

Thank you for your Donation, was it the Right Thing to do?

A Study on Value Realization in the Cultural Sector Through Crowdfunding.

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Research question: What are the values that are realized in the relationship between donor and cultural organisations by means of a crowdfunding campaign? And how do the different characteristics of a crowdfunding campaign influence the realization of these values?

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ABSTRACT

This research aims to find out which values are realized in the relationship between donor and cultural organisation and to contribute to the knowledge on patronage relationships, and to value based cultural economics. The value based economics framework by Klammer will be used to research the following research question: what are the values that are realized in the relationship between donor and cultural organisations by means of a crowdfunding campaign? And how do the different characteristics of a crowdfunding campaign influence the realization of these values? The research is qualitative of its nature and uses two case studies: Museum Catharijneconvent and philharmonie zuidnederland. The case studies will be studied through interviews and desk research. A thematic analysis is used to analyse the data. This resulted in that the realized values are: “Social Involvement”, “Importance Arts & Culture” and “Making an Impact”.

Keywords: Crowdfunding, Value based cultural economics, patronage relationships, philanthropy

Table of Content

ACKNOWLEDGEMENT	2
TABLE OF CONTENT	4
INTRODUCTION.....	5
AN EXPLORATION OF THE CURRENT KNOWLEDGE OF CROWDFUNDING	9
WHAT IS CROWDFUNDING ?	9
CROWDFUNDING; SOCIAL INNOVATION IN FINANCIAL BUSINESS MODELS AND THE CAUSE OF A NEW FUNDING PARADIGM	13
WHY WOULD ONE GIVE?	15
THEORETICAL FRAMEWORK	21
REALIZING VALUES = AWARENESS OF VALUES + REALIZING ACTIONS	21
CROWDFUNDING CHARACTERISTICS	27
METHODOLOGY.....	28
QUALITATIVE RESEARCH	28
RESEARCH DESIGN	29
UNIT OF ANALYSIS	31
DATA COLLECTION.....	33
DATA ANALYSIS	35
LIMITATIONS	36
REALIZING RECOGNIZED VALUES	38
AWARENESS OF VALUES.....	38
REALIZED VALUES	45
CONCLUSION.....	53
REFERENCES.....	58
APPENDIX A. PARTICIPANTS	61
MUSEUM CATHARIJNECONVENT	61
PHILHARMONIE ZUIDNEDERLAND.....	62
APPENDIX B. INTERVIEW GUIDES	63

Introduction

The Dutch government started in 2010 with promoting a *culture of giving* and a *culture of asking* in the cultural sector. In the years before, the government was highly subsidizing the Dutch cultural sector (van den Braber, 2021; Cremers, 2022). However, due to the recession, the government started to decrease the support, which made it urgent for the sector to find additional funding methods. It is at the midst of this recession that a digital revolution took place in which crowdfunding started to get gain popularity. With the result that in 2010 the Dutch government launched voordekunst, a Dutch crowdfunding platform for the cultural and creative sector. It was launched to increase the possibility for artists to create a community around their projects, to become less dependent on government subsidies (van den Braber, 2021; Cremers, 2022). As one can read, crowdfunding was mostly seen as a form of additional funding for the cultural sector, and a way to increase public support for the arts by the government and later on reflected in academic research.

Crowdfunding is defined as ‘calls to a broad public for the provision of financial resources to support the development of a specific, novel good or service’ (Handke & Dalla Chiesa, 2022, p.2). Crowdfunding is a project-based funding model that takes place online via crowdfunding platforms and uses online communication, such as social media, to reach donors across geographical and social distances. It thereby creates room for a relationship to emerge between donor and creator. (Bekker et al., 2015; Borst & Kreijveld, 2014; Dekker & Dalla Chiesa, 2020). There are different forms of crowdfunding, but reward-based and donation-based crowdfunding are the most common forms of crowdfunding in the cultural and creative sector. Reward-based crowdfunding is characterized by the donor receiving a non-monetary good or service for their donation. When there is reward-based crowdfunded for a cultural product, which is an experience good, the donor can receive early access to the good or gets a good-related product. This makes it attractive for the person to support the crowdfunding, making reward-based crowdfunding suitable for the cultural sector. Donation-based crowdfunding, on the other hand, is that the donor receives nothing in return for its donation. Both these forms are similar in the accessibility of supporting the crowdfunding; the donor has full decision-making power in which project it supports. Which has resulted in these forms of crowdfunding, to be the most used forms in the creative and cultural sector (Dekker & Dalla Chiesa, 2020; Handke & Dalla Chiesa, 2022; Marchiani, 2018). The academic debate about crowdfunding mostly argues about the opportunity of crowdfunding for individuals. However, in different disciplines there is hinted at the potential of

crowdfunding for cultural organisations. Philanthropy research expresses that crowdfunding can create a solid relationship with the public of a cultural organisation (Bekkers et al., 2015; Marchiani, 2018). And cultural economist research shows that crowdfunding offers an additional source of income for cultural organisations (Loots, et al., Dalla Chiesa & Handke, 2022). Cultural organisations are defined in this research as ‘organizations that realize cultural and artistic goods for its stakeholders’ (Klamer, 2017, pp. 219;).

In the Netherlands, the most prominent crowdfunding platform for the creative and cultural sector is the, previous mentioned, crowdfunding platform voordekunst (van den Hoogen, 2020; van Teunenbroeken, 2019; Bekker et al., 2015). The introduction of the platform, can show the public support of a project. This has resulted in the fact that, cultural policy makers started to use crowdfunding results to allocate funding for cultural organisations and projects (Handke & Dalla Chiesa, 2022, p.9). The allocation of funds can also happen during a crowdfunding campaign, which is then called match funding (Borst & Kreijveld, 2014; Handke & Dalla Chiesa, 2022; Van Teunenbroek, 2019; Bekker et al., 2015). Voordekunst makes use of match funding by having partnerships with several public funds, among which: Prins Bernhard Cultuurfonds, VSBfonds and Mondriaan fonds. They also make use of more local partnerships: Amsterdam Fonds voor de Kunst, Gemeente Rotterdam, or Provincie Limburg (Voordekunst, n.d.). The partners can be seen as donors that represent big private and public organizations who legitimize the support of the projects with their financial contribution (van den Hoogen, 2020).

Voordekunst expanded, in 2019, with an advisory branch for cultural organisations called Creative Funding, hereafter referred to as CF. CF emerged from an action gap that was seen in the crowdfunding campaigns of cultural organisations on voordekunst. Once a crowdfunding campaign was finalized, the organisations stopped having contact with their donors. Even though ‘crowdfunding offers the potential for cultural organisations to create a solid relationship with their public’ (Bekkers et al., 2015, p.40; Marchiani, 2018; van Teunenbroek, 2019; Kędzierska-Szczepaniak, 2021). CF wanted to act on this lack of action, by focuses on long-term relationships that can arise from a crowdfunding campaign (Creative funding, n.d.; voordekunst, n.d.). CF is the organisation where the researcher did her internship and through which she received access to several crowdfunding campaigns of cultural organisations. During her internship she also received the knowledge to establish the crowdfunding characteristics which are set out in the methodology.

Previous research has often focused on the drive mechanisms and motivations of donors leading up donating to a crowdfunding campaign (Bekkers & Wiepking, 2011;

Velthuis, 2019; van den Hoogen; 2020). However, the moment after a crowdfunding campaign has finished, meaning that the target goal is reached and the campaign period is over, has not received much attention yet in the academic field. What happens to the relationship between donor and cultural organisation? What can this relation look like? But also, what is the potential of this relationship for cultural organisations? Van den Braber (2021), in her research on patronage relationships, starts to explore the complexity of the relationship between patron and artist or cultural organisation. However, her research focuses on the patronage relationship in literature studies and within the music industry. Her research shows an interest in crowdfunding and in patronage studies with cultural organisations, but a full study in which the focus is on crowdfunding as caterer of this relationship between cultural organisation and supporter has not taken place yet. This research aims to give information to traditional cultural organisations on the practical matters to continue a relationship after a crowdfunding. In addition, there is limited research on the influence of specific characteristics of a crowdfunding. In several studies, the focus has mostly been on crowdfunding platform and there has been hinted at the influence of certain characteristics. The influence of the practical characteristics of crowdfunding on the relationship between donor and cultural organisation and the decision-making process have not taken place yet.

Existing literature on cultural economics have approached crowdfunding from a neo-classical approach and focused on the potential of crowdfunding for financing the arts and culture as well as the influence of crowdfunding platforms on the practice of creators and the influence it can have on the decision-making power of donors. However, this field gave the advice to approach crowdfunding from a value-based approach to broaden the perspective on this matter, something that is also advised by Van den Braber (2021). She expresses that in the relationship between patron and creator there is a value exchange. However, her research does not focus on which values are exchanged, even though she expresses that it is important to gain knowledge about these values, because it would add to the depths of the complex relationship. This research aims to research the values in this relationship by using Klamer's (2017) value-based economics approach as a fundament for conducting and analysing the research. With the use of value-based framework, this research aims to also contribute to the debate on the use and implementation of the value-based approach. It is a theory that is fairly young and has received some criticism from cultural economists about the relevance of this approach to the bigger debate on cultural economics. It is therefore that this research positions itself in the field of cultural economics.

