly well	10	9,0%	27,0%
3	Describes me moderately well	19	17,1%	51,4%
4	Describes me very well	17	15,3%	45,9%
5	Describes me extremely well	33	29,7%	89,2%
<i>Total</i>		111	100,0%	300,0%



## Appendix E

### Means, Standard Deviations and Correlations of Motivations for support

**Table E1**

*Means and Standard Deviations and Correlations of Motivations for monetary support*

	M	SD	1.	2.	3.	4.	5.	6.
1. 'Values'	4.0805	.81308	-					
2. 'Altruism'	4.2211	.71704	.56**	-				
3. 'Community Building'	3.1655	.94794	.35**	.30**	-			
4. 'Psychological Benefits'	3.3426	1.9934	.176*	.161	.31**	-		
		5						
5. 'Solicitation'	3.0781	.80365	-.082	.052	.072	.41*	-	
						*		
6. 'Cost and Benefits'	2.8704	.84374	.063	-.015	.146	.37*	.47*	
						*	*	
7. 'Reputation'	2.9336	.74197	.113	.177*	.24*	.46*	.47*	-
						*	*	
8. 'Efficacy'	4.2121	.72356	.36*	.37**	.177*	.40*	.142	.28**
						*		

Significance: \* =  $p < .05$ , \*\*  $p < .01$

**Table E2**

*Means and Standard Deviations and Correlations of Motivations for volunteering*

	M	SD	1.	2.	3.	4.	5.
--	---	----	----	----	----	----	----



Support of the Dutch cultural sector during the COVID-19 crisis

1. 'Career'	3.0811	1.46440	-				
2. 'Community Building'	4.1316	.70408	.074	-			
3. 'Values'	4.4505	.49825	.188	.581**	-		
4. 'Protective'	2.7387	1.06613	.500**	.211	.303	-	
5. 'Psychological Benefits'	3.3514	.98741	.540**	.153	.232	.863**	-
6. 'Understanding'	3.8378	.90138	.680**	.238	.211	.447**	.454**

Significance: \* =  $p < .05$ , \*\*  $p < .01$

## Appendix F

### Correlation of main concepts



Support of the Dutch cultural sector during the COVID-19 crisis



*Correlations of Fund Development Capital and Support Aspects*

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.
<i>1. Fund Development Mean</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
<i>2. Economic Capital</i>	-.009	-	-	-	-	-	-	-	-	-	-	-	-	-	-
<i>3. Cultural Capital</i>	.271*	-.25*	-	-	-	-	-	-	-	-	-	-	-	-	-
<i>4. Social Capital</i>	.276*	-.017	.446*	-	-	-	-	-	-	-	-	-	-	-	-
			*												
<i>5. Intrinsic Motivations for monetary support</i>	.421*	-	.340*	.192*	-	-	-	-	-	-	-	-	-	-	-
	*	.22**	*												
<i>6. Extrinsic Motivations for monetary support</i>	.329*	.049	.082	.019	.449*	-	-	-	-	-	-	-	-	-	-
	*														
<i>7. Intrinsic Motivations for volunteering</i>	.300	-.228	.096	.160	.633*	.513*	-	-	-	-	-	-	-	-	-
					*	*									
<i>8. Extrinsic Motivations for volunteering</i>	.027	-	.229	.248	.356	.410*	.562*	-	-	-	-	-	-	-	-
		.53**					*								

9. 'Community Building' Mean	.350*	-	.264*	.139	.740*	.296*	.425*	-.076	-	-	-	-	-	-	-
	*	.198*	*		*	*	*								
10. Joining a Friend- or Membership Programme	.185*	.008	.057	.082	.039	-.020	-.211	-.010	.004	-	-	-	-	-	-
11. Frequency of monetary support before March 2020	.142	.011	.127	.086	.201*	.084	.015	-.229	.217*	.005	-	-	-	-	-
									*						
12. Frequency of monetary support after March 2020	.256*	.121	.236*	.190*	.307*	.169*	.053	-	.209*	.044	.609*	-	-	-	-
	*		*					.354*	*		*				
13. Frequency of Volunteering before March 2020	.311*	-.087	.131	.046	.355*	.136	-.039	-.297	.530*	-.016	.062	.119	-	-	-
					*				*						
14. Frequency of Volunteering after March 2020	.217*	-.017	-.027	-.004	.232*	.075	-.142	-.182	.432*	.001	.038	.090	.768*	-	-
	*				*				*				*		
15. Amount Supported	.187*	.354*	.043	.059	.158	.136	-.093	-.263	.121	.116	.360*	.536*	.053	.132	-
		*									*	*			
16. Age	.083	.590*	-.141	-.031	-.113	-.074	-.280	-	-.106	.038	.007	.113	-.008	.055	.333*
		*						.69**							*

## Appendix G

### Questionnaire

#### Start of Block: Default Question Block

Q6

Please fill in this survey if have supported the Dutch cultural sector since March 2020.

