

# The *Future* of Patronage

A quantitative analysis on  
the motivation of young donors  
and patron circles in the digital age



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A quantitative analysis on the motivation of young donors and patron circles in the digital age

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# Abstract

This research examines the motivation of young donors to contribute to patron circles and assesses the possibility of patron circles for digital platforms. The research is based on the notion of cultural capital by Pierre Bourdieu and the eight mechanisms of giving by René Bekkers and Pamala Wiepking. From the literature it is clear that young patrons are a group of serious potential, yet they are somewhat overlooked in both academic debate and in the strategy of cultural organisations. Whilst the concept of a patron circle is nothing new, it is surprising that there is no research regarding patron circles in the context of online platforms. Especially as this could lead to significant opportunities.

The study was executed using the crowdfunding platform *voordekunst* as a case, and users of this platform as respondents. Information was gathered through online questionnaires. Of all the concepts the awareness of need, solicitation and values proved to be the most important for respondents. Results indicate that there was no significant difference between those categorised as young and those categorised as old. Analysis showed that respondents reacted positively to the possibility of digital platforms for patron circles. Conditions are that the provision of information is sufficient, the organisation of offline events and the members of the patron circle have a say in the (type of) projects eligible for funds.

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# Introduction

## *Topic*

Patronage offers fantastic opportunities for the cultural sector to acquire independent funds. The most obvious form is that of the Maecenas, but a lot of cultural institutions have found that patron circles are also a good way to get a group of individuals associated and involved with the institution. This has also spawned academic debate surrounding this topic, though it is noticeable that within this discourse there has been little to nothing mentioned about younger individuals in patron circles. The disregarding of this group (or not recognising the group as a separate demographic) seems like a missed opportunity, therefore I will make an effort to show the importance of research on this group and will lead the way with a research about the motives of younger donors to give to/join a patron circle.

In February 2017 I started an internship at voordekunst, a crowdfunding platform for the Dutch creative sector. They have given me the opportunity to do research on this topic, since they themselves have been interested in the possibility of a patron circle for their foundation. This gives a new dimension to researching patron circles, as voordekunst is a platform that only exists in the realm of the internet. Adding to the research on motivation I will also look into the viability and form of a patron circle for an online organisation, in this case voordekunst.

## *Structure*

I will begin this report with the *Incentive* in which I make a brief observation of the current climate in the cultural sector of The Netherlands and show why research on young patrons is necessary. The following chapter revolves around the theories that are central to my research, aptly named *Theory*. I will analyse the theory of social capital by Bourdieu and will discuss the article "A Literature Review of Empirical Studies of Philanthropy: Eight Mechanisms that Drive Charitable Giving" by René Bekkers and Pamala Wiepking. These theories are the base of my research.

After showing the theoretical framework I will show how I have set up this research in *Setting up research*. First I will discuss voordekunst to show what kind of organisation they are and what typifies them. After that I will show how I have generated the questionnaire, based on a preliminary research and a literature research.

In the analysis chapter I show the results of the questionnaire and interpret them. After looking at the demographic data I will analyse the data on the group with a negative stance towards alternative support through voordekunst, followed by the positive group. The last part of this chapter is about the interviews.

The final chapter *Outcomes and Findings* puts the results of the research in a broader perspective. It also entails some remarks on the research itself and recommendations for future research. It ends by a conclusive statement on the main topics: the motivation of young patrons and patron circles in the digital age.

# Incentive

In this chapter I shall explain the relevance of my research. Firstly I am going to give some context to the Dutch situation. Secondly I present a section on why philanthropy can be the answer to the situation and show the blind spot in this answer: younger people. The third and final part will be about the importance of the targeted group.

## *The Dutch state of affairs*

The Netherlands were a welfare state, which has resulted in a lot of affairs in life that were taken care of by the government. Arts and culture were part of that, and as a result this sector has received a lot of subsidies over the years. As a result a general consensus has come about that all art and culture in the Netherlands is sponsored by the government.<sup>1</sup>

Even though this sector has received significant amount of government funds over the last decades, it is unfair to ignore the means acquired in different ways. Arts and culture are able to obtain funds in three separate ways: the government (through subsidies), the market (through market prices, fees and sponsorship) and the *third sphere* (through volunteers, partners and donations).<sup>2</sup>

Making use of the third sphere as a cultural organisation has some advantages over the other two spheres. If finances are obtained through the market, money will always be the most important element. If the government is involved the public takes the centre stage. The third sphere, however, relies not on direct payment that includes something in return. This means that the art itself, or the institution, becomes the focal point.<sup>3</sup>

Nowadays the government in the Netherlands is pushing the cultural sector more and more towards the market and third sphere, as they have been forced to severely cut their budget for arts and culture. In other countries the focus of the cultural sector has always been more orientated towards the market and the third sphere. The United States, for example,

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<sup>1</sup> Renée Steenbergen, "Kan het mecenaat de kunstsubsidies vervangen?" Bureau Renée Steenbergen, last modified 08/12/2010, accessed on 11/06/2017, <https://www.reneesteenbergen.com/nieuws-18-kan-het-mecenaat-de-kunstsubsidies-vervangen.html?archived=0>

<sup>2</sup> Arjo Klamer, *In Hemelsnaam: over de economie van overloed en onbehagen*. (Kampen: Ten Have, 2005), 133-134

<sup>3</sup> Ibid., 136



never knew a welfare state like the Netherlands and because of this the cultural sector in the States has always relied more on donations from the private and business sector. But closer to home as well, where countries like Great Britain have developed a climate where culture relies less heavily on the government and receives more support from its citizens.

## *Need for patrons*

A climate as described above, one where philanthropy is needed and government spending on culture is minimised, seems very applicable for the Netherlands. However, we must always take into account that no two countries or cultures are alike. The situation (less government spendings on art) and possible solution (looking towards philanthropy) might work more easily in the United States and Great Britain than in the Netherlands because of cultural differences.

The Dutch are known for their Calvinistic nature. They are often described as sober, cheap and modest and that is something research has to take into account when looking into the field of (arts) philanthropy. Dutch people tend to give a lot to nature preservation, healthcare and development aid, but within the Calvinistic tradition art is seen as elitist and a true Calvinist would therefore be less likely to donate money to the arts, because it can be seen as gasconading.<sup>4</sup>

This, however, does not mean that Dutch people do not give towards arts and culture at all, but when it is done, it is most likely done in secrecy. To get more people to donate, there needs to be a change in the public opinion and the Calvinistic tradition has to be broken. Fortunately for the arts the attitude is slowly changing and the government has aided in this department.

The cultural sector has been forced to be more independent, but waiting for the government to come up with a solution could prove to be detrimental. This is why I was happy to learn about the fact that the sector itself is actively engaged with this issue. In January of this year "The Day of Arts Philanthropy" was held in Utrecht. At this conference scientists, institutions and philanthropists got together to talk about the current affairs surrounding arts philanthropy in the Netherlands, in the hopes of creating a better

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<sup>4</sup>J.J. Amesz, *Geven om/aan Cultuur: opinies over 'the culture of giving' verzameld door J.J. Amesz* (Rijksoverheid, 2003), 5

philanthropic climate, in which both the benefactor and beneficiary create a sustainable environment, where both sides can thrive.

The day itself, organised by Utrecht University research fellow Renée Steenberg (with whom I had the honour of working with), was a success. Attendees had a chance to exchange information and knowledge, and those present had a chance to meet others, whom they would normally not have met.

One of the issues raised at the conference was the ageing of the Dutch population and the younger generation that is lacking behind in terms of giving. Even though the urgency of this problem was noted, a solution could not be offered. For me this was interesting to hear, since practically all the institutions present wanted younger donors, all the scientists agreed upon the fact that there was urgency to this. They fear that when the current generation of donors stop giving (caused by whatever reason), no one will fill the gap.

## *Younger donors*

The focus of this research lies on young donors. This section will specify the broad term "young donor" and will explain the need to focus on this specific group. According to Emily Davis there are four different generations that can be targeted for fundraising: the Traditionalists (born between 1900 and 1945), the Baby Boomers (born between 1946 and 1964), Generation X (born between 1965 and 1980) and Generation Y, or the Millennials (born between 1980 and 2000). She groups the Traditionalists with the Boomers and Generation X with the Millennials, because the groups show a great deal of similarities.<sup>5</sup>

The first group can be described as conventional. They like to be addressed in a more formal way and in general prefer traditional media. Most of the members of the first two generations are already retired. The second group are more contemporary. Compared to the first group they are more informal, flexible and make more use of media like internet and (this especially goes for the Millennials) social media.<sup>6</sup>

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<sup>5</sup> Emily Davis, *Fundraising and the next generation: tools for engaging the next generation of philanthropists*, (Hoboken, New Jersey: John Wiley & Sons, Inc., 2012), 8-16

<sup>6</sup> Davis, *Fundraising and the next generation*, 8-16

Trista Harris mentions that most non-profit organisations put too much emphasis on the first group.<sup>7</sup> They might include Generation X when it comes to fundraising, but a lot of the time they do not look at the Millennials.<sup>8</sup> According to Harris this has to do with the general feeling that either the Millennials have large college-loans, or the organisations think they only have to create a Facebook page to get Millennials involved with their cause.<sup>9</sup> However, both authors agree on the fact that organisations should focus more on this generation.

One of the biggest reasons to look at the younger demographic is that young people do give. If this generation is willing to give, then it is a good thing to get them involved with non-profit organisations. Considering the age of the Millennials it can be very profitable for organisations to get them involved and try and make them life-long donors.<sup>10</sup>

In a lot of countries the non-profit sector is struggling due to governmental budget cuts. Kottasz therefor suggests the following:

[C]harities need to persuade “nontraditional” donors to give, especially those with the greatest capacity to proffer large donations. An important sector known not to be particularly interested in giving to charity comprises affluent young professionals (i.e., high-income employees under age 40) ... despite their growing incomes and increasing societal influence.<sup>11</sup>

The statements above deal with the situation in the United States of America and Great Britain, but it does not seem completely alien to the situation in the Netherlands.

When looking at *Geven in Nederland*, the most renown Dutch scientific publication on the philanthropic climate in the Netherlands, it is surprising to see that the variable of age is dealt with very briefly. The book, that for the better part compares data from 2013 with 2015, shows a slight decrease (3%) in the average donation by individuals born between 1971 and 1980, but shows a large increase (38%) for individuals born after 1980.<sup>12</sup> The report shows that age does not play a role when looking at the chance of giving, though individuals born

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7 Trista Harris, "How to Engage the Next Generation of Donors Now," *Nonprofit World Magazine* Volume 29.1 (2011), 6

8 Emily Davis, *Fundraising and the next generation*, 15

9 Trista Harris, "How to Engage the Next Generation of Donors Now," 6

10 Emily Davis, *Fundraising and the next generation*, 15

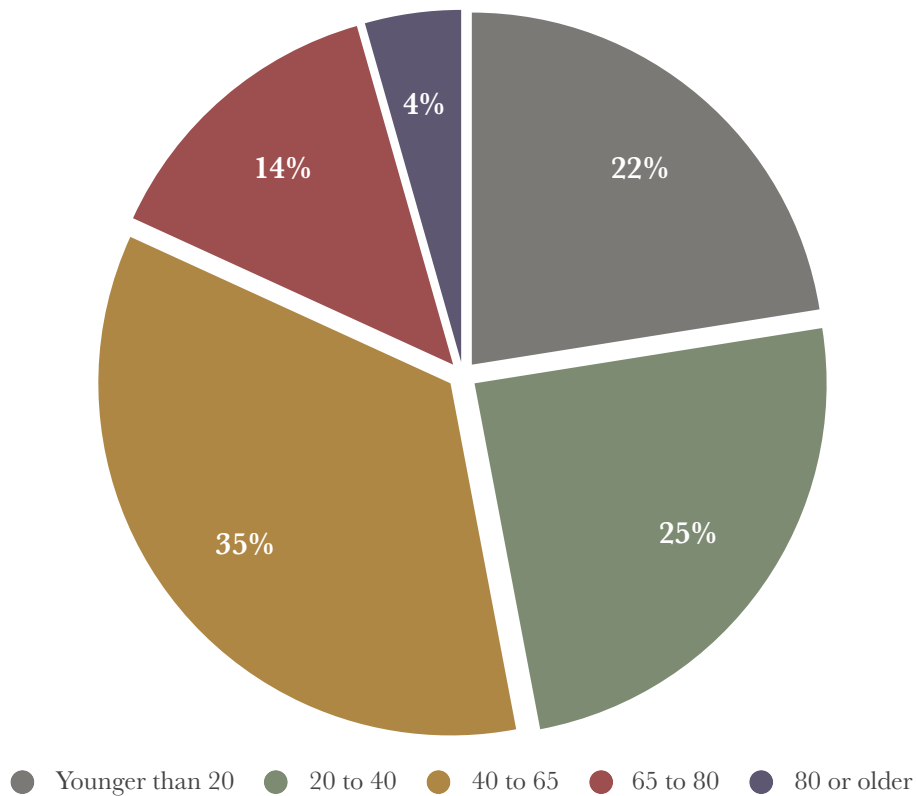
11 Rita Kottasz, "Differences in the donor behavior characteristics of young affluent males and females: Empirical evidence from Britain." *Voluntas: International Journal of Voluntary and Nonprofit Organizations* 15.2 (2004), 182

12 Arjen de Wit and René Bekkers, "Geven door huishoudens," in *Geven in Nederland 2017*, ed. René Bekkers et al., (Amsterdam: Lenthe, 2017), 101

before 1961 do, on average, donate a significantly larger sum of money.<sup>13</sup> It seems like a missed opportunity to not compare the age groups more, when such an abundance of data is available.