Based on these current debated and knowledge gaps, this research will explore the following research questions: “What are the values that are realized in the relationship between donor and cultural organisations by means of a crowdfunding campaign? And how do the different characteristics of a crowdfunding campaign influence the realization of these values?”. These questions are researched by setting out the research in three sub questions: [1.] Which values are important to cultural organizations and donors? [2.] Which characteristics of a crowdfunding campaign play a role in the realization of these values? and [3.] What are the possibilities that crowdfunding offers to develop long-term relationships between donor and cultural organization, based on the values that it realizes? The method that is used to conduct this research is qualitative in its nature and is based on the value-based economics framework of Klammer (2017). Two case-studies Museum Catharijneconvent and philharmonie zuidnederland, are used as unit of analysis to retrieve data from. The data consists of interviews with nine donors and one employee of Museum Catharijneconvent and four donors and one employee of philharmonie zuidnederland. In addition to the interviews, desk research was carried out to establish the mission and retrieve general information about the organizations. The interviews made apparent that there are several values that are realized through a crowdfunding campaign in the relation between donor and cultural organizations. Overall, the donors find it important that their donation makes an impact on society at large and on the organisation. It is important for the donors, in the relationship with the organisation, that the impact they have made is communicated to them, because it shows involvement from the organisation and shows very clearly what the impact is they made. However, the communication is seen as a challenge by organisations, since they want to convey a personal connection, which is something that seems difficult with a group of at least 200 donors.

This research begins with an exploration of the current knowledge about crowdfunding. It is approached from the field of patronage studies, the field of cultural economics and Philanthropy. Secondly, this research will set out the theoretical framework in which the value-based approach to cultural economics is explained. This will be followed by explaining the methods of this research, which will result in laying out the results who are divided in awareness of values and realization of values. This report will conclude with an answer to the research questions.

An exploration of the current knowledge of crowdfunding

This literature review aims to set out and discuss the current research on crowdfunding in the cultural field. First, a historical perspective towards crowdfunding is given, with an exploration of what crowdfunding is. This will be based on research of Van den Braber (2021), a researcher on patronage studies in the cultural field, as well as Bekkers et al. (2015) and van Teunenbroek (2019), who are both researchers on crowdfunding as a form of philanthropy. Secondly, there will be an explanation of the position of crowdfunding in financial business models, in which research of Dalla Chiesa & Dekker (2021), Dalla Chiesa & Handke (2022) and Loots et al. (2022) all Cultural economics, will be discussed. The last paragraph focuses on aspects that motivate individuals to contribute to crowdfunding, studied from the field of philanthropy by Bekkers & Wiepking (2011) and field of Cultural management by van den Hoogen (2020). To conclude the literature review, the findings will be summarized and the knowledge gaps in which this research will position itself will be exposed.

What is crowdfunding ?

Crowdfunding is collective patronage

Collective patronage is defined by Van den Braber (2021) as: ‘the larger and smaller supporters around concert halls, museums and theatres, the donor-and friend circles around orchestras and theatre companies’ (p.8). On top of that, it includes private cultural funds, lotteries that contribute on a big scale to culture, as well as crowdfunding as forms of patronage. These different forms of patronage are, according to Van den Braber (2021), different types of relationships between the patron and the organisation. In her oration (2021), Van den Braber describes a relation as ‘a dynamic exchange of value’ (p.8). In her research, however, it is not discussed what sort of values would be exchanged in a relationship. Her research does express that these relationships have risks: both parties can gain, but also lose something due to the relationship. In the following paragraph, Van den Braber and Velthuis will go into more detail about the relationship. This literature review will first continue with the historical perspective on collective patronage. To understand collective patronage, one first has to look at the history of individual patronage.

Van den Braber (2021) shows in her research on patronage that patrons, before the end of the 19th century, had a large voice in the creative process and final artwork of an artist. In return for their support, the patron received the reward of showing its relationship with the

artist off to the public. By the end of the 19th century there was a shift. The artist started to value their independence and ownership more and did not allow patrons to influence their work anymore. This shift towards more independence was possible through the rise of commercialisation of art, music, and theatre. This shift also caused the reward to change. Patrons now mainly received the feeling of making something possible and a warm glow. The right to show this relationship off was now limited to a small circle of elite, cultural insiders. Van den Braber calls this *new patronage* (Voordekunst & van Dooren advies, 2020).

In Van den Brabers research (2021), she also sets out the origin of collective patronage: simultaneous with the rise of new patronage at the end of the 19th century, an initiative from rich citizens originated, that wanted to enrich urban culture by supporting the development of cultural organisations. These citizens wanted to make the distribution of art in cities possible by giving money and access to social connections to reach a broader public. On top of that, they motivated organisations to make regulations and plans. In return for their support, the rich citizens created their own rewards, such as access to exclusive spaces and a certain amount of control on what was being exhibited or performed by cultural organisations. In the years following, cultural organisations, just as individual artists, started to value their independence more, which resulted in the relationship of a patron circle being moved to the background and the patrons having less influence on the organisation. The little support through collective patronage and individual patronage for organisation and artist was possible through the Dutch government supporting the arts from 1960 onwards. This support resulted in a lack of interest by organisations for their patrons (Van den Braber, 2021). However, another shift occurred starting from 2000 onwards. The government expected more entrepreneurship from the cultural sector, followed by a shift in 2010, when the government chose to give patronage and collective patronage a more prominent role again in the support of the arts. According to Van den Braber, with this shift, the government aimed to create a *culture of giving* and a *culture of asking* in the cultural sector. However, Van den Brabers (2021) research showed that this had little effect on artists, but for larger and longer established cultural organisations it caused a revival of patronage circles. It is not set out in her research, but this revival for larger and longer established organisations could result from the fact that these organisations were there at the start of the rise of collective patronage at the end of the 19th century. The Rijksmuseum, a cultural organisation originated in 1784 (Rijksmuseum, n.d.) is an example that saw a revival of patronage circles, mentioned by Van den Braber (2021).

Van den Braber (2021) connects the revival of collective patronage with crowdfunding platforms being called into existence, such as voordekunst in the Netherlands. She sees crowdfunding as a form of collective patronage since these platforms emerged with the goal of creating communities around art projects to realize them (Voordekunst & van Dooren advies, 2020). The difference, however, with collective patronage, as was explained before, is that the patron or group of patrons are tied to a project instead of to an organisation. There are also researchers who believe crowdfunding to be an element within bigger fundraising strategies for organisations, because of its character to create a community around a project. In the next paragraph, van Teunenbroek (2019) and Bekkers et al. (2015) will explore how crowdfunding fits in a bigger fundraising strategy.

Crowdfunding a form of online fundraising

Van Teunenbroek (2019) focuses in her research on philanthropic giving on crowdfunding as a form of fundraising. Her definition of crowdfunding exists of four elements: 1. A collection of small donations from a diverse crowd. 2. Online nature: Meaning that both campaign [donation platform] and the recruitment [through social media] takes place online. 3. Project-based-specific and transparent: The creators raise funds for a specific project, of which the strategy, target goal and aim of the campaign are displayed. Lastly, 4. Social information: Project pages often report information about the donation behaviour of other donors such as the average donation amount and the number of donors per project (van Teunenbroek, 2019, p.4). Her research shows that crowdfunding as a form of online fundraising started to develop between 2006 and 2009. However, crowdfunding did not emerge out of thin air. According to Rouze (2019), crowdfunding rests on the broader concept of crowdsourcing. A concept where a function in a company is outsourced to an undefined, large network of people in the form of an open call.

Crowdfunding in the form that it is used in this research and as is defined by van Teunenbroek (2019) is internet- and project-based and supported by crowdfunding platforms. Van Teunenbroek does express that in the past, the act of crowdfunding was done through open calls in newsletters and [mass]media. Dalla Chiesa & Dekker (2021) set out in their research that the platform allows creators to reach donors across geographical and social distances, expanding their network, launching their career on a broader scale, and creating room for a relation between creator and donor to happen (p. 1275). The first online crowdfunding platform specialized in the cultural sector, ArtistShare, was launched in the

USA. ArtisShare is a reward-based crowdfunding platform with an All-or-Nothing set up, meaning that if the minimum funding target is not reached, the donors are reimbursed (Handke & Dalla Chiesa, 2022). Research by Handke and Dalla Chiesa (2022) and Van Teunenbroek (2019) shows that these characteristics are the norm among many crowdfunding platforms. There is existential research on crowdfunding platforms and the possibilities for creators in the use of it. However, the influence of different practical elements of a crowdfunding platform, and thereby of a crowdfunding campaign, have not been researched to its full extent yet. What the different practical elements of a crowdfunding are will be discussed in the methodology of this research. But first, to conclude what crowdfunding is, the different crowdfunding models used in the cultural field need to be looked at.

The focus in research on crowdfunding is the difference in crowdfunding models and what the influence of these models is on creators or donors. However, in this research, only reward-based and donation-based forms of crowdfunding will be discussed. These forms are, according to Marchiani (2018), van Teunenbroek (2019), Handke and Dalla Chiesa (2022), the most used models in the cultural and creative sector. The difference according to these researchers is that donation-based crowdfunding only raises donations without the creator providing the donor rewards in return (Marchiani, 2018, p145; Handke, Dalla chiesa, 2022, p. 3), whereas reward-based crowdfunding raises donations for which the donor receives a non-monetary good or service in return. This could be involvement in the project, entry to the opening of an event, or the work that is produced with the crowdfunding. The creator defines what rewards are associated with different levels of donations. Handke & Dalla Chiesa (2022) and Marchiani (2018) also call this ‘menu-pricing’. Marchiani (2018) emphasized in her research that rewards are often merely symbolic (p. 145). Dekker & Dalla Chiesa (2020) explain that the reason these are the two most used forms of crowdfunding in the cultural and creative sector is because the two forms are similar in the accessibility of supporting the crowdfunding (Dekker & Dalla Chiesa, 2020). Handke & Dalla Chiesa (2022) add that crowdfunding in the cultural sector is often for experience goods. By working with a reward system, the donor can receive early access to the good or get a product related to the good, making it attractive for a person to support a cultural crowdfunding.