Win a museumkaart or 3 months We Are Public for you or a friend!

Thank you!

The COVID-19 crisis has hit the cultural sector hard. The question on how to identify new sources of funding is maybe more relevant now than ever. In this survey, questions are asked about the motivations to donate time and money during the COVID-19 crisis.

#### **Supporting the cultural sector includes:**

- Making a monetary donation (such as to organisation or during live stream)
- Not refunding an expired ticket
- Joining a Friend- or Membership programme
- Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public)
- Supporting a crowdfund campaign (such as Voordekunst)
- Attending paid live streams
- Buying merch of artists or cultural organisations
- Doing volunteer work

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Page Break

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Support of the Dutch cultural sector during the COVID-19 crisis

Q61 Have you done any of these types of support listed previously? Skip back one page if you need a reminder

Yes, I have done one or more (1)

No, I am not eligible to help this research and will be taken to the termination of the survey (2)

*Skip To: End of Survey If Have you done any of these types of support listed previously? Skip back one page if you need a r...  
= No, I am not eligible to help this research and will be taken to the termination of the survey*

Page Break

Q56

It will take 7-9 minutes to complete this survey, you are able to skip questions and go back if needed

Conditions:

- You have supported the cultural sector since March 2020, listed in previous page- Your answers are highly valuable
- Your answers are completely honest and understand there are no right or wrong answers
- Your participation in this research is voluntary
- Your privacy will be protected and no personally identifiable information will be reported in the research
- Your anonymous answers are used for academic analysis only

Yes, I agree with these conditions (4)

Q57

If you want to read the Consent Form or have other questions, contact the researcher, Ayla de Klerk at 435799ak@student.eur.nl

Thank you so much for your participation

Please continue the survey until the last page so your answers are saved!

PS. Desktop is recommended to fill in this survey, but mobile is also available!

Page Break



Support of the Dutch cultural sector during the COVID-19 crisis

**Q30 *Part 1***

**This part of the survey will ask some questions about you and your support**

**Q59 How old are you?**

- Under 18 (1)
- 18-24 (2)
- 25-34 (3)
- 35-44 (4)
- 45-54 (5)
- 55-64 (6)
- Older than 65 (7)

**Q12 What is the highest level of education you have completed, the highest degree you have obtained or are working on right now?**

- Less than high school (1)
- High school graduate (2)
- HBO (3)
- Bachelor degree (4)
- Master degree (5)
- PhD (6)



Q7 We understand you might not want to share your income, however it is important for this research.

**What is approximately your net amount you receive each month? This could be from different sources.**

Less than € 1.000,- (1)

€ 1.000 - € 1.199 (2)

€ 1.200 - 1.399 (7)

€ 1.400 - € 1.599 (8)

€ 1.600 - € 1.999 (9)

€ 2.000 - € 2.499 (3)

€ 2.500 - € 2.999 (4)

€ 3.000 or more (5)

I cannot say (6)

**Q58 Which of these types of support have you given to the Dutch cultural sector since March 2020? You can select multiple answers**

☐

Making a monetary donation (such as to organisation or during live stream) (1)

☐

Not refunding an expired ticket (2)

☐

Joining a Friend- or Membership Programme (3)

☐

Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public) (8)

☐

Supporting a crowdfund campaign (such as Voordekunst) (4)

☐

Attending paid live streams (5)

☐

Buying merch of artists or cultural organisations (9)

☐

Other, please specify (6) \_\_\_\_\_



Support of the Dutch cultural sector during the COVID-19 crisis

**Q40 How often have you supported the Dutch cultural sector average in a year?**

	Once (1)	2-5x (2)	5-10x (4)	Monthly (5)	Not (6)	Don't know (7)
Before March 2020 (1)						
After March 2020 (2)						

**Q8 How much in total did you approximately support the Dutch cultural sector since March 2020? This includes all financial support discussed above**

- Nothing (15)
- €1 - €10 (1)
- €10 - €25 (9)
- €25 - €50 (10)
- €50 - €75 (11)
- €75 - €100 (12)
- €100 - €150 (13)
- €150 - €300 (14)
- €300 - €500 (7)
- €500+ (8)



**Q37 How often did you do volunteer work in the Dutch cultural sector on average in a year?**

	More often than 1x a week (1)	1x a week (2)	1x a month (3)	At least 2x or 3x (4)	Once (5)	Not at all (6)	Unsure (7)
Before March 2020 (1)							
After March 2020 (2)							