About a quarter of the total population of the Netherlands is aged between 20 and 40 (approximately the age of the Millennials), as can be seen in chart 1.<sup>14</sup> They make up the second largest group (25%), only following the 40-65 group (35%). Considering the points made above and the size of the group this group must not be overlooked when it comes to (research on) arts philanthropy.

**Chart 1: Population of the Netherlands by age group**



Before we can do a proper study on this demographic we need theory to understand the key concepts at stake here. In the following chapter I will therefore dig into the notion of social capital by Pierre Bourdieu and take a closer look at an article by René Bekkers and Pamala Wiepking concerning mechanisms of giving.

<sup>13</sup> De Wit, "Geven door huishoudens," 108

<sup>14</sup> "Population; key figures," last modified 03-10-2016, accessed on 01-06-2017, [http://statline.cbs.nl/statweb/publication/?vw=t&dm=slen&pa=37296eng&d1=a&d2=0,10,20,30,40,50,60,\(1-1\),l&hd=160114-1555&la=en&hdr=g1&stb=t](http://statline.cbs.nl/statweb/publication/?vw=t&dm=slen&pa=37296eng&d1=a&d2=0,10,20,30,40,50,60,(1-1),l&hd=160114-1555&la=en&hdr=g1&stb=t)

# Theory

In a report that has yet to be published Renée Steenbergen (research fellow at Utrecht University) conducted research on members of Club Foam, the young patron circle of Foam Museum in Amsterdam. When looking at the motivation to join the patron circle she found that a lot of members joined because they thought it would be good for their network and could lead to interesting (business) opportunities. The acquisition of this network commodity can be understood as social capital. This has led me to believe that acquiring social capital can be an important factor when setting up a patron circle for voordekunst.

## *Bourdieu's Social Capital*

Pierre Bourdieu is credited with coining the term social capital. It is part of a larger theory on capital that is not to be understood as capital in just its economical form. According to the French sociologist "[...] capital is accumulated labor (in its materialised form or its 'incorporated,' embodied form) which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor."<sup>15</sup> By this he means that capital is something that can be acquired over time by certain labor, which in turn results in a certain social position in society.

The invention of capitalism has resulted in the reduction of "[...] the universe of exchange to mercantile exchange, which is objectively and subjectively oriented towards the maximisation of profit [...]."<sup>16</sup> To fully explain the entire social world the term capital must be understood in other forms than a solely economic one. According to Bourdieu there are at least three forms of capital that must be taken account for: economic capital, cultural capital and social capital.

Economic capital has to do with "what is immediately and directly convertible into money and may be institutionalised in the form of property rights."<sup>17</sup> Cultural capital has to do with ones educational qualifications and is convertible in economic capital in the right

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<sup>15</sup> Pierre Bourdieu, "Forms of Capital" in *Handbook of Theory and Research for the Sociology of Education*, ed. J. Richardson (Westport CT: Greenwood, 1986), 241

<sup>16</sup> *Ibid.*, 242

<sup>17</sup> *Ibid.*, 242

context. Social capital is "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."<sup>18</sup>

Social capital is the sum of potential or actual resources of a social network. It revolves around knowing (the right) people and access to groups.<sup>19</sup> The capital can be acquired through membership of a group (e.g., a certain family, school, clan, institute or class). Social capital itself is not worth that much and is almost never to be understood as independent. The capital can be expressed in the size of the network that can be mobilised and the amount of capital that is involved in the connections within the network.<sup>20</sup> This is comparable to money, since money alone is not worth anything, until you can buy something with it.

The size of everyone's network obviously differs, but this also has effects on how the actor acts. If the social capital of someone reaches a certain level they do not have to actually get acquainted with everyone within the network. This kind of relationship, which is unidirectional, is reserved for what Bourdieu calls the '*nobiles*', loosely translated as (in)famous people.<sup>21</sup>

Someone can also act as a *pater familias*, the head of the family (or of the group for that matter) to represent the group and act as a spokesman. The representative safeguards the social capital of the group and has the authority to remove people from the group in order to preserve the group's social capital. The members of the group make agreements on the requirements to acquire membership and they must be congruent about their representative.<sup>22</sup>

To put it bluntly: "it's not what you know, but who you know."

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<sup>18</sup> Bourdieu, "Forms of Capital," 242

<sup>19</sup> Ibid., 248

<sup>20</sup> Ibid., 248

<sup>21</sup> Ibid., 250-251

<sup>22</sup> Ibid., 250

# *Complementary to Bourdieu*

Bourdieu is not the only one who has written about social capital and even though he has coined the phrase, there are others who have different opinions about the content of this concept. Within the world of social capital there are two other major theories: Coleman's and Putnam's.

James Coleman defines social capital as socio-structural elements that have to do with aspects that facilitate an individual's actions but also aspects of the social structure in which the actions take place. The focus of this theory is on exposing or revealing the social structures within groups and between people.<sup>23</sup>

A difference between Coleman and Bourdieu is that in Coleman's perception social capital acts like a public good. "Direct contributions by actors will benefit the whole. Strong families or communities accrue from strong social bonding among members."<sup>24</sup> This differs from Bourdieu's idea that even though social capital might be beneficial to integration within a group, social capital echoes the already present social inequality.<sup>25</sup> In general the cultural capital as stated by Coleman has less to do with the individual than Bourdieu's.<sup>26</sup>

Robert Putnam notion of social capital is the third and last I will discuss. His theory mostly resembles social capital as explained by Coleman. It focusses on social structures within society and centres around three main components: "moral obligations and norms, social values (especially trust) and social networks (especially voluntary associations)."<sup>27</sup>

According to Putnam social capital is the foundation for any region's thriving economy. Within such regions the citizens, through communal activity, have created an environment of mutual co-operation, equality as far as political relations go, prosperous social networks and

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<sup>23</sup> Elana Carrillo Alvarez and Jordi Riera Romani, "Measuring Social Capital: Further Insights", *Gaceta Sanitaria* 31.1 (2017), 57-58

<sup>24</sup> Michael Tzanakis, "Social capital in Bourdieu's, Coleman's and Putnam's theory: Empirical evidence and emergent measurement issues," *Educate* 13.2 (2013), 4

<sup>25</sup> *Ibid.*, 4

<sup>26</sup> Frane Adam and Borut Rončević, "Social capital: recent debates and research trends," *Social Science Information* 42.2 (2003), 159

<sup>27</sup> Martti Siisiäinen, *Two Concepts of Social Capital: Bourdieu vs. Putnam*, (Jyväskylä: University of Jyväskylä, 2000), 1

there generally is a lot of citizen participation involved. The structure resembles a horizontal pattern, as opposed to a vertical, hierarchical system.<sup>28</sup>

In general we can say that the above mentioned definitions of social capital have in common that they imply the presence "... of more or less structuralized networks between people or groups of people. These networks facilitate certain actions for different actors within the structures."<sup>29</sup> However, "social capital is highly context-specific."<sup>30</sup> Since I am looking at the motivations of an individual, my context suits the capital as worded by Bourdieu most. His approach also has more focus on group membership than the other approaches, something that in the light of patron circles seems more fitting.

Bourdieu's social capital on its own cannot answer my entire research question. This is why I have resorted to literature that explains mechanisms that come into play when people give. The following section are concerned with an article by Bekkers and Wiepking.

## *Eight mechanisms of giving*

In a comprehensive study René Bekkers and Pamala Wiepking (both working for the *Center for Philanthropic Studies* at the Vrije Universiteit Amsterdam) have derived eight mechanisms that drive philanthropic giving. They gave their research substance by the amount of articles used and the multidisciplinary approach used. In total Bekkers and Wiepking reviewed over 500 articles containing empirical evidence collected in economics, biology, social psychology, sociology and marketing.

The authors have distinguished the following mechanisms: awareness of need, solicitation, costs and benefits, altruism, reputation, psychological benefits, values, and efficacy. The mechanisms are understood by asking three questions that have to do with four different dimensions.

"What?" is the first dimension and it has to do with the physical form of the mechanism, i.e., tangible or intangible. Secondly, the question "where?" is asked in order to comprehend the second dimension. The different categories are within, outside or between individuals.

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<sup>28</sup> Siisiäinen, *Two Concepts of Social Capital*, 2

<sup>29</sup> Anthony Morgan, *Social capital as a health asset for young people's health and wellbeing: definitions, measurement and theory* (PhD Dissertation: Stockholm, 2011), 4

<sup>30</sup> Adam and Rončević, "Social capital: recent debates and research trends," 160



The third as well as the fourth dimension involve the last question: "who?" In the third dimension this should be understood as the mechanism's actor. These actors can be "beneficiaries, (charitable, nonprofit) organisations, donors, and alters (people in the social environment of the donors)."<sup>31</sup> The final *who* is the subject, or as they put it "the target of the cause". Distinguished by the authors are donors and beneficiaries. In the following section the mechanisms will, one by one, be elucidated by these questions, starting with the *awareness of need*.

## Awareness of need

The first mechanism that comes into play when looking at philanthropic giving is the awareness of need. People have to be activated before they will resort to giving and this starts by informing people why their gift is needed. In general it can be said that the more awareness of need is created, the bigger the chances of donations are. When answering the what where who questions we see the following answers:

**Tabel 1: Dimensions of 'awareness of need'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Awareness of need</b>	Tangible and intangible	Within, outside and between individuals	Beneficiaries and organisations	Donors

The what can be tangible or intangible. Something that raises the awareness of need can be a physical object, but it does not have to be so. The location of the mechanism can be within, outside or between individuals. The roles that act within this mechanism are beneficiaries and organisations, as they seek help and donations. The target of this cause is the donors, because they need to be activated.<sup>32</sup>

## Solicitation

Just like the previous mechanism, solicitation precedes the cost and benefit analysis. Solicitation, simply put, is being asked to donate in the broadest sense. It can be in a tangible form (e.g., a poster) or intangible (e.g., someone who is soliciting in a conversation). The interaction is always between people. The people acting are the same as with the awareness of need and the targeted group as well.<sup>33</sup>

<sup>31</sup> René Bekkers and Pamala Wiepking, "A literature review of empirical studies of philanthropy: Eight mechanisms that drive charitable giving," *Nonprofit and Voluntary Sector Quarterly* 40.5 (2011), 932

<sup>32</sup> Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 933

<sup>33</sup> *Ibid.*, 936

**Table 2: Dimensions of 'solicitation'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Solicitation</b>	Tangible and intangible	Between individuals	Beneficiaries and organisations	Donors

According to the article most of the researches that have been reviewed see a positive correlation between the solicitation and donations. This, however, does not mean that charitable organisations should mindlessly solicit, since there is always a chance that (potential) donors get over-asked. If this happens an opposite effect might come about, known as donor-fatigue.<sup>34</sup>

## Costs and benefits

Philanthropy consists of giving and receiving and thus costs and benefits are involved. Bekkers and Wiepking define this mechanism as "tangible consequences that are associated with monetary value."<sup>35</sup> Since we are talking about giving money the "what" is tangible. The location of this mechanism is outside individuals and the actors involved are organisations with donors as the targeted group.

**Table 3: Dimensions of 'costs and benefits'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Costs and benefits</b>	Tangible	Outside individuals	Organisations	Donors

Giving away money costs money, since the donor has less money after he or she has given. Because of the costs, monetary donations are likely to rise when the costs are lowered. One important way of lowering the costs of donations is by tax benefits. The costs can also be lowered by offering certain benefits for those who have donated. This could be a membership of a prestigious club, an invitation to a party or event, or a gift. Herein lies the danger of benefits that cost more than the donated sum of money.<sup>36</sup>

## Altruism

Altruism as mechanism of giving is very important. A lot of people give to an organization or a charitable cause because they sympathise with it. The consequences of altruism are tangible

<sup>34</sup> Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 937

<sup>35</sup> Ibid., 938

<sup>36</sup> Ibid., 938-941

and it happens outside individuals. Donors are the actors, but it often is conveyed through organisations and they affect the beneficiaries.<sup>37</sup>

**Table 4: Dimensions of 'altruism'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Altruism</b>	Tangible	Outside individuals	Donors and organisations	Beneficiaries

Often, altruism is linked to a theoretical phenomenon called crowding-out. This means that if a person would donate €1 to a cause from an absolute altruistic stance, then the same person would not donate that money if someone (e.g., the government) else already did. The studies looked at by Bekkers and Wiepking did not find true or perfect crowding-out. Sometimes people give lesser amount if they know someone already donated, but a lot of studies did not find any trace of crowding-out. This means that although altruism might be an important mechanism, not a lot of donors are true altruists.<sup>38</sup>

## Reputation

The mechanism of reputation is concerned with the social effects a donation has to a donor. The effect is intangible and can only be constructed between individuals, i.e., donors and alters of the donors. Reputation can be expressed positively or negatively by either rewarding donors or punishing non-donors.<sup>39</sup>

**Table 5: Dimensions of 'reputation'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Reputation</b>	Intangible	Between individuals	Alters	Donors

Giving is often perceived as a positive act, so people who give are regarded highly within their society. This explains why a lot of studies have found that giving in public helps to generate more and larger donations, but it also explains the fact that donors prefer to donate in public. The opposite of this is also true. If someone who has the funds to donate does not do so when his peers do, this might negatively affect their reputation. "While donors often deny the importance of social pressure [...], survey studies have found that donations are rather strongly related to measures of social pressure."<sup>40</sup>

<sup>37</sup>Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 942-243

<sup>38</sup> Ibid., 943

<sup>39</sup> Ibid., 943-944

<sup>40</sup> Ibid., 945

## Psychological benefits

In accordance with the previous mechanism, which consists of social benefits, this mechanism concerns the psychological benefits. As far as the dimensions go they are almost the same as with reputation, but differ in the second dimension, as it takes place within an individual.<sup>41</sup>

Psychological benefits are the emotions and thoughts a donor has when he donates.