Crowdfunding for cultural organisations

What crowdfunding is will also need to be explored from the perspective of cultural organisations, since that is the focus in this research. Research by Marchiani (2018), which is

supported by Borst & Kreijveld (2014) and Bekkers et al. (2015), argued that cultural organizations receive the possibility to create a solid relationship with their audience and the potential to engage a new potential audience by implementing crowdfunding in their strategy. Vrieze (2021) adds that crowdfunding in the long run can result in a form of long-term patronage. This can be in the form of financial and non-financial means. He emphasizes that the long-term potential will derive from investing in the community that is the result of a crowdfunding. This potential is especially possible when cultural organisations have a long-term goal of increasing public support, according to Bekkers et al. (2015). The possibility to create a solid relationship with its audience is also needed according to Dekker (2021) who argues that in the aftermath of the covid-19 pandemic, it is important for cultural organizations to search for possibilities that make an organisation resilient towards political influences and a decrease in public attendance. However, a long-term connection with the crowd of individual projects also seems to be the challenge for cultural organisations (Bekkers et al., 2015). There has often been looked at the relationship leading up to the donation to a crowdfunding and the influence of a crowdfunding platform in research on crowdfunding as philanthropic element. However, as pointed out by Bekkers et al. (2015) and Vrieze (2021), there is potential in the relationship after a crowdfunding. Nevertheless, there is little to no research on this continuation of the relationship after completion of a crowdfunding campaign.

Crowdfunding; social innovation in financial business models and the cause of a new funding paradigm

The previous chapter showed crowdfunding as fundraising element and explored the potential for cultural organisations. In the following paragraph, crowdfunding is seen as a new funding paradigm with resulting potential for the cultural sector.

Contribution to a new funding paradigm

The articles by Loots, et al.(2022) and Handke & Dalla Chiesa (2022) show that crowdfunding in 2022 is seen as a new tool in the paradigm of financing the Cultural and Creative Industries, hereafter referred to as CCI. Crowdfunding offers important opportunities for the CCI, such as promoting diversity, since it allows newcomers and niche artists to finance their projects, that otherwise would not have received funding (Dalla Chiesa & Dekker, 2021). Besides the social opportunities it offers, there are also financial possibilities

with crowdfunding becoming a tool in the funding paradigm. That there has been a decrease in government support since 2010 is not new, and there is substantial research that explores its impact on the cultural sector (Bekkers et al., 2015; Kedzierska-Szczepaniak, 2021; van Teunenbroek, 2019; Borst & Kreijveld, 2014). In these articles, crowdfunding has been pushed forward to be a new additional source of income for the cultural sector. These researchers all emphasize that the cultural sector should not see crowdfunding as an alternative financing model, but as an additional model of financing the arts. It is argued that the principle of crowdfunding, a project-based funding model, cannot be seen as a structural form of income for organisations and therefore cannot become a long-term solution for financing the cultural and creative sector (Borst & Kreijveld, 2014, p181).

Loots et al. (2022) aim to inspire cultural institutions to explore other financial business models to secure financial sustainability. In their article, such a financial business model is called the new funding paradigm, one that embraces collaborative funding mechanisms such as crowdfunding. The article describes it as a paradigm where the strict line between public and private financial funding fades away. This paradigm is different from the current funding paradigm of the CCI that, according to Loots et al. (2022), is characterized by resource allocation, market failure and uncertain demand and supply, resulting in most cultural organisations being dependent on public subsidies. Bekkers et al. (2015) show this shift of financial funding of CCI in their research. Their article shows that crowdfunding is being seen by public funds and subsidies as a way to determine social support for a project, which often results in a public fund co-financing a project or organisation, also called match funding (Handke & Dalla Chiesa, 2022).

Borst & Kreijveld (2014) approach crowdfunding as additional funding mechanism from a social innovation perspective. Their research shows that crowdfunding can cause social innovation for cultural organisations because it demands the organisation to become more transparent about the intention behind the donation. Next to that, Borst & Kreijveld (2014) believe crowdfunding increases the accountability of an organisation because the crowdfunding demands the organisation to keep the donors updated about the process. This perspective continues on the potential that crowdfunding has for organisations but does not go into practical details of which practical characteristics are needed in a crowdfunding to make this innovation possible.

Why would one give?

Why would one give to a crowdfunding campaign?

Why cultural products are appreciated and what motivates voluntary contributions is an ongoing discussion in the cultural sector according to Handke & Dalla Chiesa (2022). In answering these questions, their article shows that crowdfunding has become more important. It is believed that crowdfunding caters to supporters with different incentives and motivations, thereby making it an interesting case study to study motivations on voluntary contributions. As mentioned before by Marchiani (2018), donation-based crowdfunding and reward-based crowdfunding are the most displayed forms of crowdfunding in the cultural sector. However, reward-based crowdfunding has mostly been studied in relation to the cultural sector. According to Handke & Dalla Chiesa (2022), this is because of the combination of incentives that the donors display. One of the [economic] incentives in reward-based crowdfunding is that the potential supporter eventually wants to use the cultural product for its own use and knows that by donating to the crowdfunding there will be a higher probability of the product becoming available earlier. As Marchiani's (2018) research shows, this can result in a higher willingness to donate in reward-based crowdfunding. However, her research also shows that, on average, donation-based crowdfunding results in higher donations. Her research, does not explore what the reasoning behind this difference is. Bekkers & Wiepking (2011) aim to give an insight in the drive mechanisms behind the reason that people give.

Bekkers & Wiepking (2011) reviewed more than five hundred articles on charitable giving and concluded that there are eight driving mechanisms behind why people give. In this literature review, four mechanisms will be highlighted, since those are relevant to this study and are often seen in crowdfunding (Bekkers et al., 2015). These four mechanisms are: *Awareness of need*, *Solicitation*, *Material reward* and *Reputation*. Bekkers and Wiepking (2011) define these four mechanisms as follows: *Awareness of need* is a drive that comes from the fact that people have to become aware of the need for support. This is facilitated by [mass] media. *Awareness of need* is made visible in crowdfunding through the project description because it makes it clear for the donor what their support is needed for. Marchiani's (2018) research confirms that it is important for individuals to have a clear description of the project in order to donate. Research by Bekkers et al. (2015) even concludes that donors rather support a defined project than an organisation, but it also shows that if a cultural organisation starts a crowdfunding, the goal that interests donors the most is the specific goal of conserving high art and art heritage. The second drive, *Solicitation*, is a

mechanism that refers to the act of being solicited to donate. The more solicitations people see, the more likely they are to donate. *Solicitation* can be communicated through a personal network or via social media. The third drive, *Material reward*, is the mechanism that explains the material costs and benefits associated with donating. In case of reward-based crowdfunding, a donation often results in a material benefit. This mechanism makes giving more like buying, but with the negative consequence that it might result in people not donating again the future, according to Bekkers (2015), which is an deeper perspective on their previous statement that crowdfunding can result in a long-term relationship with its donors. However, what this relationship can look like, or entail is not clarified by the researchers. The fourth mechanism, *Reputation*, is a mechanism that looks at the social consequences a donation has for the donor. Through giving to charitable causes, people receive recognition and approval from their peers. That also implies that not giving, damages the reputation of a person. *Reputation* is facilitated by displaying the name of the donor on the crowdfunding platform and can cause higher donations, since the donor wants to show its involvement.

The fifth drive mechanism *Values* is not appointed in relation to crowdfunding by Bekkers & Wiepking (2011). However, it is included in this literature review because it explores the definition of values, which is the topic of interest in this research. The mechanism *Values* comes from the perspective of the donor that the activity of a non-profit organisation might make the world a better place. The values that are endorsed by donors have an influence on giving to a charitable cause: ‘When a patron experiences a strong similarity between the organizational values and her own values there is a higher probability that the patron does a donation to that organization’ (Bekkers & Wiepking, 2011, p.5). This mechanism shows that the reasons why people give are highly entangled with the values people base their donation on. Van den Hoogen (2020) aimed in his research to determine which values drive people to give to a crowdfunding campaign. Values in his research are defined by what potential donors want to see in the crowdfunding campaigns (p.115). His research shows that a person donates when one sees that the project is in line with the public and general interest and that it results in the development of the arts or expertise of the creator. The reputation, accessibility, and autonomy of the artist are secondary to what people want to see in the crowdfunding campaign when deciding to donate.

Bekkers & Wiepkings (2011) research on drive mechanisms in crowdfunding make little connection to certain characteristics of crowdfunding, but they approach it from a

facilitating perspective, instead of whether these characteristics influence these mechanisms or not.

Why would one contribute to a relationship?

Research by Bekkers & Wiepking (2011) explored why people give to a crowdfunding, thereby focusing on the moments leading up to a donation. Van den Braber (2021), as mentioned earlier, explores the relationship before, during and partly after the donation. The relation between patronage, which according to her can be a donor or crowdfunder, and creator or cultural organization is two-sided, where both parties contribute to the relationship and both parties profit from the relationship. However, these relationships can only exist if after every gift, a counter gift follows. It is therefore that she says that patronage should be seen as an exchange of tangible and intangible gifts between two parties, where both parties have a feeling that they profit just as much from the relationship as they contribute to it. However, Van den Braber (2021) emphasized in her oration that by defining the relationship as an exchange of financial means, one underestimates the exchange of gifts that are of value but not quantifiable. The supporter can give economic capital: money, time, material; social capital: social connections and social visibility; narrative capital: the opportunity to the artist or organization to show to the world that their story is supported and legitimized. In return, the cultural organization can give an exclusive insight on background information, developments and expertise on the exhibition and organization to their supporters (Van den Braber, 2021, p.20-21). The relation works, because gifts are given with the expectation to receive something in return (Van den Braber, 2021; Velthuis, 2019). Velthuis (2019) approaches this relationship from a market perspective. His research explains that a gift can turn a simple market transaction into a more meaningful transaction. The exchange of gifts can thereby build relationships. This perspective is the perspective that has also been referred to by Bekkers et al. (2015) and Marchiani (2018) who expressed that crowdfunding can result in long term relationships for cultural organisations. Gifts are an expression of respect or friendship. However, gifts are not entirely selfless.

Dalla Chiesa and Dekker (2021) show in their research the influence of a crowdfunding platform on new forms of relationships. Their research shows that such a platform causes a distanced and neutral relationship between donor and creator. The platform offers the possibility for a type of transaction that is otherwise not made between a close friend and a creator, for example. For close relationships, it lowers the shame in asking for a contribution from, for example, family. But, for a distant relation, a platform reduces the

uncertainty for the creator in how many unknown people it reaches before one makes a contribution.