**Q13 How often would you normally visit cultural organisations (if lockdown was not in place)?**

- Less than once per year (1)
- 1-2 visits per year (2)
- 3-5 visits per year (3)
- 6-10 visits per year (4)
- More than 10 visits per year (5)

**Q32 Do you feel like you have somebody in your circle you can visit a cultural organisation with and share the cultural experience?**

- 0 (0)
- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)



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10 (10)

**Q33 Do you speak with others in your circle about cultural organisations and your (possible) visits?**

0 (0)

1 (1)

2 (2)

3 (3)

4 (4)

5 (5)

6 (6)

7 (7)

8 (8)

9 (9)

10 (10)

**Q15 What is your area of work, study or interests?**

Creative Industries; arts, design, entertainment, media (1)

Legal occupations (2)

Healthcare (3)

Sales (4)

Education (5)

Community and Social Service (6)

Business and finance (7)

Other, please specify (8) \_\_\_\_\_

Page Break

---

**Q31 Part 2**

**This part of the survey will ask some questions about you and the Dutch cultural sector**



Support of the Dutch cultural sector during the COVID-19 crisis

**Q16 Do you have a favourite cultural organisation you like to go to? Which one is it, and why?**

---



**Q17 Do you feel connected to this cultural organisation?**

0 (0)

1 (1)

2 (2)

3 (3)

4 (4)

5 (5)

6 (6)

7 (7)

8 (8)

9 (9)

10 (10)

**Q18 Is this (one of the) cultural organisation(s) you donated to?**

Yes (1)

No (2)

**Q19 How important do you think cultural organisations are for:**

	Extremely important (1)	Very important (2)	Moderately important (3)	Slightly important (4)	Not at all important (5)
You personally (1)					
Your local community (2)					
Your region (3)					
Your country (4)					

**Q23 Where did you learn about supporting?**



Support of the Dutch cultural sector during the COVID-19 crisis

The cultural organisations' website (1)

The cultural organisations' social media (2)

Friends or family (3)

The news or media (4)

Other, (6) \_\_\_\_\_

**Q24 How familiar are you with cultural organisation donation/support plans and benefits?**

0 (0)

1 (1)

2 (2)

3 (3)

4 (4)

5 (5)

6 (6)

7 (7)

8 (8)

9 (9)

10 (10)

**Q25 Do you feel appreciated by the cultural organisation?**

0 (0)

1 (1)

2 (2)

3 (3)

4 (4)

5 (5)

6 (6)

7 (7)

8 (8)

9 (9)

10 (10)



**Q26 Do you go to activities for the donors and volunteers that are organised by the cultural organisation?**

- 0 (0)
- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)

---

Page Break

**Q34 *Part 3***

**This part of the survey will ask some questions about your personal motivations supporting the Dutch cultural sector *financially since March 2020*.**

This includes:

- Making a monetary donation (such as to organisation or during live stream)
- Not refunding an expired ticket
- Joining a Friend- or Membership programme
- Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public)
- Supporting a crowdfund campaign (such as Voordekunst)
- Attending paid live streams
- Buying merch of artists or cultural organisations

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Page Break



Support of the Dutch cultural sector during the COVID-19 crisis

Q28

Have you financially supported the Dutch cultural sector since March 2020?

Supporting the cultural sector includes:

- Making a monetary donation (such as to organisation or during live stream)
- Not refunding an expired ticket
- Joining a Friend- or Membership programme
- Renewing a Friend- or Membership programme during lockdown (such as museumkaart or We Are Public)
- Supporting a crowdfund campaign (such as Voordekunst)
- Attending paid live streams - Buying merch of artists or cultural organisations

**If selected 'no', you will be sent to the questions about volunteering.**

Yes (1)

No (2)

*Skip To: Q21 If Have you financially supported the Dutch cultural sector since March 2020? Supporting the cultura... = No*



Support of the Dutch cultural sector during the COVID-19 crisis

**Q49 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**

	Describes me extremely well (26)	(27)	(28)	(29)	Does not describe me (30)
Love for culture (1)					
Compassion towards people in need (2)					
Making new friends and acquaintances at events (4)					

**Q50 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**

	Describes me extremely well (16)	(17)	(18)	(19)	Does not describe me (20)
Preserve art for future generations (1)					
Concern about cultural sector during COVID-19 (2)					
Feeling part of a bigger whole					



(4)

**Q48 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**

	Describes me extremely well (16)	(17)	(18)	(19)	Does not describe me (20)
Make culture more accessible and of higher quality (1)					
Support of the arts during lockdown is necessary (2)					
Helping cultural sector in my community (5)					