**Table 6: Dimensions of 'psychological benefits'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
Psychological benefits	Intangible	Within individuals	Donors	Donors

When someone donates money they tend to feel good about themselves. They can feel alleviation of guilt, empathy or feel as if they have genuinely contributed to a certain cause. This *joy of giving*, as it is named in economic studies, is the warm and good feeling within the donor. People donate money to feel good and to live up to their positive self-image.<sup>42</sup>

These feelings can be manipulated as people are more likely to donate when they feel good. This means creating a positive atmosphere can result in more donations. It can also be helpful to stress the so called psychological costs, and to explain to people that they might avoid the feeling of guilt or that by donating they might live up to the positive self-image. This can be done by questions like "How would you feel if you would not help?"<sup>43</sup>

## Values

The seventh mechanism has to do with the values and attitude of the donor. In layman's terms this mechanism comes down to making the world a better place. This intrinsic feeling is intangible and is located within the individual. It originates from donors and affects both beneficiaries as well as donors.<sup>44</sup>

**Table 7: Dimensions of 'values'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
Values	Intangible	Within individuals	Donors	Donors and beneficiaries

<sup>41</sup> Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 945

<sup>42</sup> Ibid., 946

<sup>43</sup> Ibid., 946-947

<sup>44</sup> Ibid., 950

Through giving donors wish to give contribute to a more equal world. The value of a donor might be to reduce poverty, to empower minorities or to save the environment. Charitable organisations thus have a higher chance of receiving a donation from an individual if he or she has values that are in line with the practices or ideas of the organisation. "Philanthropy is a means to reach a desired state of affairs that is close to one's view of the 'ideal' world."<sup>45</sup>

## Efficacy

Efficacy is the perception of effect a donor can have. This intangible feeling that resides within an individual is caused by the charitable organisations involved, and affects the donors. It is up to the organisations to convince the donor that their donation will make a difference.<sup>46</sup>

**Table 8: Dimensions of 'efficacy'**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Efficacy</b>	Intangible	Within individuals	Organisations	Donors

Organisations can try to boost their perceived efficacy by being transparent in their workings, especially financially. Leadership donations can also help the perceived efficacy. If a substantial donation has been made by an important figure, this can be seen as trust in the organization and work as a hallmark.<sup>47</sup>

## Conclusion

According to Bekkers and Wiepking their study does not say anything about the amount of influence each mechanism have. They speculate that it is most likely a mixture of these mechanisms operate simultaneously and make someone willing to donate.<sup>48</sup>

**Table 9: Dimensions of all mechanisms**

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Awareness of need</b>	Tangible and intangible	Within, outside and between individuals	Beneficiaries and organisations	Donors
<b>Solicitation</b>	Tangible and intangible	Between individuals	Beneficiaries and organisations	Donors
<b>Costs and benefits</b>	Tangible	Outside individuals	Organisations	Donors

<sup>45</sup> Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 950-951

<sup>46</sup> Ibid., 952-953

<sup>47</sup> Ibid., 953

<sup>48</sup> Ibid., 954

Mechanism	D1: What?	D2: Where?	D3: Who?	D4: Who?
<b>Altruism</b>	Tangible	Outside individuals	Donors and organisations	Beneficiaries
<b>Reputation</b>	Intangible	Between individuals	Alters	Donors
<b>Psychological benefits</b>	Intangible	Within individuals	Donors	Donors
<b>Values</b>	Intangible	Within individuals	Donors	Donors and beneficiaries
<b>Efficacy</b>	Intangible	Within individuals	Organisations	Donors

Though their study is the most extensive up to date, there are some remarks that need to be made. The study has focussed on articles that originate from Western countries, mostly the United States, the Netherlands, the United Kingdom, and Canada. This could become a problem as it might result in a bias.<sup>49</sup>

Besides the possible location bias the theoretical concepts as presented here do not take into account the cultural differences. Although the articles come from countries that have similar cultures, there always will be differences. For example, when looking at the Netherlands I do not expect to see the same kind of results when measuring the mechanism reputation. This has to do with the fact that the Dutch, due to their Calvinistic nature, will be less inclined to act on behalf of their reputation (or at least admit this).

This article may have some flaws, but it is the first and best attempt at organising and categorising these mechanisms. It has proven to be very influential as it has been cited by scholars all over the world. This is why I will use Bekkers and Wiepking's article as one of the main theoretical concepts in this research.

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<sup>49</sup> Bekkers and Wiepking, "A literature review of empirical studies of philanthropy," 930

# Setting Up Research

My research serves two purposes:

1. Shed light on the motivation of younger donors (max. 45 years old) to contribute to patron circles.
2. Examine the viability of a patron circle for voordekunst and explore possible forms for said patron circle.

Since I cannot endlessly send questionnaires to voordekunst's audience, it seemed best to have one questionnaire that investigates both purposes. Because the research has been done in name of voordekunst I had to adapt to their approach and style. I learned about this at the office of voordekunst.

## *The case: voordekunst*

Voordekunst is a crowdfunding platform for the Dutch creative sector, launched in 2010. Their aim is to realise cultural projects and they do so by involving the intended audience. The organization has two major goals:

- Stimulating entrepreneurship among cultural institutions and creative executives.
- Increasing public support for art and culture.

In order to achieve their first goal voordekunst offers individuals, as well as organisations, a platform to show the world who they are. They give individuals and organisations the possibility to actualise a crowdfunding campaign. To make this work they offer a selection of tools, including: workshops, advice, feedback, coaching and tips. The tools are designed to help crowdfunding campaigns to reach their audience (and of course their desired goals).

To achieve their final goal they try to make their platform as easy and accessible for all the users. They do so by having a low entry amount for donating (€10) and the procedure for donating is as easy as online shopping. If the campaign does not make its goal all donations will be refunded.

The four core values of voordekunst are:

- Involvement

- Expertise
- Engagement
- Connective

A project on voordekunst has a success-rate of 80%. This is a lot considering they have managed to realise over 2400 projects. In the process they have had over 143.000 donors and have seen the total donated sum transcend the €14.000.000 mark.

## The office of voordekunst

Voordekunst is a very small organisation. There are six full-time employees and three interns that work as assistants for the full-timers. The atmosphere is amiable, sociable and frank. Everyone works in the same space and even though there is a hierarchy, everyone is valued equally. This ambience in the office typifies the approach used by voordekunst, be it towards *makers* (the artists) or *givers* (the donors) and is expressed through their website, news letter, and the on- and offline communication.

The people who use voordekunst (either as a maker of a giver) are very diverse. They differ a lot in age, education, income and also their motivation for giving. People are addressed on first name basis and they hardly address anyone with the more formal *u* and mainly use the more informal *jij*.

For my research this meant that I had to change the style of questioning. Normally I would be inclined to use a formal, dry and academic format, but the marketer at voordekunst, Jelle Agema, strongly suggested a more informal and direct approach. This would suit voordekunst more, but through his experience with researching the voordekunst-crowd he also knew that this approach would most likely generate the most response.

Together with Agema I targeted a specific group within the voordekunst database. We selected people who had donated within the last six months to ensure we had people who we knew were open to donating to arts and culture and chose the time limit to make the group more relevant. If we had picked people who had donated over five years ago, the donors might not even remember donating. This resulted in a group of a little more than 2.700 individuals.

We did not filter other demographics, such as gender or education to keep the selection as random as possible. I made a conscious decision to not filter on age as well, even though the research is in part about the giving motives of younger donors. This seemed more useful for the research on the viability of a patron circle for voordekunst. It also allows me to



compare the younger and older demographic. This does mean that, I use a different dataset when researching the motivations of the younger donors, than when I am looking at the viability of the patron circle.<sup>50</sup>

## *Preliminary research*

Prior to the questionnaire a preliminary research was done. The aim of this was to get familiar with the way in which to address the respondents. In general this was to see if there would be any interest in a patron circle, and, if there was any interest, to see what sort of amount of money I needed to think of when thinking of a patron circle.

When collecting the results the first thing that was noticeable was the high level of response and involvement. Within a few days there were over 400 reactions and after a week and a half we stopped collecting additional responses. By then there were 886 people who responded to the questionnaire.

Next to the high level of involvement there were some less noticeable outcomes. Most of the people that responded are well educated and live within the *Randstad*.<sup>51</sup> More interesting was the manner in which people responded to the question regarding their interest in supporting culture through *voordekunst* periodically. Of the 886 people 116 people showed interest in periodical support, be it monthly or yearly. This established the belief that a patron circle for *voordekunst* could be viable.

There were some remarks regarding the questionnaire. Some questions were not clear enough and needed more clarification and context. Next to that a lot of people said that they thought the yes or no questions needed a "maybe" option. Also, the multiple choice answers I had given to see how much money people would be willing to donate proved to be too high, as many people chose answers containing "less than ...".

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<sup>50</sup> When I am looking at the motivations of younger donors I will filter out all respondents over 45. For the other part of the research this is not necessary.

<sup>51</sup> Region in the Netherlands that for the larger part consists of Amsterdam, The Hague, Rotterdam and Utrecht. Though there is enough debate surrounding it, the region can be seen as the cultural hub of the Netherlands.

# *Patronage in literature*

When devising a patron circle it is useful to check for best practices and also see what has been written about this subject.

In her master thesis Marit Franssen-Oosterom writes about patronage, crowdfunding and the corporate sector. According to her, patronage can be very useful for corporations. One of her points is **access**. It can give individuals access to art, who otherwise might have never come into contact with (this kind of) art because of the company's involvement.<sup>52</sup> Van den Hoogen also stresses this aspect in his research.<sup>53</sup>

Another point Franssen-Oosterom makes is **connection**. She sees crowdfunding as a sublime method to get a connection between an artist and the crowd.<sup>54</sup> Connections like these can prove very valuable for both parties, as the artist may be able to take advantage of the network of the donor, and the donor might use a connection like this to boost their cultural or social capital.

Something else that she found during her interviews was the fact that one of the reasons that donors like crowdfunding is that the artist is forced to behave more like an entrepreneur. They have to think of ways to convince and persuade potential donors. Artists are sometimes perceived as creative individuals, who do not think about the economic side of what they are producing, so this is why **entrepreneurship** is valued so much.<sup>55</sup>

Van den Hoogen adds to this the **quality mark** a substantial gift of an established name has.<sup>56</sup> This does not have to be a corporation but could also be a well known figure or a fund or foundation. This helps the artists because they feel like they are taken seriously, but it also helps to persuade potential donors, as such a gift emits confidence. This vow of confidence also has to do with Bourdieu's notion of social capital.

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<sup>52</sup> Marit Franssen-Oosterom, *Crowdfunding en het betrekken van bedrijven bij cultuur*. (Master thesis, Utrecht University, 2014), 32

<sup>53</sup> Quirijn L. van den Hoogen, *Waarden in Crowdfunding: Empirisch onderzoek naar de achterliggende waardeoriëntaties van crowdfunders in Nederland*. (Research paper, Rijksuniversiteit Groningen, 2017), 16

<sup>54</sup> Franssen-Oosterom, *Crowdfunding*, 50

<sup>55</sup> *Ibid.*, 51-52

<sup>56</sup> Van den Hoogen, *Waarden in Crowdfunding*, 8

Franssen-Oosterom continues by stating the importance of the **feeling of impact**. If there is a certain sense of urgency present with the donor, a feeling that the project depends on their donation, a donor will be more inclined to donate.<sup>57</sup> This resembles the efficacy mechanism explained in the previous chapter.

Juliet Kerkhof points out that when it comes to donation based crowdfunding, donors often do not expect something materialistic in return. Having said this, donors do like small, often immaterial gifts that say "**thank you**".<sup>58</sup>

Kerkhof adds that patronage is also about **participation in a (local) society**. This becomes especially relevant if the name of the donor is going to be made public.<sup>59</sup> The first part of this point resonates the value mechanism of Bekkers and Wiepking, since it is about making the world, or in this case a part of the world, a better place. The second part has to do with social capital and the reputation mechanism.