In short

This Literature Review explored the current debates, knowledge, and perspectives on crowdfunding in the cultural sector. Van den Brabers (2021) research positions crowdfunding as a form of collective patronage in the cultural sector. In her research, she explores the depths of the relationship between patron and artist or cultural organisation. However, her research does not solely focus on the relationship that is caused through crowdfunding, nor does it solely focus on the relationship between donor and cultural organisation. Van den Teunenbroek focuses in her research on crowdfunding as an element in fundraising for cultural organisations. Together with Bekkers et al. (2015) and Marchiani (2018), their research expresses the need for cultural organizations to include crowdfunding in their fundraising strategy. Not only for the potential it gives to create a solid relationship with the public, but also because crowdfunding offers the possibility to fill the gap of financial contribution of the government. Crowdfunding can showcase public support for a project or organization resulting in public funds and cultural policymakers co-financing a project according to Loots et al. (2022). Many researchers have hinted cultural organizations to include crowdfunding in their fundraising strategy, mostly for the solid relationship it can create. However, there is little to no research on the creation of this solid relationship after a crowdfunding. Nor on what this relationship could look like, this is where this research wants to continue.

Van den Braber (2021), Velthuis (2019) and Bekkers & Wiepking (2011) have researched motivations on giving and started to explore the gift relationship between donor and creator. The research that has been discussed in this literature review makes an attempt to connect it to certain practical crowdfunding elements. However, in practice, the crowdfunding platforms and crowdfunding projects entail many more practical elements of which the influence on the relationship with the donor has not been researched, even though the research by Bekkers & Wiepking (2011) and Marchiani (2018) both show a connection between characteristics and the behaviour of donors. With this research, the aim is to connect the influence of those crowdfunding characteristics to the possibilities of a solid relationship after completion of a crowdfunding.

In honouring the relationship between donor and cultural organisations, one has to look beyond the financial transaction, and more specifically at what the values are that are realized and exchanged in that relationship, according to Van den Braber (2021). In her research on patronage, she expresses that in order to find out a person's willingness to contribute to a relationship, a more value based approach is needed to give this insight. A relationship is an exchange of value, in which Van den Braber (2021) defines this relation by asking 'what is the value of what is being exchanged here, for them [the patron] but also for the creator' (2021, p.7). However, this question does not define which values are exchanged, nor does it explore if realization of these values is beneficial for the relationship. From a more economic perspective, it is also recommended that crowdfunding is explored from a value based approach (Handke & Dalla Chiesa, 2022, p.25). For researching these values, Klammer (2017), a cultural economist introduces the value based approach to economics. Value based economics is a discipline that 'studies the realization of values' (Klammer, 2017, p. 238) and 'offers a way to get specific about the values that are involved in a relationship' (Klammer, 2017, p. 80).

Especially for research in the cultural sector, Klammer (2021) and Van den Braber (2021) argue that for the cultural sector it is beneficial if researchers would look beyond the financial transaction. Since they both believe art is a conversation that comes to life when people are willing to contribute to that conversation. Van den Braber (2021) emphasized in her research that reducing the relationship to the monetary transaction is to underestimate the other values that are exchanged in this relationship. It is therefore important to look beyond the financial transaction in a relationship between patronage, donor and artist or cultural organisation, to fully understand that relationship. For organisations, this means, according to Klammer, who expresses in his book *Doing the Right Thing* (2017), that organisations should focus their efforts on getting people to contribute, not only financially but also with time and effort. To find out how to make people want to contribute, there needs to be looked at values. If a person or an organization wants the other to contribute, the person or organisation needs to pay attention to what they do and have to offer. One has to pay attention to one's own values and the other one's values. Klammer (2017) states that, in comparison, the neo-classical approach, offers no possibility to create friendships, intimate interactions, social activities, or conversations about art.

However, there has also been criticism on Klammer's (2017) value based approach, mostly by fellow economists. Articles that express this criticism have not been found, but in Klammer's book *Doing the Right Thing*, he showcases some of this criticism: The value based

approach is a young approach to cultural economics. It is therefore that this theory has not been applied to many questions, making it a theory that has not proven itself yet. Other criticism, set out that the value based approach describes the economic world, and it does not explain the economic world. Critics wonder about the contribution that the value based approach could give to the understanding of cultural economics. How can the value based approach help solve problems in the cultural field? If it does not determine where it goes wrong, which standard economics does. It is said that value based economics does not give a final truth and cannot cause a change in the system, because it does not have policy consequences.

Even though this approach receives criticism and is still very young, this research will use this approach since, this research aims to look beyond the financial transaction of a crowdfunding and is interested in which values are involved in the relationship that arises from a crowdfunding campaign between donor and cultural organisation. It does not aim to explain what happens, but to describe what happens in this relationship.

Theoretical framework

Realizing values = awareness of values + realizing actions

The value-based approach is an approach to economics that makes people and organisations aware of their values and secondly makes people and organisations think of how one makes those values real. This approach has been developed by Klamer, cultural economist and explained in his book *Doing the Right Thing* (2017).

Before explaining what values are and which elements are entangled in the realization of them, this theoretical framework will first discuss how values are realised, or as Klamer would say, valorised. This research will stick to the defining it as realized. According to Klamer (2017): values are realised when one is aware of its own values and of values of the other. And when there are actions taken to realize these values (p.169). The realisation of values is split in two processes: (1.) awareness and (2.) making real.

1. Awareness

To become aware of one's own values and of someone else's values is the first step in realising values. To determine someone's value Klamer recommends asking to a person 'what is important to you' and to an organisation 'what is important for the organisation. This research will do so through interviews. What is important to an organization is also to be found in the mission of the organization, according to Klamer (2017). In addition, this research will try to determine how the values have been made aware to the donor and if the donor recognized its own values in the crowdfunding campaign.

2. Making real

Making one's own and someone else's values real, is by taking actions that make them real. The upcoming paragraphs explain how these actions work and what is needed to realize values. However, one must know that the realisation of values happens through acquiring goods and, therefore, need a financial transaction. The good itself can be shared and can be tangible or intangible but requires some kind of sacrifice or effort.

This research looks at a crowdfunding campaign as an action that makes values real. The [shared] good that is acquired in this action is the relationship between donor and cultural organisation, and the financial transaction that acquires this good is the donation. In this research, the values are accessed as realised when both the donor and cultural organisation show a willingness to contribute to the continuation of their relationship. A continuation of

the relationship is defined as wanting to be part of the friend circle of the organisation and turning the one time donation into a periodic donation.

The social- and market sphere

The value-based framework has five spheres in which values can be realized: the market sphere, the governance sphere, the social sphere, the cultural/artistic sphere, and the personal sphere also defined by Klammer (2017) as the Oikos. These five spheres represent the several strategies that a person can follow to realise their values, an overlap in the sphere is therefore possible (Klammer, 2017).

This research will focus on the social sphere and the market sphere, both of which need an explanation. The social sphere is the sphere where people are in conversation with each other, where intimate and professional relationships are developed such as joining a club or becoming a member of an organisation. According to Klammer, these relationships are crucial for the realisation of values. The actions that take place in this sphere which make these relations possible are, for example, getting others interested, persuading and seducing others to contribute with their time, emotion, intellect, and monetary/financial gifts. The relations that the social sphere creates are seen as shared goods, examples being friendship and membership. The willingness to contribute is important for sustaining these goods. The willingness to contribute is expressed in the form of participation, collaboration, or gift exchange. People need to participate in this sphere to realise the relationship. In this sphere, roles a person can have in a relationship are that of partner, friend, member, colleagues, or donor. The social sphere follows social logic: it does not use money, has no rules, standards, protocols, and it is not quantifiable. Therefore, what happens in the social sphere is qualitative in its nature.

The Market sphere is the sphere where exchange happens, it is a sphere that is approached from a neo-classical economic stance which is regulated by prices and financial rewards. According to Klammer (2017), the market sphere cannot realise personal, cultural, or social goods such as relations. The market sphere needs a product with a price, which must be bought through a transaction. The value realised in this sphere is financial value, represented by the price of a product. This is a value that is not a real value but represents the value that it can realise. Financial value is instrumental in acquiring a shared good and realising a value (p.98). Based on this logic, Klammer (2017) expresses that the market sphere is often situated in the social sphere, since the market sphere is a requirement for the realisation of relations in

the social sphere. Applied to crowdfunding, this would mean that the interaction between a donor and an organisation affirms the relationship that takes place in the social sphere. However, the relationship is initiated through a market transaction, in this case the donation, which takes place in the market sphere (2017, p.196). It is therefore argued that for this research the market sphere is part of the social sphere. Klamer (2017) is not clear on donations that do not include a market transaction, such as time or effort. However, this research follows the assumption that there is always a financial market transaction necessary to initiate a relationship, since in both donation-based and reward-based crowdfunding a financial transaction is made in the form of a donation.

Values

In the previous section, the spheres in which this research takes place have been set out. This part of the theoretical framework explores what values are according to Klamer's (2017). The origin of his approach to values lays in the development of cultural value maps by Inglehart and Welzel. Both political scientists, who clustered values that were found through a world value survey, which is a global research project that explores people's values and believes (worldvaluesurvey, n.d.). The approach is developed in combination with the approach to cultural values of Trosby, also a cultural economist, who has listed six values that are visible in cultural goods (Klamer, 2017). Based on both approaches to values, Klamer (2017) suggests to widen the range of possible values and to cluster them around four domains.