**Q26 Are you familiar with tax benefits that go along with supporting the cultural organisations with ANBI status (geefwet)?**

- Extremely familiar (1)
- Very familiar (2)
- Moderately familiar (3)
- Slightly familiar (4)
- Not familiar at all (5)



Support of the Dutch cultural sector during the COVID-19 crisis



**Q46 I have made use of tax benefits**

Yes (1)

No (2)

Don't know (3)

**Q44 Tax benefits influenced the amount I supported**

0 (0)

1 (1)

2 (2)

3 (3)

4 (4)

5 (5)

6 (6)

7 (7)

8 (8)

9 (9)

10 (10)

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Page Break

**Q42 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**

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	Describes me extremely well (11)	(12)	(13)	(14)	Does not describe me (15)
Asked by organisation a sufficient amount of times(1)					
Weighted my costs and benefits against each other (2)					
Enjoyment of being known for giving / generous (3)					
Supporting was made appealing to me (4)					
Enjoyment of the benefits the organisations offer / expectation ticket will be valid for later moment (15)					

**Q53 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**



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	Describes me extremely well (16)	(17)	(18)	(19)	Does not describe me (20)
My friends support (1)					
The amount fit my willingness to give (2)					
Supporting is as an exchange between me and the organisation (3)					
My circle places a high value on supporting (4)					

**Q43 Do these statements describe your reasons for financially supporting the Dutch cultural sector since March 2020?**

	Describes me extremely well (11)	(12)	(13)	(14)	Does not describe me (15)
Enjoyment of feel-good feelings (1)					
Trust in the organisation to use the support					



Support of the Dutch cultural sector during the COVID-19 crisis

well (3)

Grants me a  
sense of self-  
fulfilment (4)

Cultural sector  
performs a  
useful function  
for society (6)

Grants me  
sense of warm  
glow (7)

Support is used  
efficiently (11)

---

Page Break

Q21

**Part 4**

**Your personal motivations for *volunteering* and donating your *time since March 2020* are discussed in the next few questions.**



**Q38 Have you volunteered and donated your time to a cultural organisation since March 2020?**

**If selected 'no', you will be sent to the end of the survey.**

Yes (1)

No (2)

*Skip To: Q39 If Have you volunteered and donated your time to a cultural organisation since March 2020? If sele... = N*

**Q54 Do these statements describe your reasons for volunteering at a cultural organisation since March 2020?**



	Describes me extremely well (16)	(17)	(18)	(19)	Does not describe me (20)
Making new friends and acquaintances from my community (community building) (1)					
It is important to help others (values) (2)					
Enhancement of self-esteem (protective) (3)					
Makes me feel better (about myself) (psychological benefits) (4)					
Help me get my foot in the door at a place where I would like to work (career) (5)					
Learn through direct, hands- on experience (understanding) (6)					



**Q55 Do these statements describe your reasons for volunteering at a cultural organisation since March 2020?**

	Describes me extremely well (16)	(17)	(18)	(19)	Does not describe me (20)
Feeling part of a bigger whole (1)					
I work for an organisation that I care about (2)					
Makes me feel needed (3)					
Makes me feel more capable (4)					
Gain skills that will be useful in my career (5)					
Gain knowledge I would not have otherwise (6)					

**Q47 Do these statements describe your reasons for volunteering at a cultural organisation since March 2020?**

	Describes me extremely well	(15)	(16)	(17)	Does not describe me
--	--------------------------------	------	------	------	-------------------------



	(14)	(18)
Helping organisations in my community (13)		
Love for the arts (14)		
Makes me feel less guilty (15)		
Grants me a sense of fulfilment (16)		
Meet people that will be useful in my career (17)		
Gives me the opportunity to exercise my skills I would not use otherwise (18)		

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Page Break

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Q39 From here on you can still go back to the questions. That is not possible once you click 'next' on this page.

***Thank you for participating!***



Support of the Dutch cultural sector during the COVID-19 crisis



If you have any questions, please do not hesitate to contact me at 435799ak@student.eur.nl

If you want to win a Museumkaart or 3 months of We Are Public, please fill in your e-mail here so you can be contacted. This will not be shared with anyone, only the researcher will see this.

Fill in your email here:

---

End of Block: Default Question Block

---

Start of Block: Block 1

(deleted question)

**Q10 Have you joined a Friend- or Membership Programme in the Dutch cultural sector since March 2020?**

Yes (1)

No (2)

End of Block: Block



Support of the Dutch cultural sector during the COVID-19 crisis