## Match funding

Eckel and Grossman have done an extensive research on the principle of **match funding**. With match funding donations that are made by an individual will be matched by a third party. This is a phenomenon that occurs a lot in the corporate sector, but is not specific to that sector. In their research they compared match funding to rebate subsidies, where the donation of an individual is partly paid by a third party.<sup>60</sup>

In both lab and field experiments the authors have found that match funding results in more and higher donations than a rebate subsidy. This is noteworthy, since in both cases the costs for the donor and the third party were equal.<sup>61</sup>

Van den Hoogen has written about the match funding that voordekunst employs. In this situation certain funds and foundations give projects that meet their requirements a boost (typically around 25%). He shows the advantages of it (the mark of quality, trust and the fact that voordekunst does all the work for everyone).<sup>62</sup>

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<sup>57</sup> Franssen-Oosterom, *Crowdfunding*, 35

<sup>58</sup> Juliet A. Kerkhof, *The influence of a social network and social interactions on the success of a crowdfunding campaign*, (Bachelor thesis, University of Twente, 2016), 3

<sup>59</sup> *Ibid.*, 3

<sup>60</sup> Cathrine C. Eckel and Philip J. Grossmann, "Rebate versus matching: does how we subsidize charitable contributions matter?" *Journal of Public Economics* 87.3 (2003), 235

<sup>61</sup> *Ibid.*, 248

<sup>62</sup> Quirijn L. van den Hoogen, *Waarden in Crowdfunding: Empirisch onderzoek naar de achterliggende waardeoriëntaties van crowdfundingders in Nederland*. (Research paper, Rijksuniversiteit Groningen, 2017), 8

This form of match funding differs from Eckel and Grossman's definition, because with their definition every euro that is donated gets matched, whereas the match funding that voordekunst employs is a (large) donation by a fund or foundation. One can imagine that because the direct impact is not present in the voordekunst match funding, it does not work as effective as the match funding proposed by Eckel & Grossmann.

## *Making the patronage tangible*

In the previous section I have shown the importance of the following elements:

- Access
- Connection
- Entrepreneurship
- Quality mark
- Feeling of impact
- Thank you
- Participation in a (local) society
- Match funding

With these elements I have devised draft forms for a possible patron circle for voordekunst.

## Voordekunst verdubbelt

Voordekunst already occupies itself with a type of match funding, but I propose to add to this. The new form of match funding would be more in the line Eckel & Grossman. The funds for this would be generated through the patron circles

This updated concept - I have named it *voordekunst verdubbelt* (voordekunst doubles) - differs from the existing match funding of voordekunst in the fact that every donation made by individuals will be matched by voordekunst verdubbelt. This way the entrepreneurship motive would still stay in effect, as the money that is available for a project is not a given. Moreover, it would most likely motivate donors more than is the case currently, because of a feeling of impact. The fact that a project is chosen to be supported by voordekunst verdubbelt could act as a quality mark and ensures a certain kind of trust.

Members of voordekunst verdubbelt would not receive a consideration, but there will be certain benefits for them. To get the members more involved and make sure the connection is

there, I propose to organise physical events. I explicitly call these events physical, since voordekunst only exists virtually. The options are endless for this, but the most important factor is that the donors and the artists should have the opportunity to get in touch with each other, as well as with their peers. Therefore, I would recommend a gallery, or a festival setup, where artists that have been supported by voordekunst verdubbelt can exhibit their work. This gives the artists the chance to enlarge their audience, but also gives the donors the possibility to see where their money went (and see their participation within this society) and serve as a thank you.

If a lot of people do appreciate a small material gesture, voordekunst could look into a tangible version of the event, e.g. a magazine that covers the projects that have been supported by voordekunst verdubbelt. This could not only be used as a gift, but might also be used as promotion for the platform itself and the patron circle.

## Voordekunst prijst

This second concept is a variation on *voordekunst kiest* (voordekunst chooses). Every month three projects get highlighted on their website and are promoted through the communication channels of voordekunst. The projects are chosen by the organisation and it ensures the projects of extra exposure, but also a mark of quality (and social capital), since it was apparently good enough to be chosen for voordekunst kiest.

The change that would be made possible by a patron circle would be to add economic capital to the already present social capital within the mark of quality. This would express even more trust and by doing so could persuade potential donors to donate. I have named this *voordekunst prijst* (voordekunst praises/awards). Again the money for this would be generated through the patron circles.

I am unsure whether or not patrons within such a circle have interest in choosing the projects that will be supported by the patron circle, so this is something I will include in the definitive questionnaire. If they do, then it might be useful for voordekunst to make a monthly list of nominees and let the members of the patron circle vote.

As with the previous concept voordekunst prijst will (for the same reasons) also be accompanied with a physical event. To keep in line with the praising and awarding, I thought there might be chances here for an award ceremony: the *voordekunst awards*. Projects then could be nominated in different categories, e.g. most creative consideration, best video, or best

entrepreneurship, and for every category there would be an award that comes with some prize money to encourage the artists to keep up their good work.

Afterwards there could be a party, or at least time and space for artists and donors to have a drink and meet each other. The motives for this are the same as for the event connected to voordekunst verdubbelt.

These forms are not rigid concepts, but have to be seen as objects to think with. Elements from these forms will be used in the questionnaire, accompanied by questions regarding the theory surrounding the eight mechanisms and social capital.

## *The questionnaire*

One of the most important elements in the questionnaire regards the motivations of younger donors. Questions concerning motivation are of the utmost importance for the research. Keeping in mind the style of voordekunst and the targeted respondents I had to phrase the questions in a certain way. In the following table I will show the statements that I presented the respondents and the theory behind it.<sup>63</sup>

**Table 10: Questions on motivation in the questionnaire**

<b>Main theoretical concept</b>	<b>Other concepts present</b>	<b>Question</b> <i>If I would periodically contribute...</i>
<b>Awareness of Need</b>		... I feel that campaigns should be clear on why they need support.
<b>Solicitation</b>	Entrepreneurship	... I would want that campaigns that receive my money actively look for support for their cause.
<b>Cost &amp; Benefits</b>		... I would do so for tax benefits.
<b>Cost &amp; Benefits</b>	Thank you	... I would appreciate a consideration.
<b>Altruism</b>		... I would do this because I really feel for (the makers on) voordekunst.
<b>Reputation</b>	Social capital	... I would do so because this influences what others think of me.
<b>Psychological benefits</b>		... I would do this because it makes me feel good.
<b>Values</b>	Participation in a (local) society	... I would do so to contribute to a better cultural sector in the Netherlands.

<sup>63</sup> Since voordekunst is a Dutch platform and nearly all its users, on all sides, are Dutch speaking, the questionnaire was completely in Dutch. All the questions are translated after for this report.

Main theoretical concept	Other concepts present	Question <i>If I would periodically contribute...</i>
Efficacy	Feeling of impact	... I find it important that I feel like I am actually contributing.
Efficacy	Feeling of impact	... I want to have a feeling that my contribution has impact and makes a noticeable difference.
Social capital		... I would do so because it presents me with a chance to expand my network through voordekunst.
Social capital		... I would so to receive membership to certain party/club.

The questions mentioned in table 10 were presented to respondents who did not give a negative answer to a question to see if they were interested in supporting arts and culture through voordekunst in other ways than the current available way. Respondents that did answer negatively to said question received similar questions, but the difference is that they were negatively formulated instead of positive (e.g., I have no interest in supporting I do not feel for (the makers at) voordekunst).

Some of these theoretical concepts can be linked to the patron circle forms mentioned above. Voordekunst verdubbelt relies on a match funding principle. By having match funding that doubles every donation the urgency for artists to get more donors is even more present, and thus could bring out the entrepreneur in the artist.

A voordekunst event is among other things a thank you for the patrons. The thank you concept is linked to the mechanism of Cost & Benefits, so it indicates that there might be a correlation between these items as well. The same goes for the reputation mechanism and social capital.

I have thought about examining the crowding-out effect that altruism might cause, but I have decided not to do so, because crowd-funding works in a different way than regular donating. People donate until a set goal is achieved, so the crowding-out might be of effect, but only after the goal is achieved.

As for the mechanism Reputation I only devised a question in relation to reputation in a positive sense. As mentioned earlier there is also a negative approach to this, but this is only in effect if people are in the same room and can observe each other.

The literature suggests that Psychological benefits can also be used to make potential donors feel guilty. I chose to ignore this facet of the mechanism. It could be a strategy that works, but it does not at all suite voordekunst to do so.

Common for this type of research is letting the respondents answer the questions by using a Likert-scale, where the respondents choose the number that corresponds most with their opinion (e.g., 1=totally not agree, 7=totally agree). In most practices a 5 or 7-point scale is used. A 5-point scale is favourable because it does not ask that much of the respondent, whilst a 7-point scale is favourable because it leaves more room to differentiate and the *ceiling or floor effect* is less likely to take place.<sup>64</sup> With a ceiling or floor effect the limit of the scale is too low and thus the data is not specific enough.

Other questions in the questionnaire do not have such a direct link to the theory, but are relevant for finding out what kind of form the voordekunst patron circle should have. They consist of elements of the aforementioned suggested forms. Other than that there are questions on how respondents would like such a patron circle to be set up e.g., different patron circles per discipline, different patron circles per region, etc.

## *The interviews*

After the questionnaire I have spoken to several respondents to ask them about the patron circle, their motivations and the results of the questionnaire. I chose the respondents for this at random, but did make sure there were people differed in the variables of region, education, age, sex, and their interest in a possible patron circle. The group became so diverse, therefore I decided not to use a fixed set of questions, but to touch on all the subjects mentioned above and let the conversations proceed in a natural way.

The conversations were either done by telephone or Skype and lasted between ten and thirty minutes. The aim of the conversations was to get more in depth responses on the notion of motivation and the forms of the patron circle. Of all of the respondents over 70 people signed up for interviews. Due to limitations in time I spoke with ten people.

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<sup>64</sup> Willie van Peer et al, *Scientific methods for the humanities*, (Pennsylvania: John Benjamins Publishing, 2012), 143



# Analysis

In this chapter I will show the results of the questionnaire. These results will be analysed in the context of the theory. After looking at the demographics I will show the results of the negative group and the positive group. The final part of this chapter shows the results of the interviews.

## *Demographics*

In total almost 400 individuals completed the questionnaire, excluding the respondents who did not give valid answers I have ended up with n=395. The average age is slightly above 53 years old, with a median of 55. 56,5% of the respondents identified themselves as a man, 43,0% as a woman and 0,5% did not fit into either category.

74,4% of the respondents has a partner. This is of importance as it can indicate that there are more funds available (though this does not have to be the case). The fact that 59,7% of the respondents have children is also of importance, but for the opposite reason, as having children might indicate that an individual has less funds to spend on philanthropy.

Of the respondents 5,3% said that they had never donated through voordekunst. Since they were specifically selected because they had donated (according to the database) this does stand out a bit. It could mean that the selection was not in order, or that people had forgotten that they had donated in the past.

It is not so striking that most of the people that have responded to the research (and should have donated at least once) have a degree in higher education (88% of the respondents have at least a HBO degree). This is a common trend in research concerning philanthropy and arts.<sup>65</sup>

The data also showed that most of the respondents are from provinces within the Randstad. 33% of the respondents are from Noord-Holland, 22% are from Zuid-Holland and 14% are from Utrecht. As mentioned before the Randstad is a highly urbanised and populated region and a large part of the cultural field in the Netherlands takes place within its borders. It is therefore not surprising that so many of the respondents are from these areas.

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<sup>65</sup> De Wit, "Geven door huishoudens," 101

The geographical location of voordekunst could also be a factor for this result, since it is located in the largest city of the Randstad: Amsterdam.

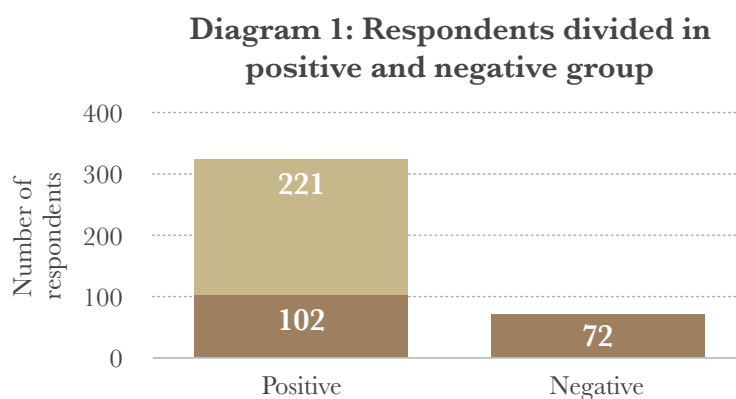
Another note on the provinces is the fact that none of the respondents live in Flevoland. There were respondents from all other provinces (even smaller provinces than Flevoland) and even from abroad. Why no one from Flevoland responded remains to be seen.

Most of the respondents have a full-time occupation (32%). This is followed by freelancers and people who have their own company (27%) and people who are retired (23%). Given the average age and median age, 53 and 55 respectively, it is not surprising that there are a lot of retired individuals among the respondents. What did stand out is the fact that only four of the respondents are students (1%).

## Comparison within the demographics

Do the demographics of the people who have a positive stance towards other ways of giving through voordekunst differ from those who have a negative stance towards this? In order to examine this I have divided all the respondents in two groups on the basis of their answer on the question "Would you be interested in other ways to contribute to arts and culture through voordekunst?" The possible answers were yes, maybe and no. Since almost all of the respondents that answered possibly did so because they did not know what to expect, but reacted moderately enthusiastic. I grouped the respondents who answered yes and maybe (called positive) and compared them with the group who had a negative stance towards the question (called negative).

Of the 395 people who answered this question 102 individuals said they would be interested in donating in another way. 72 people did not like this idea. However, The largest group is the group of people who answered 'maybe', with 221 respondents giving this answer. The combination of 'yes' and 'maybe' versus 'no' (the positive group and negative group) is shown in the following diagram.



Compared to the preliminary research the percentage of respondents that may be interested in alternative ways of giving through voordekunst is much higher. This has to do with the fact that in the preliminary research I did not have the option 'maybe' for this question.