According to Klamer, values are relational concepts, meaning that they are realised in the interaction with other people or entities. Values are 'not just things, they are also situations, people, and practices' (p.77). As defined by Klamer (2017), values are: 'Qualities of actions, goods, practiced, people and social entities that people find good, beneficial, important, useful, beautiful, desirable, constructive, and so forth.' (p. 92). Values in Klamers framework are clustered into four domains: personal values, social values, societal values, and cultural values. Personal values are: 'personal in the sense that individuals experience them as such' (92). These values are part of the relationship one has with themselves and are realised in the personal sphere. Social values are: 'social when they indicate qualities of human relationships, that is, relationships with people we know' (p.62). These values contribute to an relationship and are important in creating and fostering an relationship. Societal values are: 'societal when they concern our relationships with a large social entity such as a society' (p. 63). Examples of these values are justice and freedom according to Klamer (2017). Social and

societal values differ from one other since social values are the values that are realized in relationships with people or organisations we know, while societal values are shared among a group of people. Values become cultural when those values that a group of people shares are different from those of another group of people. Social, societal, and cultural values seem very similar. It is not yet clear where the values researched in this research will fit in this categorization. This research will, while using this framework to determine the realized values, therefore also, to some extent, test this framework in determining how the realised values in a relation between donor and cultural organisation fit in Klamer's categorisation.

Personal value	Values that are part of the relationship with oneself.
Social values	Values that indicated qualities of human relationships and are realized in the social sphere. These values are realized through social goods.
Societal values	Values that are involved in our relationship with society: justice and freedom.
Cultural values	<p>Values that relate to something abstract, some ideal, science or art form.</p> <p>Values are cultural: 'When we are considering a group of people in terms of what they share and in what respect they are different from other people, we will identify their shared values as cultural values' (Klamer, 2017, p. 63)</p>

Goods

As mentioned before, values can be realised by acquiring goods. Goods 'are tangible or intangible things that an individual or group of people possess. A good requires some kind of effort or sacrifice' (Klamer, 2017, p.102). A good becomes a shared good through the characteristics that it is not tradeable, it has shared ownership, and it needs contributions that intent to sustain, enjoy and add value to that good. A relationship in the form of a friendship is an example of a shared good. The willingness to contribute is key in sustaining a shared good and to claim one's part in a shared good (p.111). As such, shared goods are often called social goods. Cultural goods are also an example of shared goods; these are goods with shared

artistic, historical, or symbolic meanings (p. 119). These goods can be positioned in the societal sphere or cultural sphere, since these shared artistic or historical meanings are shared among groups of people. However, they can also be positioned in the social sphere since an artistic meaning could also be shared in personal relationships. Klammer (2017) explains in his theory that social and cultural organisations create cultural goods.

Applied to this study

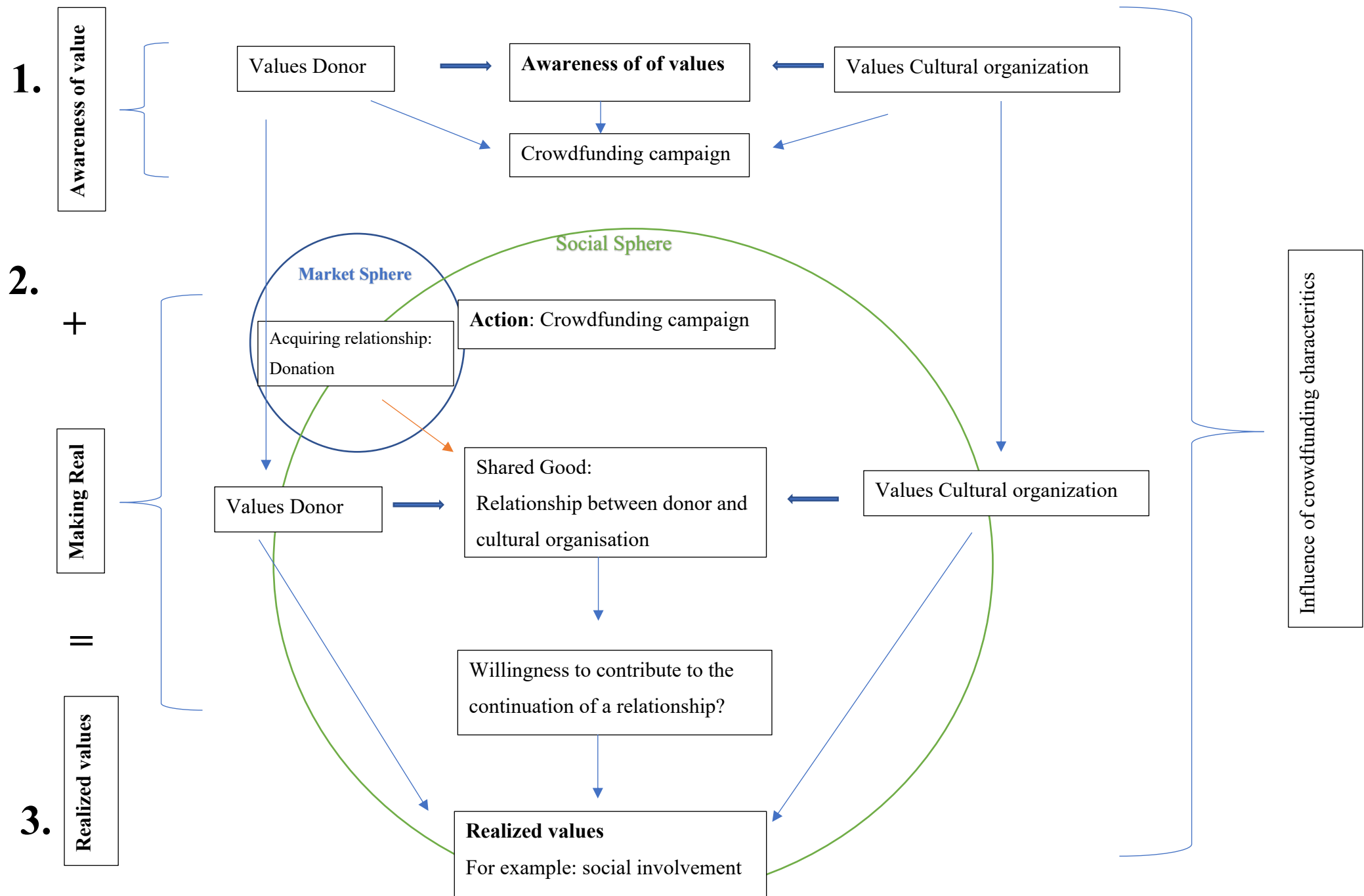
This research aims to find out which values are realised in the relationship between donor and cultural organization, and what crowdfunding characteristics are leading up to the acquiring process and result in the realisation of values influential (Figure 1).

In this research the values that are realised through a crowdfunding are the topic of study. To find out what the values are that are realised, one must look at the shared good: the relationship between the donor and the cultural organisation. This happens by first creating awareness of the values; in this research the awareness is raised by asking the donors and cultural organisations what is important to them in their lives. Awareness is also raised by asking if the values of both donor and cultural organisation values were recognised in the crowdfunding campaign.

The second step is making the values real. To make values real a shared good need to be acquired and in the process of acquiring the good, a market transaction is instrumental. That line of thinking translates to this research that in crowdfunding the shared good, the relationship, is acquired by making the donation. The values that the actors were made aware of at the beginning of the process are realised when the donor and cultural organisation show willingness to contribute to sustain and continue the relationship. In analysing both the first step, awareness, and the second step, making real, will be looked at the influence of the crowdfunding characteristics.

Figure 1.

Crowdfunding applied to the value-based framework



Crowdfunding characteristics

In this research the focus is on crowdfunding. From the start of the creation of a crowdfunding until the finish of a crowdfunding, different characteristics are at play. The characteristics that will be discussed in this research, are the characteristics that the donor interacts most with and that are most dominant in the creation of a cultural crowdfunding. The characteristics that are used in this are a result of the empirical research that is conducted by the researcher during her internship period at Creative Funding. The characteristics that are most dominant are: the specific goal of the campaign, the campaign video, the campaign text, the rewards, the timeframe of the campaign, the timing of the campaign and the post-campaign communication.

Specific goal	The concrete subject of the campaign
Campaign video	A video in which the goal of the campaign is explained, background information is given and the question to donate is asked
Campaign text	A description of the crowdfunding campaign
Rewards	The gifts donors could pick from in return for their donation
Time frame	The duration of the crowdfunding campaign, this is usually 35 days.
Timing	The moment in the year that the crowdfunding campaign took place
Post- campaign communication	The communication that is send out to the donors once they have donated to the crowdfunding campaign.

Methodology

Qualitative Research

Dalla Chiesa & Dekker (2021) promote the use of qualitative approaches in studies in their article on crowdfunding because they believe it can provide innovative insights especially in relation to the motivation of users. Dalla Chiesa & Handke (2022), continue in their article that it would be interesting for further research to approach crowdfunding from a value-based economics approach, this research aims to do so. Key to a value-based economics approach is that it is qualitative in its nature, since it aims to find out reasoning and motives beyond the financial transaction something that is often highlighted in economic research (Klamer, 2017; van Teunenbroek, 2019).

Research on the motives of donors showed that the values of donors are influential on their donation behaviour, as was seen in the literature by Van den Hoogen (2020), Marchiani (2018) and Bekkers & Wiepking (2011). Their research took a quantitative approach by conducting surveys and literature surveys. But, as Dalla Chiesa & Dekker (2021) pointed out earlier, it would be a contribution to knowledge about crowdfunding and relationships to approach it from a qualitative perspective. An approach that has been acquired by Van den Braber (2021) in her research on patronage relationships. She argues that relationships need to be researched from a qualitative perspective, because it is important to study all different elements and how they interact with one and other. Van den Braber focuses in her research mostly on the relation between donor and artist in the cultural sector, but not solely on the relation between donor and cultural organisation. This has resulted in a complete study on the relationship between donor and cultural organisations in the field of crowdfunding not having taken place yet. This is partly due to the little number of crowdfunding campaigns that are created by cultural organisations (Bekkers et al., 2015).

This research is qualitative for the following two reasons: first, the value-based economics approach is qualitative in its nature. It aims to go beyond quantitative reasoning and tries to offer a deeper understanding of what it is that drives a person to contribute. Qualitative research can give this in-depth view on what people find important and why it is important. Secondly, qualitative research offers an in-depth view on the complexity of relationships, by giving the possibility to portrait a holistic view on the relationship. In comparison to quantitative research, it allows the researcher to go into the details of a relationship through the eyes of the participants of that relationship (Bryman, 2012). It gives

the possibility to study how people make sense of reality, of things, how a person creates meaning and to find out what it is people find important in life (Njie & Asimiran, 2014).

Research design

This research studied two case studies: the crowdfunding campaigns of Museum Catharijneconvent and philharmonie zuidnederland. These two case studies were used as sources to obtain data from. This data from these case studies included desktop research on the crowdfunding campaigns which resulted in the determination of the crowdfunding characteristics that displayed in theoretical framework. The mission and vision of cultural organisations are included, to determine the values of the organisations. The selection of these documents is based on theoretical framework (Klamer, 2017) which states that what an organisation finds important is shown in their mission. Surveys that were conducted by Creative Funding among the donors have also been used as data to indicate the general relationship that donors of the crowdfunding campaign had with the organisation. However, the main form of data that was used in this research were the interviews with the donors of the crowdfunding campaigns and employees of the cultural organisation. This also to give a broader perspective on the documents of the organisation.

The interviews were semi-structured, which gave the opportunity to answer the sub questions while also leaving room for topics that are of relevance to this research but were not predetermined. The questions were as advised by Klamer (2017) based on the value-based economics framework in which the questions “what is important to you?” and “what is important to an organisation?” were the starting point in finding out which values are realized in a relationship. It is therefore that the interview questions are not based on the research by Van den Braber (2021) and van den Hoogen (2019) who ask: ‘what a donor likes to see in the crowdfunding’ (van den Hoogen, 2019, p.115) or by questioning ‘what is exchanged value here? For them [the donor], but also for us?’ (Van den Braber, 2021, p.8). The interview questions continued with questions about the influence of crowdfunding characteristics on the realization and valorisation of the values. The realization of the values was researched by asking, both the organisations and the donor, what one expects and needs from the other to make the relationship a success, and if they would be interested in continuing the relationship, they now had with each other.

Figure 2.

Methods in relation to the sub question.

Question	Sub question 1: Which values are important to cultural organisations and donors?	Sub question 2: Which characteristics of a crowdfunding campaign play a role in the realization of these values?	Sub question 3: What are the possibilities that crowdfunding offers to develop long-term relationships between donor and cultural organisation, based on the values that it realizes
Method	Interviews Mission & vision	Interviews	Interviews Survey
Asked	<p>To donor: “What is important to you?”</p> <p>To organisation: “What is important for the organisation?”</p>	<p>To donor: “What appealed to you about the campaign?” “Did the previously mentioned values come forward in these characteristics?”</p> <p>To organisation: “How were the values of the organisation translated to the crowddunfing campaign?”</p>	<p>To donor “How would you describe the relationship with the organisation?” “Would you be interested in continuing the relationship?” “What do you expect of the relationship?” “What would you like to see reflected of the crowdfunding campaign in the relationship?”</p> <p>To organisation: “How would you describe the relationship with the donors?” “Would you be interested in continuing the relationship?” “What do you expect of the relationship?” “What are the possibilities or fears you see in continuing this relationship?”</p>

Unit of analysis

The two case studies have been convenience sampled. The researcher had, via her internship at Creative Funding, access to small and bigger sized cultural organisations that successfully finished a crowdfunding campaign. The cultural organisations that can participate in an programme of Creative Funding are non-profit organizations or associations that have an artistic goal, an ANBI status¹ and have at least three staff members (CF, n.d.). The final two case studies have been selected on the willingness to contribute and the availability of the organisations. However, there were also criteria involved to which the crowdfunding campaigns had to adhere: the crowdfunding campaign had to be successfully finished in 2021 or 2022. A crowdfunding is successful when it reached at least 100% of its targeted goal, this was necessary for this research because a successful crowdfunding shows the full potential to reach a group of donors. The period of completion was important, because it allowed the researcher to interview donors that would still have a good memory of the crowdfunding campaign. Thirdly, the campaigns and organisations had to be visible on the website of CF, so the context of the project was easily accessible. Fourth, the organisations were in the next phase of the Creative-Funding program: crowd keeping. Meaning that they are in the process of creating a strategy to make this group donors, long-term donors for the organisation. Since this still left a few organisations, the two case studies that have ultimately been chosen to have been selected because they displayed a difference in total amount of donors, discipline of the organisation, financial target of the crowdfunding and the willingness to contribute to this research. Based on the scope of this research and the time for the data collection was it only possible to research two case studies. Two case studies allowed the researcher to go into more depth on each case and to still be able to make an comparison.

The reason that there is chosen for case studies is because it gives the opportunity to use multiple data collection methods, in addition to that the purpose of case studies is to give in-depth details about a process (Njie & Asimiran, 2014). This is necessary for researching relationships, which are complex and dynamic, because case studies allowed the researcher to study how different elements in a relationship contribute to that relationship (Njie & Asimiran, 2014). The two case studies will give the possibility to explore into detail the values that are realized in an music related crowdfunding and an cultural heritage related

¹ An ANBI status is status that is given to a charitable institution. A cultural institution can also receive an ANBI status. To qualify as a cultural ANBI, the institution must be at least 90% active in the cultural field (Belastingdienst, n.d.)

crowdfunding. Based on these two case studies it is not possible to generalize the outcome (Goodrick, n.d.), but it can show which nuances and characteristics in the realization of values, and which are influential for the long-term relationships. It can show the difference between two traditional organisations that created a crowdfunding campaign. But also, the overlap between values and expectations of the relationship between donor and cultural organisations. By making an in-depth analysis of two crowdfunding campaigns, this research aimed to be contributing to knowledge in the cultural field on crowdfunding. And to offer an insight for traditional cultural organisations on the potential relationships cultural organisations could have with donors. However, by limiting the research to two case studies and two disciplines this research offers a limited view on value realization in the cultural sector.

Case study 1: Museum Catharijneconvent

Museum Catharijneconvent successfully finished its crowdfunding campaign in January 2022. The crowdfunding campaign was called ‘Adopteer een Napolitaans kerststalfiguur’. With this crowdfunding the museum wanted to raise €40.000 for the restoration of 700 of their Napolitana Christmas figures. The crowdfunding has been supported by 925 donors, this resulted in raising €80.752. Museum Catharijneconvent started in May 2022 with an *friend campaign* to turn the donors of the crowdfunding into friends of the museum. Crowdfunding campaign:

<https://museumcatharijneconvent.creativefunding.nl/campagne/kerststal>

Museum Catharijneconvent

Adopteer een Napolitaanse kerststalfiguur

Adopteer een Napolitaanse kerststalfiguur

AFGESLOTEN Je kunt niet meer doneren

Streefbedrag behaald

€ 80.752
Opgehaald

€ 70.000
Doelbedrag

115% Bereikt

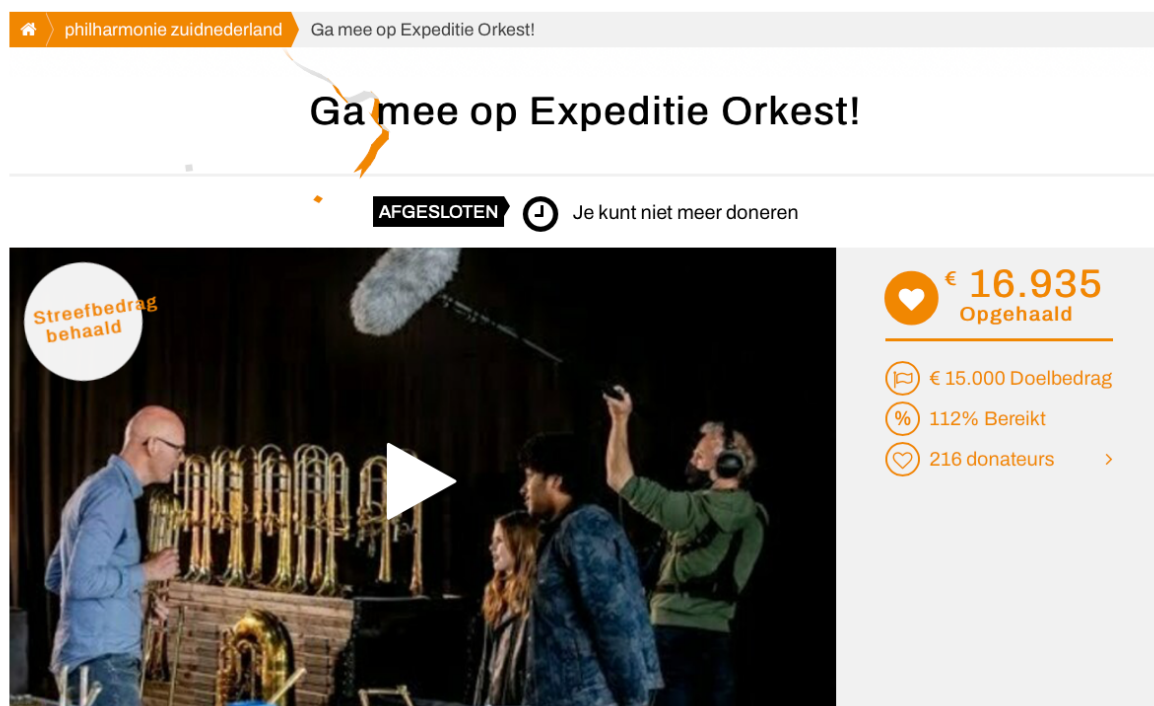
925 donateurs >

32

Case study 2: Philharmonie zuidnederland

Philharmonie zuidnederland successfully finished its crowdfunding campaign in July 2021. The crowdfunding campaign was called 'Ga mee op Expeditie Orkest'. With this campaign, the orchestra wanted to raise €15.000 to create a film for children about classical music. With the aim to make classical music more accessible for children. 216 donors supported this crowdfunding together they raised €16.935. Philharmonie zuidnederland is currently in the stage where they still have little communication with their donors. The organisation is in the process of determine what they want to do with the 216 donors they now have.