When comparing the age of positive ( $M=52,87$ ;  $SD=13,30$ ) to negative ( $M=56,29$ ;  $SD=11,61$ ) the difference between the groups is significant ( $t=2,018$ ;  $df=393$ ;  $p=0,044$ , two tailed).<sup>66</sup> This means that on average negative is older than positive. However, if I were to stick to the generation categories of Davis, both groups would still be part of the same generation, so age might not be the most relevant factor.

Previously I mentioned that having a partner or children can be of significance, because it this can change a lot of this for an individuals financial situation. If a person is in a relationship, lives together with his or her significant other and has no children (a so called DINK: double income, no kids), chances are that their household has more money to spend compared to someone in a different situation.

While measuring DINKs in relation to the positive and negative group I have found that within this population it does not matter if an individual is a DINK or not ( $\text{Chi}^2=1,960$ ;  $df=1$ ;  $p=0,162$ ). I have also looked at the sub-variables of DINKs (partner, kids and housing situation) separately to see if there are differences to be found there. Having a partner or not does not matter when looking at the positive and negative group ( $\text{Chi}^2=1,038$ ;  $df=1$ ;  $p=0,308$ ), the same goes for living with your significant other ( $\text{Chi}^2=0,153$ ;  $df=1$ ;  $p=0,696$ ) and for having children ( $\text{Chi}^2=0,278$ ;  $df=1$ ;  $p=0,598$ ). Thus, even though this group might have more funds, they are not more likely to be in the negative group or the positive group.

## *The negative group*

The questionnaire is designed in such a way that the respondents answers determine their route within it. There are two major routes, corresponding with the two major groups (positive and negative). In this part I will show the results of the negative group ( $n=72$ ).

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<sup>66</sup> If the p-value is smaller than 0,05 we can safely assume that the difference found is not a coincidence, but significant. This goes for all the statistical tests that I use in this document.

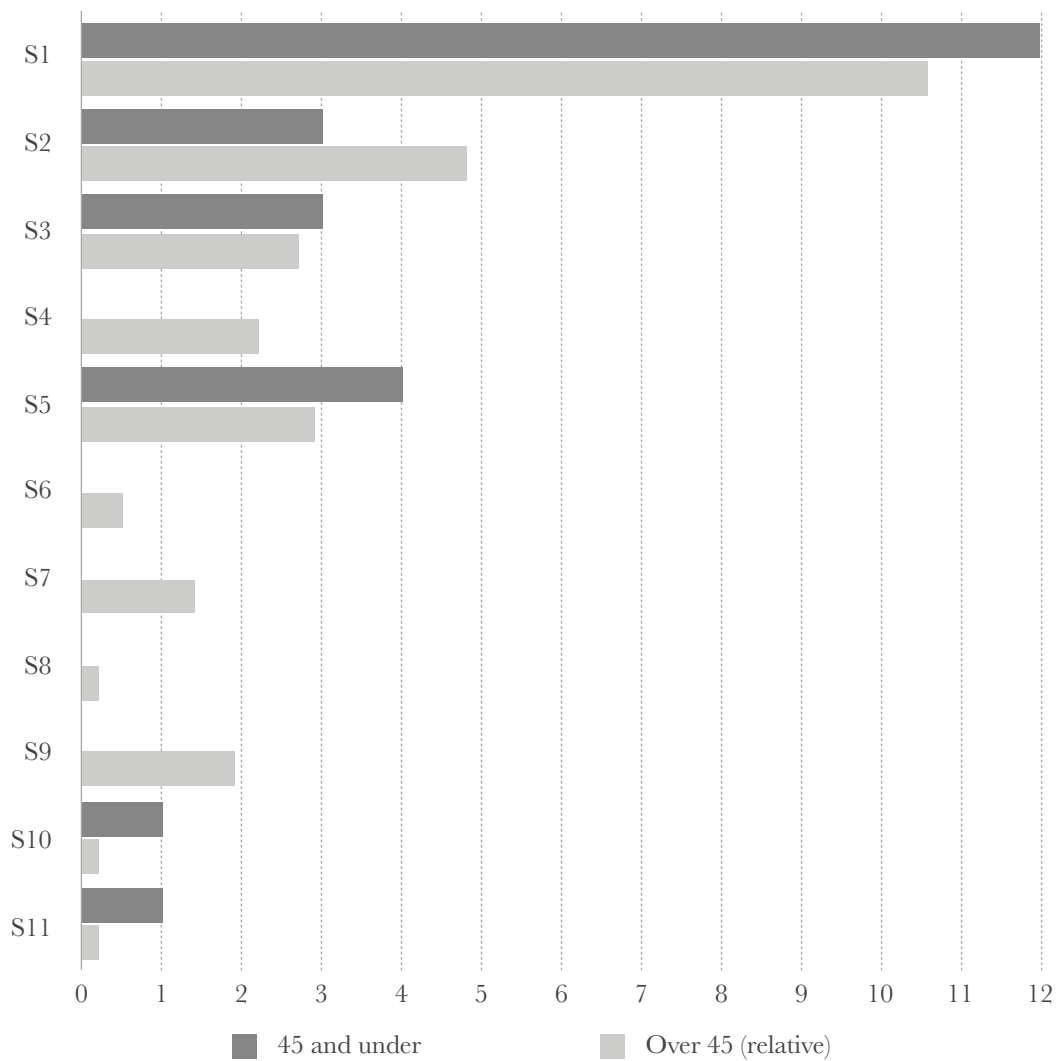
The negative group had to answer to the question: "Can you explain why you have no interest in supporting the arts and culture through voordekunst in a different way than the standard way?". I used the same kind of questions that I used for the positive group (see table 10), but transformed them into negative statements instead of positive statements (e.g., "I don't a for (the makers on) voordekunst, instead of "I feel for (the makes on) voordekunst") and I added two answers based on the preliminary research ("I want to choose where my money goes" and "I only support people I know"). The questions directly addressing cultural capital are left out, because they mainly focus on cultural capital in the form of membership to an exclusive club, and this is not relevant if you are not interested in a patron circle. The questions are presented in the table below.

**Table 11: Statements on motivation for the negative group**

Statement number	Main theoretical concept	Other concepts present	Statement
1			I want to pick the campaigns I support
2			I only support people I know
3	Awareness of Need		This way I don't feel the need to donate
4	Solicitation	Entrepreneurship	I want to be approached by the makers
5	Cost and benefits	Thank you	I want to know what I get in return for my donation
6	Altruism		I don't really feel for (the makers on) voordekunst
7	Altruism		I only feel for the makers in the regular way
8	Reputation	Social capital	I think that supporting campaigns in another way than the regular way will not look good with others
9	Psychological benefits	Cost and benefits	Supporting campaigns the regular way gives me a good feeling. I don't think I will get this feeling in another way.
10	Values	Participation in a (local) society	I don't think that supporting campaigns through voordekunst in another way will help the cultural sector in the Netherlands
11	Efficacy	Feeling of impact	I don't think donating in another way will really do something for the campaigns

In the preliminary research we found out that people who did not feel anything for support in other ways had less interest in the questionnaire. This is why I decided to make their route in this questionnaire as short as possible, meaning that the questions were not asked with a 7-point Likert-scale. Instead, respondents just had to say if they agreed with the

**Diagram 2: Results negative group on statements**



statement or not. In the diagram below the results of these statements are visualised. The diagram shows the number of respondents who agreed with the statement.

The negative group has a total of 72 respondents. Those respondents are divided into two groups: 45 and younger (n=14) and over 45 (n=58). Unfortunately, the first group is too small to statistically compare the results with the other group, since it is not even half of the suggested sample size (n=30). This means that we can only interpret the diagram, but cannot be sure that the differences between the two age groups are significant. To make the data somewhat comparable I have calculated a relative result for the over 45 group by dividing the total score by  $(58/14=)4,14$ .

The most important factor seems to be that people who have no interest in other ways of supporting arts and culture through voordekunst do so because they want to be able to have the possibility to choose what campaigns they support. The second most important factor seems to be that people only want to give to people they know. This may be associated

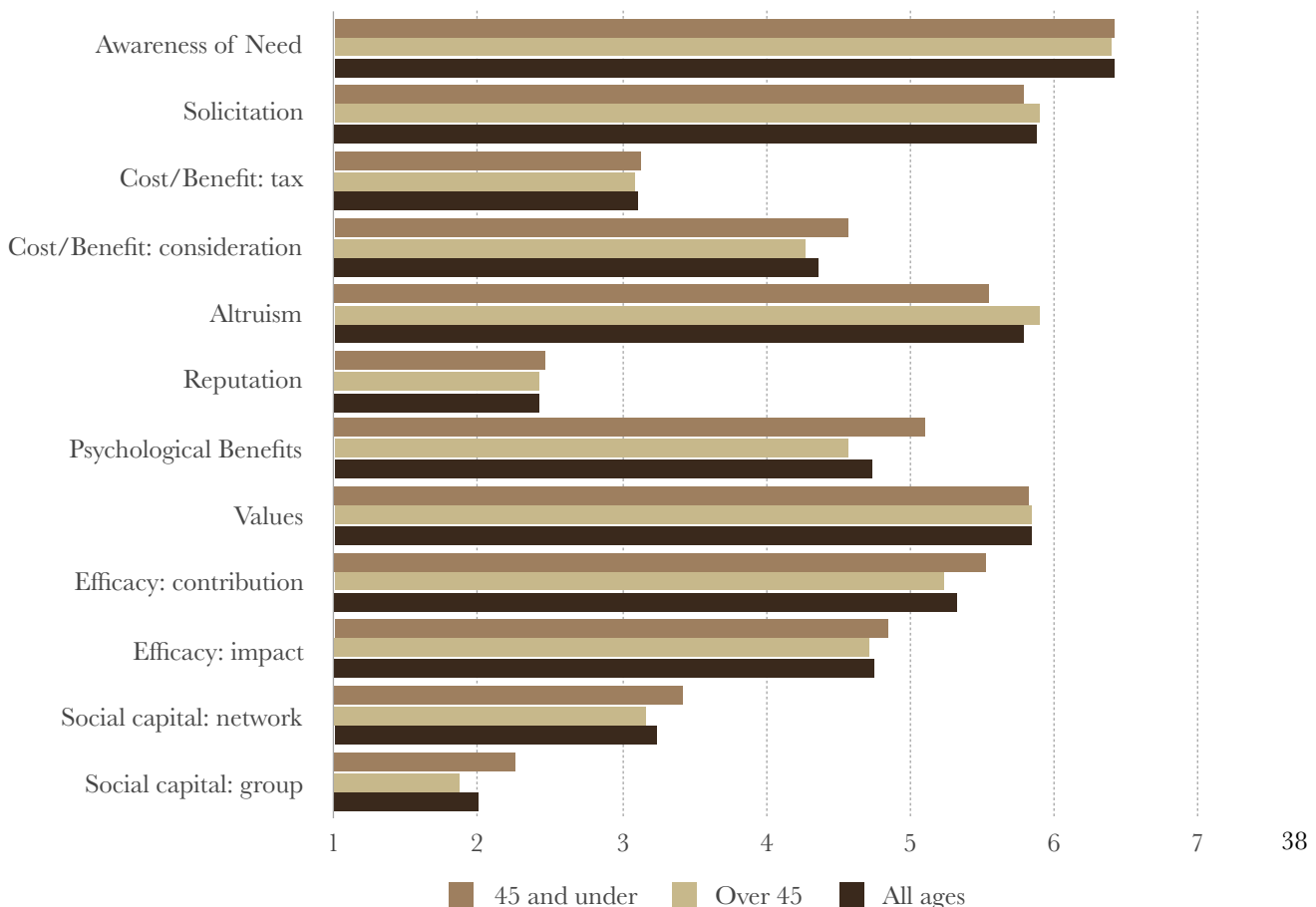
with the population, for the same reason. The only two mechanisms that seem to play any sort of role are Awareness of Need and Cost and Benefits.

It is no surprise that these elements are the ones that possibly play a role for people not wanting to donate in another way through voordekunst. Consider the targeted population, i.e. people who have used voordekunst. These individuals are used to choice and a great awareness of need (this is what the makers try to convince them of). The Cost and Benefit factor might be explained through the lack of information in the questionnaire. If they know more about what a patron circle could be (and the benefits it might include), they might be more inclined to join a patron circle.

## *The positive group*

Thankfully for this research there are a lot more respondents in the positive group, making statistical analysis possible. In the previous chapter I have shown the questions based on the idea of social capital and the eight mechanisms of giving. Respondents answered to them on a 7-point Likert-scale. The mean results for these questions are presented in the diagram below. I have included the mean for all ages (n=324), the mean for 45 and under (n=99) and the mean for the group that is over 45 (n=225).

**Diagram 3: Results on motivations for giving**



Looking at the younger group the means for Awareness of Need ( $M=6,42$ ;  $SD=0,784$ ) ( $t=30,780$ ;  $df=98$ ;  $p=0,000$  two tailed), Solicitation ( $M=5,79$ ;  $SD=1,342$ ) ( $t=13,254$ ;  $df=98$ ;  $p=0,000$  two tailed), Cost/Benefits: consideration ( $M=4,57$ ;  $SD=1,451$ ) ( $t=3,879$ ;  $df=98$ ;  $p=0,000$  two tailed), Altruism ( $M=5,54$ ;  $SD=1,296$ ) ( $t=11,787$ ;  $df=98$ ;  $p=0,000$  two tailed), Psychological benefits ( $M=5,10$ ;  $SD=1,266$ ) ( $t=8,655$ ;  $df=98$ ;  $p=0,000$  two tailed), Values ( $M=5,83$ ;  $SD=1,196$ ) ( $t=15,251$ ;  $df=98$ ;  $p=0,000$  two tailed) and Efficacy: contribution ( $M=5,52$ ;  $SD=1,304$ ), Efficacy: impact ( $M=4,84$ ;  $SD=1,448$ ) ( $t=5,762$ ;  $df=98$ ;  $p=0,000$  two tailed) the difference between the means and the neutral point (4) is significant in a positive way.