Crowdfunding campaign: <https://philharmoniezuidnederland.creativefunding.nl>



philharmonie zuidnederland Ga mee op Expeditie Orkest!

Ga mee op Expeditie Orkest!

AFGESLOTEN Je kunt niet meer doneren

Streefbedrag behaald

€ 16.935 Opgehaald

- € 15.000 Doelbedrag
- 112% Bereikt
- 216 donateurs

The video player shows a man playing a trumpet in a recording studio.

Data collection

The data collection was conducted by the researcher during her internship period at Creative funding. Creative Funding is the advisory branch, for cultural organisations, of voordekunst with its own crowdfunding platform.

Sampling

In this research the aim was to interview at least eight donors of each case study, in addition to at least one person of the core team that created the crowdfunding campaign from the organisation. The minimum of eight donors was there to ensure a diverse donor's profile that

was represented by more than one donor and with the aim that these donors would project different values. The donors for the interviews were also convenience sampled through a call to action that was placed in a post-campaign news update by the cultural organisation. This meant that everyone that donated received the invitation to participate in this research. Due to the General Data Protection Regulation in the Netherlands, it was not possible to reach out to the donors by the researcher herself. The donors had to respond to the email before the researcher could contact them, thereby the number of respondents determined the sample. This could have caused a bias in the results, since the donors that responded already feel a form of relationship with the organisation, otherwise they would not have responded. For Museum Catharijneconvent this resulted in fourteen donors responding and for philharmonie zuidnederland in four donors responding. Based on the reactions, there was an extra selection for the donors of museum Catharijneconvent: the donors were chosen based on the difference in donated amount, moment of donation and if the donors were already a part of a friend circle of the organisation or not. When part of a friend group, they would already makes a periodic contribution to the organisation in return for certain rewards, such as an invitation to the opening of an exhibition. These characteristics could tell something about the relationship the donor already had with the organisation and could help in understanding the difference between first time donors and donors who are already a friend of the museum. All with the aim to give a complete view on the values that are realized in a relationship that arises from a crowdfunding campaign. The last sampling resulted in ten donors for Museum Catharijneconvent. Due to the little response of philharmonie zuidnederland, a second sampling did not take place with their respondents.

The interviews with the organisations were selected on the criteria that the person had to be part of the core team around the crowdfunding campaign to ensure that the interviewee knew the ins and outs of the crowdfunding. The core team usually existed of three to five persons. An email was sent out to the contact person of the core team with the question who was interested in participating in the research. With the result that from every organisation one person volunteered to be interviewed. In all cases this interviewee was the development and relation manager of the organisation. The interviews with the organisations were also conducted to give an broader understanding of the mission and vision of the organisation and an understanding of how it relates to the activities in the organisation. Which is important to determine where the crowdfunding fitted in the activities of the organisation.

Interviews

The participants have all signed a form of consent, to ensure that the participants would feel comfortable in sharing their experiences about the crowdfunding and their experiences with the cultural organisations. The interviews have been conducted in Dutch, since the researcher, as well as all the participants, were Dutch speaking. This made the exchange of experiences easier for the participants and let the researcher better understand the data. The interviews have also been transcribed anonymised in Dutch to guarantee the right expression of certain experiences. For that same reason, the Dutch transcripts are used for coding and themed analysis. An overview of all the interviewees can be found in Appendix A. In processing the interviews, information that could be traced back to who the participant is, has been changed, to make the interviews anonymous. However which participant is linked to which transcript is known by the researcher. The transcripts are available for interested parties by emailing the researcher: mw.dik@studenten.maastrichtuniversity.nl. The coding of the transcripts and analyses are in English, so the researcher could easily translate the analysis into the results. The quotes that have been used as examples in the results section are translated by the researcher to English. The interviews all lasted between twenty minutes and one hour. This time frame gave the opportunity for the researcher to ask all the questions of the interview guide and to ask to follow up questions when necessary.

Data analysis

Once the data was collected and transcribed, the programme Atlas.ti was used to code the data using a thematic analysis. This type of analysis allowed the researcher to summarize, highlight and interpret key features of the diverse range of data. It is flexible since it can be used for personal experiences and documents, but also allows for a theory-driven approach (Kiger & Varpio, 2020). Coding is of importance since it is the first step in assigning themes to the data. The coding in this research is done inductively but guided by the value-based framework of Klamer (2017; Bryman, 2012). The coding started with labelling the values that were named by the participants. Next, the relationship between the values and the crowdfunding characteristics, mentioned on page 27, were coded. The next step was to code the values that emerged in the relation between donors and cultural organisations. The last part that was coded looked at the expectations of the relationship with the cultural organisation or donor and how the crowdfunding characteristics were important in the realisation of social values.

Once the data was coded, the codes were combined in themes. The main themes were values, crowdfunding characteristics, current relationship, and future relationship. The themes demonstrated cross connections between the codes (Kirger & varpio, 2020). The main themes and sub-themes have been used to describe the results of the sub-questions and answer the main research questions.

Limitations

The first limitation that this research suffers from is the bias of the researcher. For the majority of this research, the researcher interned at Creative Funding. This could have led the researcher being unable to analyse the data objectively and critically, because she was too involved with the crowdfunding campaign and the participating organisations of this research. That biased view on the relationship between donor and cultural organisation, may be evident in the interviews with the donor and cultural organisation, especially when discussing the future expectations of the relationship and in the analysis of the data. While conducting the interviews the researcher became aware of this bias and took a more neutral stance by sticking closer to the interview guide in the remaining interviews. In analysing the data and writing down the results, the researcher remained neutral and critical by referring back to the sub-questions. This was also helped by the internship having finished when the data was analysed, and the results having been written down. The researcher was able to take a step back and reflect critically on the data and her experience at Creative Funding.

Other limitations that have come up in this research are related to the General Data Protection Regulation in the Netherlands. Due to this regulation, it was not possible for the researcher to individually contact the donors herself. The aim to interview eight donors and one employee of each case studies has not been reached. By interviewing more donors of Museum Catharijneconvent, the researcher tried to compensate the potential lack of data. One interview of Museum Catharijneconvent had to be excluded, because the researcher found out that the donation was made by a business. Since this research wants to look at the values of individuals donating to a crowdfunding, it is not desirable to have one business donation in the results. This results in nine donors and one employee of Museum Catharijneconvent having been interviewed. The analysis of Museum Catharijneconvent showed a more complex and complete description of the values that are realized in the relationship through the crowdfunding, how the relationship is perceived and what is expected from the relationship. In comparison, the little response for philharmonie zuidnederland resulted in a less in-depth

and short analysis of the values and relationship that the donors now have with philharmonic zuidnederland.

The last limitation that could have come up in this research is that only two case studies have been used. The research only included traditional organisations with the discipline music and cultural heritage, thereby excluding the diverse range of cultural organisations that work in the cultural fields. This could result in this research not being able to generalise its outcomes for the broader cultural field. The difference in disciplines of the case studies could also be a limitation. Comparing these two organisations could result in too many observed differences, resulting in an answer to the research question that would have to be quite nuanced. Such a result would be hard to implement in the broader cultural field, for example organisations that are not as traditional as museums and orchestras. However, since the organisations are traditional cultural organisations, it does offer the possibility to make a more generalized argument about value realisation exclusively for traditional organisations.

Realizing recognized values

Previous sections of this research already gave background information on crowdfunding, explored the theoretical framework, and explained the methodology of this research. In the following section, these elements will come together as it presents the results of this study. The results divide the realization process in two steps: firstly, which values have been made aware of in the crowdfunding campaign and which characteristics influence this process. Secondly, the realization process highlights which values are realized in the relationship between donor and cultural organisation through the crowdfunding campaign. It questions if those values are the same values that were made aware of in the crowdfunding? And how do the characteristics of the crowdfunding are of influence on the realization?

Awareness of values

Case study 1: Museum Catharijneconvent

Intended values

Museum Catharijneconvent is an museum for Christian art and cultural heritage. Their mission and year report showed the organisation values: “Collaboration” and “Knowledge Development”. The organisation also finds it important to present the cultural and historical value of Christian art and cultural heritage in collaboration with partners and audience with the ultimate goal of “Impacting people” and “Contributing, as an organisation, to an understanding society”. The interview with the relationship employee supported this statement and emphasized that, especially “Conservation of Christian Art and Heritage” and “Developing Knowledge” on this topic is of importance for the organisation. With these values their aim is to make social impact and contribute to a diverse society. The organisation believes that the collection and knowledge on Christian heritage is necessary to understand the current multicultural society.

The reason to start a crowdfunding, was because of the goal of the campaign: the restauration of 800 Napolitana Christmas figures and the familiarity that most Dutch families have with Christmas figures. With this goal, the organisation aims to transfer knowledge on Christmas traditions to the next generations. The reason to use crowdfunding for this goal was also a personal goal of the relationship employee. In her previous work she had started a crowdfunding campaign and she saw what it did for the cohesion in the organisation. At the same time, she believed that this project would lend itself very well for a crowdfunding because a lot of Dutch families and people are familiar with Christmas figures. It would

respond to an nostalgic feeling that many Dutch families could have. Another reason was that the employee believed a crowdfunding to be a good marketing tool to connect a new crowd to the organisation. In the interview with the employee, it was expressed that engaging a new crowd was a dominant reason to start the crowdfunding. The financial contribution it would generate was secondary. Engaging a new crowd was a dominant reason because it tied in with their mission of sharing and developing knowledge about Christian art and heritage with the public, thereby aiming to spread knowledge about Christianity.