Cost/Benefits: tax ( $M=3,13$ ;  $SD=1,844$ ) ( $t=4,678$ ;  $df=98$ ;  $p=0,000$ ), Reputation ( $M=2,47$ ;  $SD=1,320$ ) ( $t=11,499$ ;  $df=98$ ;  $p=0,000$  two tailed), Social capital: network ( $M=3,43$ ;  $SD=1,768$ ) ( $t=3,138$ ;  $df=98$ ;  $p=0,002$  two tailed) and Social capital: group ( $M=2,27$ ;  $SD=1,470$ ) ( $t=11,695$ ;  $df=98$ ;  $p=0,000$  two tailed) also all differ significantly from the neutral point (4), but do so in a negative way.

In general we can see that the three most important factors for the young donors are:

1. Awareness of Need ( $M=6,42$ ; mode=7)
2. Solicitation ( $M=5,79$ ; mode=7)
3. Values ( $M=5,83$ ; mode=7)

The least important factors are:

1. Social capital: group ( $M=2,27$ ; mode=1)
2. Reputation ( $M=2,47$ ; mode=1)
3. Cost/Benefit: tax ( $M=3,13$ ; mode=1)

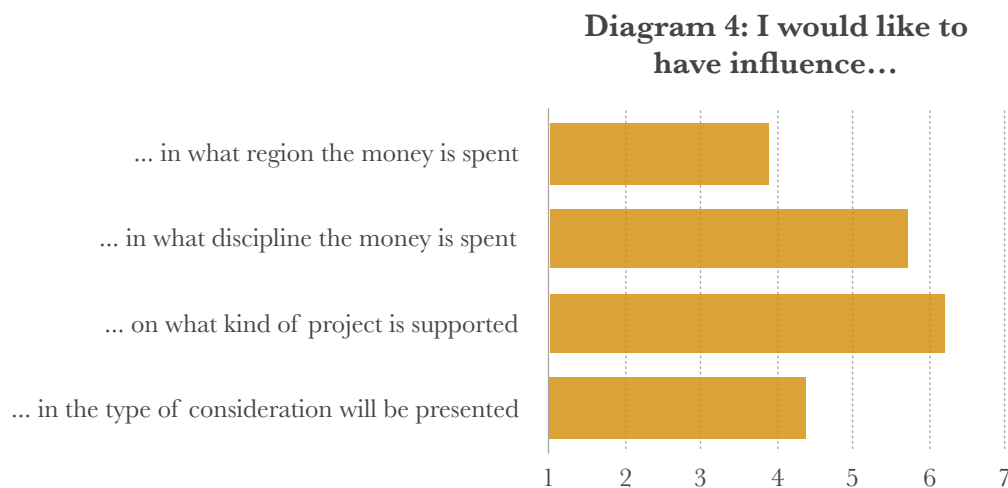
To check if there are significant differences between the younger and older group I have compared all twelve elements using a Mann-Whitney test. The difference was only significant for Altruism ( $U=9297,000$ ;  $z=-2,476$ ;  $p=0,013$ ), Psychological benefits ( $U=8702,000$ ;  $z=-3,230$ ;  $p=0,001$ ), Efficacy: contribution ( $U=9551,000$ ;  $z=-2,103$ ;  $p=0,035$ ) and Social capital: group ( $U=9536,000$ ;  $z=-2,237$ ;  $p=0,025$ ).

This means that it could be useful to look at the Awareness of need, Solicitation (and entrepreneurship) and Values (and participation in a local society) when setting up a patron circle, since these elements turn out to be the top rated ones. Also, these elements are also very much in the voordekunst-DNA, so completely surprising it is not.

The respondents show that they are not so much driven by Social capital: group, Reputation (and social capital) and Cost/Benefit: tax. This could have to do with the

Calvinistic nature of Dutch people, but might also be the result of the targeted group. The respondents are all used to donate through the internet (at least in the context of voordekunst) and this is accompanied by a certain degree of anonymity. It would then not be very obvious for these individuals to donate because they want to let other people know that they do so, since there are countless of other ways of donating that would be much more effective in letting other people know.

The respondents also had to rate four statements on influence within a patron circle. The topics were region, discipline, type of project and type of consideration. The statements were based on some of the most heard comments in the preliminary research. The diagram below visualises the results.



The mean answer for three of the four questions seems to be positive (above 4). The difference between 4 and the mean of the first question (region) ( $M=3,89$ ;  $SD=1,95$ ) is not significant ( $t=1,029$ ;  $df=322$ ;  $p=0,304$  two tailed). The difference between discipline ( $M=5,72$ ;  $SD=1,44$ ) and the neutral point is significant ( $t=21,466$ ;  $df=322$ ;  $p=0,000$  two tailed). When comparing the type of projects ( $M=6,21$ ;  $SD=1,20$ ) and the type of consideration ( $M=4,39$ ;  $SD=1,57$ ) to the neutral point we see that the differences are also significant ( $t=33,061$ ;  $df=322$ ;  $p=0,000$  two tailed) ( $t=4,491$ ;  $df=322$ ;  $p=0,000$  two tailed) respectively.

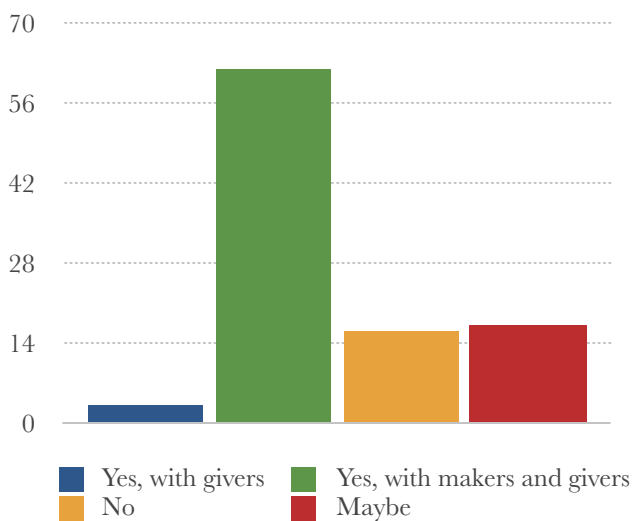
The fact that both discipline and type of project scored really well can be explained by the type of platform, since this is in line with their day to day practices. The results of the consideration show that respondents, to some extent, would like a consideration. This is consistent with the results in diagram 3.1 (Cost and benefit: contribution).



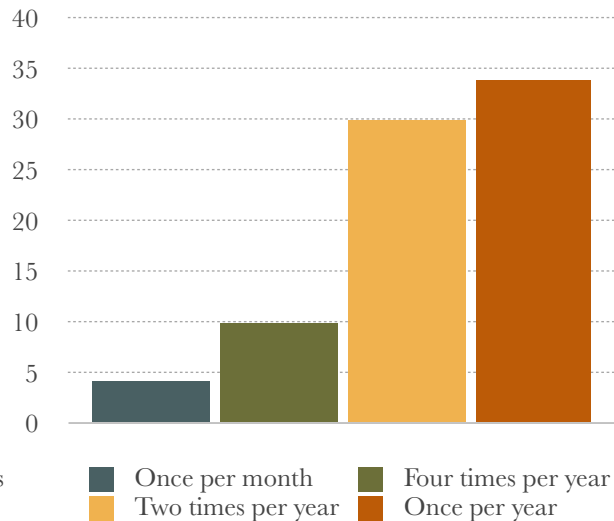
In a different part of the questionnaire the respondents (n=99) were directly asked if they would want a consideration for their periodical support. 18,2% would like to see a consideration, 54,5% does not want to see a consideration and 26,3% answered maybe. The reason for a lot of people to choose maybe, is because they feel that an event organised for them would be an adequate consideration.

98 respondents answered for their opinion on a physical event. The people who responded positive to it (n=78) were asked how often they would like the event to take place. The results are visualised in the diagrams below.

**Diagram 5: Opinion on a physical event**



**Diagram 6: Preferences on the occurrence of a physical event**



It is unsurprising that there seems to be a considerable interest in a physical event. Considering the fact that people like to know where their money went, this is not so surprising. However, it is not completely in line with the previously mentioned notion of anonymity, since a physical event would make givers known to both other givers and makers.

The last thing I add concerning the physical event(s) is based on results that I have gathered through an open question. Respondents could describe the way they imagined the event. Some of the respondents suggested a posh dinner, or a debate. Most respondents that answered this question would like the event to be a sort of exhibition where makers and givers can get in contact with each other and see what the support has done for the makers.

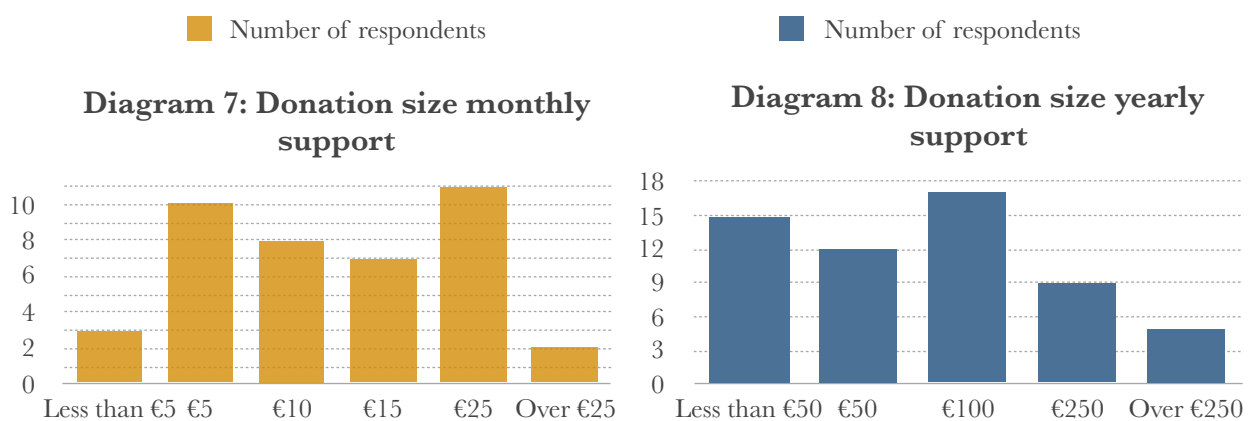
During the devising of the different types of patron circles I had already mentioned such an event, but I also mentioned an award show for voordekunst. To see if a voordekunst awards event is a good idea I also asked the respondents (n=99) what they thought of this.

48,5% responded with a positive answer, 38,4% had no interest in such an event and 13,1% was not sure. The doubt had to do with the lack of information.

The respondents who had a positive stance towards the awards (n=61) were asked if they would like to be present during the awards. 51,7% would be interested in coming, 15% had no interest and 33,3% answered maybe. 73,8% of these respondents would be interested in having a vote during the awards (13,1% no, 13,1% maybe) and 85,2% liked the idea of having prize money for the contestants (4,9% no, 9,8% maybe). The main concerns surrounding the awards are the approach by voordekunst on the event.

Continuing with the aforementioned forms I first asked the respondents if they were interested in periodical support through voordekunst. 12,7% said they would be interested in supporting on a monthly basis, 18,0% would opt for yearly support and 69,3% has no interest in periodically giving through voordekunst. This might seem like a low percentage of people who are interested in periodically giving, but if we talk about absolute numbers this means that already 99 people could be involved in this patron circle.

The effect of these 99 people is strongly related to the amount people are willing to donate, hence the question "What would your contribution be?" I have collected the data in two diagrams (7 & 8), one for monthly contributions and one for yearly contributions. What stands out is the overall height. In more traditional cultural organisations (Rijksmuseum, Nationaal Opera & Ballet, etc.) patrons from patron circles give large amounts of money. Here the amounts are much lower. This is understandable considering the fact that the



traditional institutions have much higher costs, but also attract different kind of people. Voordekunst also has a much lower threshold. The average donation is about €70, so it is not surprising that people do not directly associate a platform like this with hundreds or thousands of euros.

In the situation of a patron circle for voordekunst, the money that is aggregated would be distributed among the projects on the platform. The big question is *how?* In the previous section I already showed two possible forms for the distribution of the money: voordekunst verdubbelt and voordekunst prijst, with one leaning on the match funding principle, the other on a mark of quality, trust and social capital. I asked 98 people how they felt about voordekunst verdubbelt. 52,0% would be interested in this kind of match funding, 12,2% had no interest and 35,7% answered maybe. The group that answered maybe had the chance to explain their answer. Most of the doubt concerning the question was on the implementation. They first wanted more information on the patron circle and how the money would be spent. The other point that was made has to do with the projects involved. A lot of people want to have a say in that.

This was somewhat foreseen as the following question in the questionnaire was: "Do you want to have influence in the selection of campaigns that are eligible for this?" Only the people that answered yes or maybe to the previous question had to answer this question (n=87). People mostly said yes (66,7%), 10,3% said no and 23,0% said maybe. The main reasons why people said maybe was because they are unfamiliar with the choices that voordekunst make and are not confident enough to let voordekunst do this, although a lot of people also said that they would like to have a say, but do not have the time for it.

When asked what the respondents (n=99) would think of the idea of voordekunst prijst 57,6% gave a positive answer, 18,2% gave a negative answer and 24,2% answered maybe. The reasons for answering maybe are in line with the previous findings. Again, most people answered that they wanted to know more about the terms for this and wanted to know on what basis the projects would be chosen.

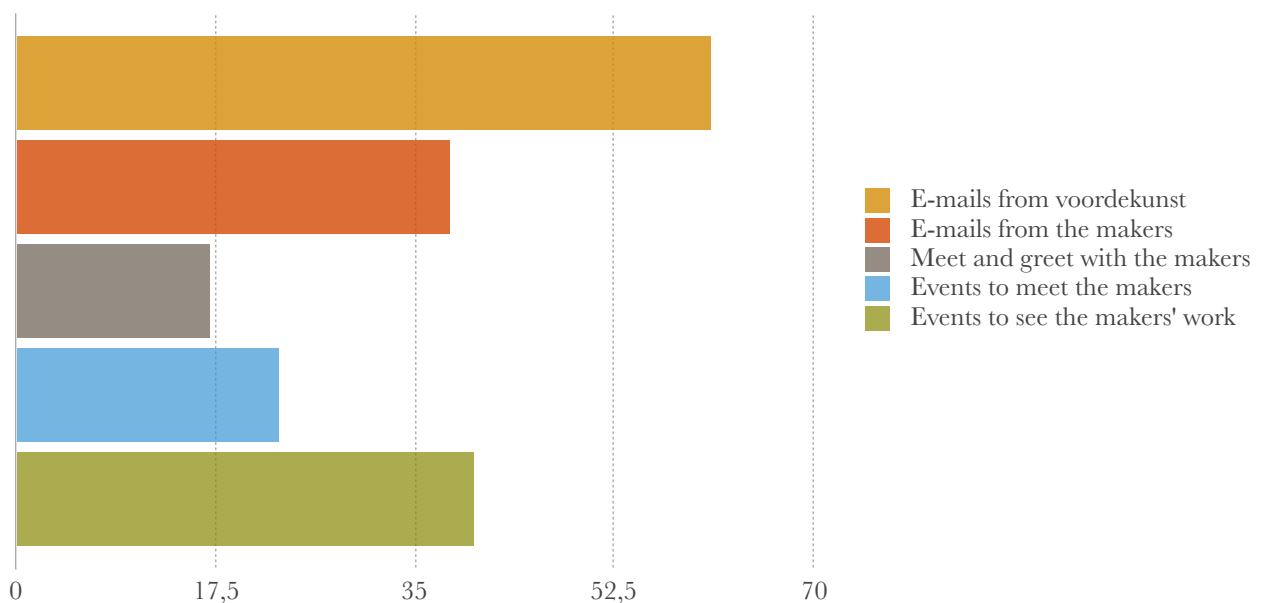
For this concept I also asked the people who answered yes or maybe (n=81) if they would like to have influence on the choices of voordekunst prijst. 65,4% answered yes, 17,3% said no and an equal share said maybe. The respondents who answered maybe did so for the same reasons as mentioned before.

In a more general question I asked the respondents (n=98) if they would want a say in the spending of the money gathered through the periodical support. 65,3% did want to have a say, 1,0% did not want a say and 33,7% had no opinion on this. Having a voice in all of this

seems quite essential for the respondents and it does seem like they want to be involved in one way or the other.

This is why I have asked the respondents if they would like to be kept up to date about the projects that they have supported through a patron circle. 99 individuals responded to the question "Would you like to receive updates on the projects that are supported through the periodical giving?". 87,9% said yes, 5,1% said no and 7,1% said maybe. The people who answered yes or maybe (n=94) were asked how they would like to be kept up to date. The results are visualised in the following diagram. Respondents were allowed to give more than one answer. In the diagram we can see that e-mail is by far the most preferred way (either from voordekunst or the makers themselves) and also an event where the work of the makers is exhibited seems popular, a recurring phenomenon.

**Diagram 9: Results on how respondents want to be kept up to date**



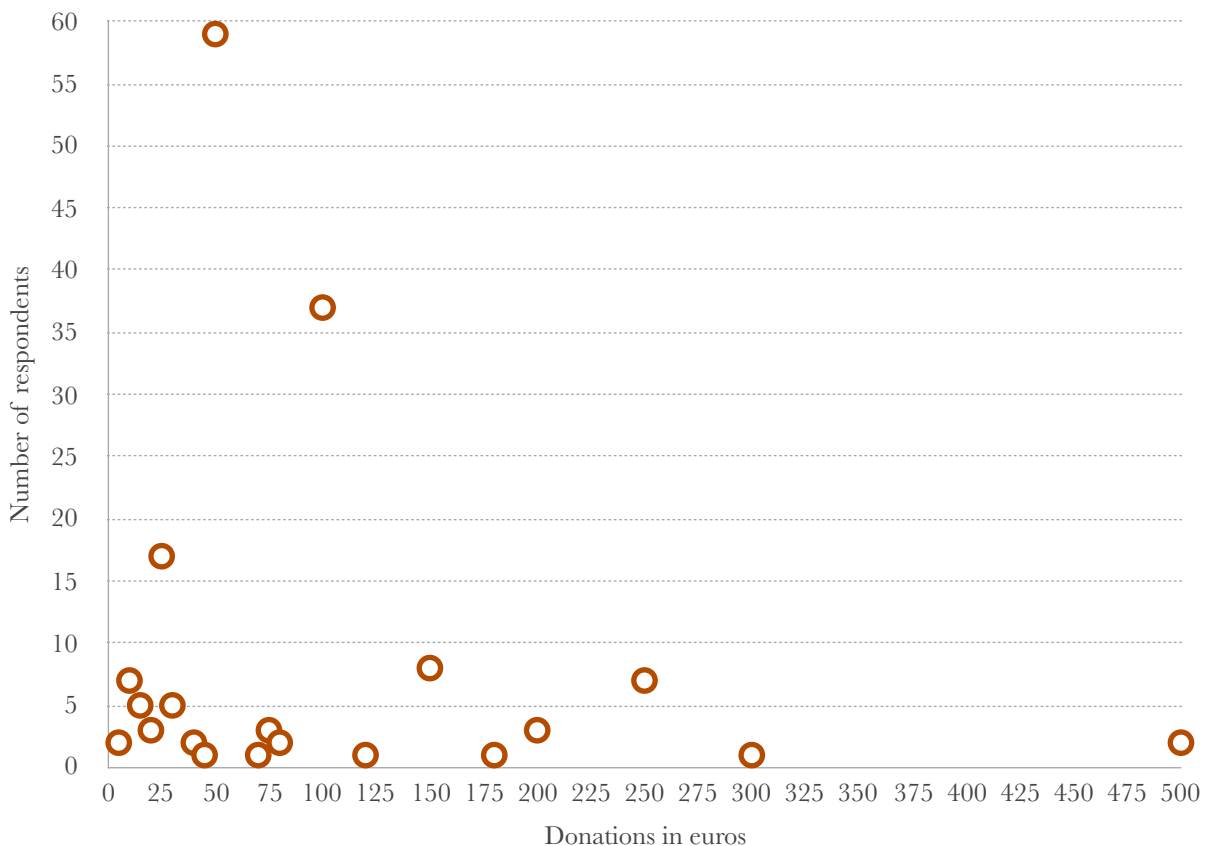
I asked everyone from the positive group if they would be interested in supporting arts and culture through voordekunst on a one-time basis. 322 individuals responded and of those individuals 26,1% would be interested in a one-time donation, 42,9% is not interested and 31,1% answered the question with maybe. The group who answered maybe mainly did so because they felt that there was too little information on the concept.

The people who responded with yes or maybe (n=185) were asked how high their one-time donation would be. The results are visualised in the diagram below. To ensure the

readability of the diagram I have excluded answers that were over €1000 (4x1000, 1x2000, 1x2500), or under €1 (12x0).

The mean donation is €117. A lot of people answered €50 (59), €100 (37) and €25 (17). The donations are not extremely high and this resembles the trend that was visible with the periodical support.

**Diagram 10: Donation height for one-time donations between €1 and €500**



Of people who would be willing to do a one-time donation (n=185) 60,0% would like to have a say in what projects would receive money from this, 26,5% does not want to have a say and 13,5% answered maybe. Most respondents in this group do not want a consideration (71,9%), 7,6% does want a consideration and 20,5% answered maybe. The last group answered maybe mainly due to the fact that their answer depends on how this would take shape.

The final question for this section concerns the *voordekunst wallet*. Roy Cremers, the director of voordekunst, had the idea that it might be useful to have a digital wallet connected to a user's voordekunst account. A donor could then put credit on to the account and spend it on

campaigns on voordekunst. Other people would also be able to put credit on to the account, as a way of giving a gift. We were interested in finding out if people would like such a concept.

Of the 185 people that answered the question 44,3% liked the idea, 40,0% did not and 15,7% answered maybe. The comments of the people who answered maybe were mostly positive, but a lot of them simply answered "I don't know".

## *Complementary (inter)views*

In order to get some more information on the results I have spoken to several respondents, either by phone or using Skype. In this section I will combine the findings of the previous sections with the outcomes of the interviews. In order to keep the interviews anonymous the names of the respondents will not be disclosed. The summaries of the interviews are presented in the appendix.

### Stance towards voordekunst

A number of things stood out during the interviews. Firstly, the interviewees' stance towards voordekunst. During my first interview I had not yet taken into account that the interviewee's perception of voordekunst is very important for their opinion on things related to voordekunst. For example, respondent 1 was very negative about her experiences with voordekunst and her experiences seemed to have influenced her stance towards everything related to voordekunst.

The opposite was visible with respondent 3. She has worked at voordekunst as an intern and had a very positive perception of voordekunst. She did not hesitate to tell me that she felt okay with voordekunst making all the decisions for a potential patron circle and the accompanied distribution of funds.

### Provision of information

Regardless of the attitudes towards a voordekunst patron circle, everyone seemed to agree upon the fact that the provision of information is key. Respondent 9, who is pro patron circle, mentioned that patrons need to know what will happen to their money. According to him this has nothing to do with a lack of faith in the organisation, but as an organisation you do not want the chance to create any doubt.

Also interviewees who had a negative attitude towards a patron circle showed the importance of the provision of information. Respondent 5 did not want to participate in a patron circle, but after I had a chance to completely explain what a patron circle for voordekunst would entail his attitude towards it changed. He still does not want to take part in it, but has more clarity over the cause.

Advice for voordekunst when setting up a patron circle would be to be open about the distribution of money, make the costs and benefits clear and explain what a patron circle means to voordekunst and to the makers.

## Solicitation

Respondent 6 noted that he thought it was odd that there is a big discrepancy between the cultural sector and the business world. People who work in the business world often do almost anything to sign new clients. By doing so they sometimes forget existing clients. When it comes to donors this is completely opposite for the cultural sector. If you are registered somewhere as a donor you are always the first to be contacted if they need more support.

He understands this approach, but would like it if cultural organisations put more effort into reaching new donors, than to deplete their existing donors. Somewhere between the cultural sector and the business world would be an optimal spot. This is in line with what is mentioned before with the mechanism solicitation and is called donor fatigue, proving to be a pitfall.

## Having influence

Notable is the fact that both the negative and positive group stress the fact that they want to have influence in the distribution of the money. It is not a big surprise, since this is what a lot of people like about voordekunst; the ability to choose.

Interviewees who liked the patron circle idea used influence as a condition for becoming a member of said circle. Respondents 8 and 9 both said that if they would join the patron circle, they should have a say in it.

The opposite is true for people who disliked the idea. They did not want to join, because they want to be able to have a choice. Respondents 3, 4 and 5 all stated this. Respondent 3 said she wanted to be able to have a choice in discipline. Respondent 4 just wanted traditional art being supported. Respondent 5 wanted to be able to have a choice in campaigns that would be supported.

Since a lot of people want to have influence on the choices made by/for the patron circle, this should be taken into consideration. Perhaps a monthly e-mail in which people can vote for campaigns that should be supported. This point should be combined with the previous point on information provision, because this might help persuade people who do not want to become a member, just because they think they might lose their ability to have influence.

## Motivation

I also asked the respondents the reason for giving and what are important conditions for giving. Practically all respondents gave the same answers. They gave out of an altruistic feeling and thought that the cultural sector in the Netherlands needs support. Again this might be due to the social desirability of these answers.

Next to socially desirable answers people also tend to go for easy answers. Since most of the interviewees cleared some time for an interview during work or other activities, they did not want to be caught in a long and in depth conversation. This might have influenced their answers, since helping the cultural sector is not as provoking as doing something for your own status.



# Outcomes And Findings

## *Demographics*

Statistically, there is not much difference between the positive and the negative group. The mean age show a slight difference (52,87 versus 56,29) and although the difference is significant in statistical terms, in terms of this research it is not, since both mean ages are in the same generation.

The hypothesis that being a DINK makes a person more susceptible for a patron circle did not follow through. There is no statistical evidence that this is so for my case.

## *The population bias*

A lot of the findings can be explained by the population who answered the questions. The respondents are all people who know voordekunst and have supported projects through this platform.

Almost all the factors that seem to play a role for people not wanting to join this patron circle are specific for the targeted population. They want to be able to make their own choices in terms of donating and preferably know the people as well. On top of that they feel that the Awareness of need should be present as well. These are all things that you can expect if you are donating to a campaign on voordekunst.

The positive group is both willing to give monthly and yearly, although more people chose yearly support. Compared to more traditional cultural organisations these contributions are low, but that is not surprising for this population. The average donation on voordekunst is €70, thus when considering contribution periodically through voordekunst, it is not strange that people do not suddenly want to donate hundreds or thousands of euros. It is not unimaginable that respondents might answer differently if voordekunst was not associated with this questionnaire.

The same group values Awareness of Need, Solicitation and Values highest, whilst Social capital (group), Reputation and Cost and Benefits (tax) are not valued highly. Age was not a determining variable in this.

As mentioned before, the way voordekunst operates as a platform it needs these mechanisms to be in place. The lower valued mechanisms are all (except for the tax) things that do not play a role when donating through an online platform, which has a certain degree of anonymity in it. The anonymity is something that is in line with the Calvinistic tradition, since donating to arts and culture (affairs for the elite) are traditionally done in secrecy.

However, it is interesting to see that in contrast to anonymity in the fact that people do seem to like a physical event for the members of a patron circle, where the patrons and the artists can meet each other. This would, of course, ruin any anonymity for the patrons.

An explanation for this contrast could be that respondents do not want to give publicly, but would like to be in touch with peers and beneficiaries, though this is highly speculative. In my opinion, the discrepancy between anonymity and public acknowledgment in this situation deserves additional research.

Additionally, a lot of the mechanisms described by Bekkers and Wiepking are not that applicable for online giving, since they revolve around philanthropy in general. The authors did not mention online giving in their article, and based on this research I can conclude that the mechanisms they described are not all equally useful in researching online giving. I therefore want to challenge researchers to examine this topic and to expand the current knowledge on online philanthropy with its own set of mechanisms.

## *Choice and information*

Having choice is in vogue, as everything has to be modular and customisable. This transition is even visible in philanthropy. On numerous occasions during the questionnaire having influence was stressed by the respondents.

When asked if they liked the idea of voordekunst verdubbelt or voordekunst prijst both ideas were received well, but the respondents explicitly stated that they wanted to have a choice. However, in the interviews respondents said that they did not want to spend a lot of time on such a patron circle. It should be fast and easy.

One way to meet this desire within an online platform could be a special website, dedicated to the selection of people or projects who receive funds from the patron circle. Though, the platform itself should make a preliminary selection, so that the patrons can pick their projects easily.

People who had doubts about the concept of a patron circle for voordekunst expressed that the origin of their doubt was the lack of information. They did not fully grasp the concept and as a result they were not sure about this. The same goes for a lot of people who were not interested at all.

It is not possible to fully explain a concept like this in a questionnaire, so remarks concerning this would not entail a page long piece on the concept itself, but the fact that the lack of information turned people off is a finding in itself. Even people who had a positive stance towards a patron circle noted that they would only join if the provision of information is adequate. Information therefor is a key factor.

## *Remarks*

One of the biggest remarks I have to make regards the targeted population. All the respondents are people who have donated through voordekunst in the last six months. This can have all sorts of implications for the results, especially when looking for people who might be interested in a patron circle for voordekunst.

A lot of people come to voordekunst with a specific reason: they want to support a specific campaign. This means that it is possible for people to donate through voordekunst, without having any affiliation with the platform. These individuals would more than likely have no interest in becoming a patron for the organisation. It also excludes a lot of people who might be interested in patron circle for voordekunst, because they simply have not donated to voordekunst in recent times.

A different remark is the amount of questions used to test for the different mechanisms and theoretical concepts. These were very limited. This has been a conscious decision and is related with the total length of the questionnaire. Although this does have some regarding the conclusions for this research. If a respondent does not agree with a single statement on altruism, does that make the respondent non-altruistic, or do they simply not agree with the statement?

## *Young patrons and a digital patron circle*

The focus of this study was the motivation of young circle patron and a digital patron circle. In the literature I have discussed the importance of studying young patrons and have given theory on motivations for giving and on patron circles, with clear results.

Unfortunately the results of the questionnaire were explicit. The above mentioned motives seem to be the most important in this case, but there was no observable difference between young patrons and older patrons. It remains unclear if this is the result of the questionnaire I used, the targeted population, the fact that it concerns an online platform or because the motives of patrons are not age specific. I encourage future researchers to look into this, since I still strongly believe that doing research on young patrons is essential for the cultural sector.

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# Appendix

## *Interviews*

### Respondent 1

33, female

Friesland

When asked if she knew what a patron circle was, respondent 1 replied that she did not know and also not really figured this from taking part in the research. After more explanation she still did not think highly of a patron circle for voordekunst. This has to do with the fact that she has had a few negative experiences with voordekunst in the past. She stumbled upon errors as she tried to donate (on several occasions) and thought the service of voordekunst was lousy.

She does see the positive points on crowd funding and because she has a lot of friends in the cultural sector she thinks it is worthwhile to support them, but her opinion on voordekunst remains the same. She does not think a patron circle would ever work for voordekunst, because according to her the uniqueness of voordekunst, or crowd funding in general, is the ability to choose.

"My perception of voordekunst is not very good, to say the least."

Note: Respondent 1 was very negative about voordekunst and wanted to express this at all costs during the conversation. This meant that we talked more about her complaints than the research.

### Respondent 2

34, female

Noord-Holland

Respondent 2 began the conversation by telling me that she does not feel inclined to donate to the arts and culture, because she feels that she would indirectly pay for her husband's salary, who plays in ensembles. I asked her if she could imagine herself in a hypothetical situation where she would have a husband with a job in a totally different sector and asked her if she would then feel more inclined to donate. She could see herself doing this. She thinks it is important for people in the cultural sector to have a degree of financial security. If she would become a patron at voordekunst, she would like to be able to choose what a discipline, but would let voordekunst decide what campaigns receive support. She does not want a consideration, but would like to see an event organised for children.

When talking about voordekunst as a platform, respondent 2 was extremely positive. She thought it was a good way to get artists involved with their audience and also complimented voordekunst on their website.

"Crowd funding through voordekunst is great. If the government does not do anything, the people work as a collective to get things going."

Note: Was talking about her child and husband a lot and only saw things in her own perspective. Did not have the time to actually discuss the results with her.

## Respondent 3

22, female

Zuid-Holland

Respondent 3 has a good understanding of what a patron circle is. She thinks this could work for voordekunst and would like to be part of it. She is always prepared to give to arts and culture. She thinks it would be nice to be part of a group of peers and participate in events. She would leave the choices up to voordekunst, because she trusts the decisions made by voordekunst. This has to do with the fact that she has worked at voordekunst as an intern and knows how well every project is assessed.

She does not want a consideration if she would be a voordekunst patron, but would like a physical event a few times per year. This way she can get in touch with the makers and see where her money went.



Respondent 3 does not see a problem with voordekunst dividing the money of the patron circle. She thinks that voordekunst will always look after the entrepreneurship of makers and that this could very well be a way to get more projects realised and thus making others more enthusiastic.

The topic of the voordekunst wallet was also addressed. She thought this was an excellent idea, but also had some concerns. The danger with these kind of concepts is that credit can be forgotten and never spent. If voordekunst finds a solution for this, a special e-mail reminder for example, she would back it completely.

"I have faith in voordekunst and trust them with the decision to distribute the money. They are a lot closer connected to the makers, because they have had so much contact with them."

## Respondent 4

44, female

Noord-Brabant

Respondent 4 tells me that she thinks structural support might be difficult for her and a lot of others, due to her financial situation. A lot of people do not have permanent contracts at their work, so there is always a lot of insecurity. However, she would like it if there were other ways do support projects e.g., by using air miles.

She was born in Italy and has always had a love for classical art. She likes to visit museums and invites a lot of her Italian friends to come over to the Netherlands and see the paintings of Van Gogh or Rembrandt together with her. She wants to preserve these paintings and make sure that these works of art are also available for the next generation. This is why she wants to support the cultural sector. If she would be a patron at voordekunst, she wants to know that her money is spent on these causes and not supporting smaller artists.

"If my money would go to a band like Kensington, I would rather throw my money away."

Note: Her Dutch was not fluent, making the conversation a bit hard. There were a few instances where she did not really understood me.

## Respondent 5

43, male

Noord-Holland

Respondent 5 is very familiar with patron circles, as he is in a patron circle for Holland Festival. Even though he likes being a member of the patron circle and likes to be involved, he does not know how valuable patron circles are. Looking at his contribution and what he gets in return he thinks patron circles could actually cost money for organisations. As I explained that I do not have any insights on the financial situation of the Holland Festival, I did manage to explain to him that the commitment and involvement from the patrons is also very valuable.

A patron circle for voordekunst is something respondent 5 would not take part in. He likes the fact that voordekunst gives the donor the opportunity to make their own choice. Something he dislikes is if voordekunst would become a middle man in distributing the money from patron circles. His trust in voordekunst is not high enough to let them do this. This has to do with the size of the organisation. In his opinion voordekunst is too small to act as a curator.

Besides that respondent 5 feels that there already are countless funds and foundations in the Netherlands. The fact that voordekunst is different from them is why he likes voordekunst.

He is very positive about voordekunst, but he wants to see more successful campaigns. He suggests opening a digital museum.

"Voordekunst should not curate. I have my own taste and can make my own choices."

Note: very clear and rational voice against a patron circle, but he was positive towards voordekunst.

## Respondent 6

71, male

Noord-Holland

Respondent 6 is a true business man. Every year he gives to charity, but only donates to projects and does not want to get stuck on anything. Because he supports multiple causes, he gets approached by a lot of charities. He knows that it is easy to use this strategy, but it is at odds with everything he knows from the business world. In that sector people continuously look for new clients and sometimes even forget their existing ones, where this is the complete opposite. Even though charities should not forget their existing donors, they could learn something from the business perspective and try to look for new donors more.

The considerations are not a constructive idea, according to respondent 6. The purpose of donating should be to help the other and not to get rewards for yourself. Recently he wanted to donate to a photographer and was planning on donating €50, but he then saw that the photographer gave away his photo book for €50. He then felt compelled to donate €100 so that the photographer would have something to compensate for the photo book.

He states that voordekunst is a great platform and should not try and change. They should, however, spend more time on publicity.

"If you donate money, you are always the first to be asked during the next campaign. That is reason enough for me to not do any structural donations."

Note: Very polite man with a clear opinion on the topic.

## Respondent 7

52, male

Groningen

Even though respondent 7 stated in the questionnaire that he would like other ways of supporting arts and culture through voordekunst, but does not want to support on a regular basis. He thinks the idea of a patron circle is completely obsolete for a platform like voordekunst. He wants to be able to donate to a specific project, without too much hassle. If he decides to donate to a cause, be it a project on voordekunst or something else, he has made his choice and needs no other explanation or communication. He sees this as a waste of time.

Respondent 7 thinks voordekunst is a professional and fully functioning platform. He suggests they change nothing.

"If I have made my choice than that is it. I do not need to here someone else about it."

Note: Very brief conversation. Respondent was very blunt.

## Respondent 8

30, female

Utrecht

Respondent 8 has a positive stance towards voordekunst, but states that she wants to have influence on the choices made. She suggests to vote on a number of projects to see what projects become eligible for funding. She would like it if you can decide to be a patron in general or linked to a discipline. If she would vote, she would pay attention to artistic quality, innovation and social relevance.

For her it would be nice if the members of the patron circle could get into contact with each other and meet artists. She stresses that this should be an off-line community, since she has no interest in an online gathering.

Respondent 8 is quite fond of the voordekunst verdubbelt concept and would definitely go to a voordekunst event. She thinks it is a smart move to organise such events, because it eliminates the need for a consideration.

"The match funding concept would boost entrepreneurship and projects in general. I would love to see it in action."

Note: Had some difficulties scheduling the interview, but it was a nice and helpful interview.

## Respondent 9

72, male

Gelderland

Respondent 9 really feels for the cultural sector. He has supported multiple campaigns on voordekunst and also supports a range of other cultural institutions and charities. Even

though is has a positive stance towards a patron circle, he thinks it is a better idea to set up such a concept in a business environment. He does not want to hand pick every project that would get support from the patron circle, but he does want to have a say in the general outlines of the patron circle.

For him one of the most important factors is communication. Everything has to be communicated in the most transparent way. Patrons and possible patrons need to know what happens with the money they donate. He does not think that voordekunst would do this unjustly, but from a business perspective he feels that this would help.

Respondent 9 really likes voordekunst as a platform. He feels that it is wonderful that people collectively realise things that the government fails to do. One of the reasons for him to donate is the policy in The Hague, which he strongly disagrees with.

"And then the people in The Hague tell you that you can buy a cd with classical music. As if..."

## Respondent 10

61, male

Zuid-Holland

The first thing respondent 10 said was that he was not interested in a patron circle for voordekunst and would never be. It felt as if he thought he was being targeted for a sales pitch. He explicitly stated that he wants to be able to give to artists that he knows and he likes voordekunst, because it allows him to do so.

Respondent 10 is a musician and always donates to fellow musicians. At the moment his budget allows him to make a donation every now and then and he likes to do this to create a better music sector. This means that he browses through voordekunst.nl every month or so and sees if there are music projects that are worthy of receiving his donation.

"A patron circle is nothing for me. I just give every now and then."

Note: Short conversation. Because the respondent was afraid I might offer him something he was very closed.