The values that the organisation wanted to realize through the crowdfunding were “Collaboration”, “Doing it Together with the Public” and a “Feeling of Ownership” over the project to the public. It was attempted to display these values mostly through the crowdfunding form itself of *doing-it-together*, a characteristic that was not visible before the start of this research but deemed important as the in interviews with the organisation and donors continued. The organisation also deemed the characteristic *rewards* to be important in the awareness of their values. Almost all the rewards were focused on the opening of the exhibition of the Christmas figures and shared the name of ‘Adopt an ...’. By inviting donors to the opening through the rewards, the organisation wanted to raise awareness for the value “Collaboration”, which was also displayed by the character *doing-it-together*. By naming the rewards ‘Adopt an Maria’ for example, the organisation wanted to raise awareness for the value “Feeling of Ownership” of the figures. This value was also made aware by handing out adoption certificates as rewards to the donors. The *campaign video* was intended to display the value of “Knowledge Development”, by expressing the historical value of the figures and explaining what needed to happen with the restoration.

Where values meet

The donors of the crowdfunding of Museum Catharijneconvent expressed that the values “Social Involvement”, “Human Relations” and “Importance Arts & Culture” were most important in their life. “Social Involvement” is described by the donors as being helpful to others and to society, having an interest in the other and being in contact with others. ‘That people find me an engaged and inspired citizen’ (participant, 8), ‘I find it important that I make something of myself so that I mean something to society’ (participant 10). The donors believe that they are responsible for the society they live in. These values displayed the overarching value “Making an Impact”, a value that is named as sub-value in both values.

“Human Relations” is an value that is closely related to “Social Involvement” but is named separately by most of the donors as being important to their life. “Human Relations” is

described as connections with others, preferably with family and friends. This also includes building relationships with people that are unknown to the participant. They highly value interacting with others in a pleasant way, being attentive towards each other, as participant 7 describes ‘Relationships and looking out for each other are important to me in life’. The reason the donors find this important is because they receive support from these relationships and see it as a way to shield themselves from a lonely future.

“I live alone so that has to do with it, for example, my sisters and my friends are very important to me in those human relationships... I have always been very conscious of that. I have made many contacts outside me in order not to get lonely and also yes to get more pleasure out of life and your conversations”
(Participant 9)

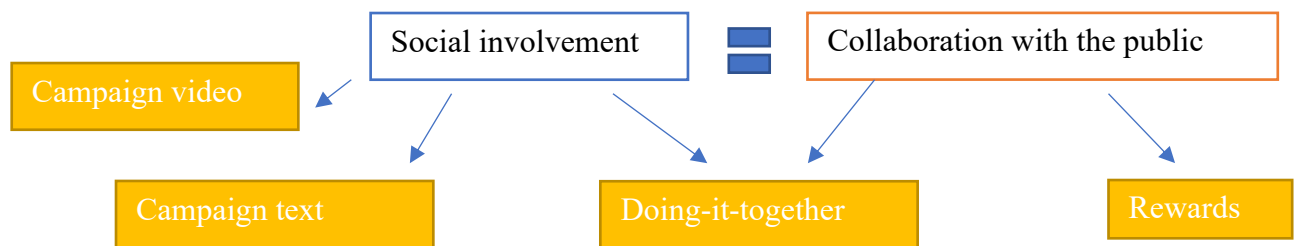
“Importance Arts & Culture” has been described as a passion and enthusiasm for art, heritage and culture, a passion that comes from the believe that art can broaden someone’s world view and can change perspectives. Next to that it is important for the participants because it is seen as a source of relaxation and excitement. This passion also results in the participants wanting art heritage and culture to be conserved for the next generation.

‘I find it important in life that I can enjoy things that I find beautiful and especially the arts. But to me that includes all sorts of things music, theatre, concerts well that kind of things well museums visits very much too so those are things that are very important to me and that I cannot miss’
(Participant 12)

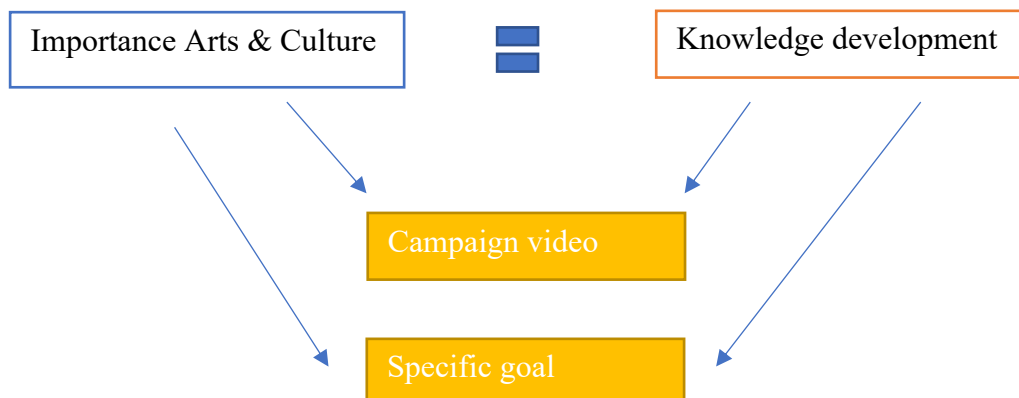
The interviewees express that the values “Social Involvement” and “Importance Arts & Culture” were recognized in the crowdfunding campaign of Museum Catharijneconvent. “Social Involvement” was recognized through the crowdfunding characteristic *campaign video* and *campaign text* which showed that the organisation had kept close contact with the family from which it had bought the figures. The characteristic of *doing-it-together* was important in the awareness of the value “Social Involvement”.

The value “Importance Arts & Culture” was highlighted through *the goal of the campaign* and the *campaign video* because it gave background information of the crowdfunding goal. The donors cared about the conservation of the Christmas figures ‘I think it is a very special collection that they have managed to find [the Christmas figures] and I also think it is very important that it is preserved and can be restored’ (participant 9).

What can be said from this result is that the values that are recognized in the crowdfunding campaign are “Collaboration” and “Knowledge Development”. These two values of the organisation were recognized by the donors because they recognized their values of “Social Involvement” and “Importance Arts & Culture” in this campaign. The awareness of “Collaboration” and “Social Involvement” were influenced by the characteristic of *doing-it-together*.



“Knowledge Development” and the value “Importance Arts & Culture” were recognised through the characteristic *campaign video*. The conservation of Christian art and heritage is implicitly recognized through *the goal of the campaign* in which the donors recognized their value of “Importance Arts & Culture”.



Case study 2: philharmonie zuidnederland

Intended awareness

In the mission of their policy plan, philharmonie zuidnederland displayed that they find it important to “Preserve symphonic classical music in the 21st century”. In addition to finding it

important to “Have an lively connection with the community of the South of the Netherlands”, the orchestra finds it important “To connect and inspire people via their music” in the region of South-Netherlands. Their self-established core values are “Quality”, “Versatility”, and “Enthusiasm”. The interview with the relation manager of the organisation confirms that “Connecting people through music” is of importance for the organisation. She adds that “Making an Impact with their music” is also important and that the overarching value of the organisation is “Passion for the music they produce”. The organisation wants to engage and connect as many people as possible to their organisation. In doing so they are interested in researching what a potential audience is interested in.

‘Yes, from our passion and I notice that in the organization. Most of us come from the music sector and otherwise you have something to do with it, so we all notice being touched by music and that is something we find so great. We always want to pass that on, we want to share it with as many people as possible’ (Employee PHZNL)

The reason that philharmonie zuidnederland started a crowdfunding has been because voordekunst - Creative Funding and Provincie Limburg had a partnership in which the program costs were split in half. The organisation was interested to know if it would qualify for a spot in the Creative Funding program. Next to that the organisation was also interested in the knowledge they could obtain about the public through the crowdfunding campaign. philharmonie zuidnederland, sees crowdfunding, as a means to engage a new public and to position the organisation and its brand to a broader public, something that was important for philharmonie zuidnederland after the merger of het Brabant’s orkest and Limburgs philharmonisch orkest in 2013. The project that was used for the crowdfunding, was a project that otherwise would have been financed by subsidies, the creation of an educational movie on symphonic classical music for children. It was because of the marketing purposes that they chose to finance it with crowdfunding.

Through the crowdfunding, the organisation wanted to engage more people with their music. The value that the organisation aimed to focus on in the crowdfunding was “Connecting people through music”. The characteristic that the organisation tried to make this value aware was through *doing-it-together*. The employee expressed that the organisation believed that the crowdfunding would show that a group donors stand together for one goal. However, *the specific goal* of the campaign was also important in creating awareness for the

value “Connecting people through music” because the film would engage and interest children in symphonic classical music and connect them to the organisation.

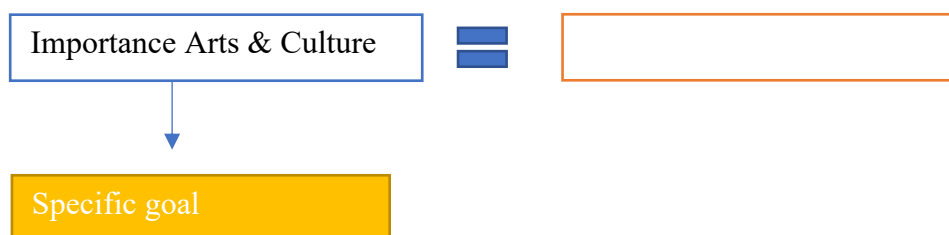
Where values meet

The donors of the crowdfunding of philharmonie zuidnederland expressed the value “Social Involvement” and “Importance Arts & Culture” to be most important in their life. “Social Involvement” is described by the donors as interest in the other person, that others know they can rely on them, that they contribute to society and together can achieve something bigger successfully. One of the donors expressed that this value comes from an egocentric feeling because making others happy, makes him feel good.

“Importance Arts & Culture” is described as finding art and culture interesting, art that evokes questions and can show a person an different worldview. One donor described this value as form of self-care: ‘You also have to take good care of yourself of course, by feeding yourself with culture and nature and things that make you happy and to consciously look for that’ (participant 3). The donors believe the value “Importance Arts & Culture” is triggered by one’s upbringing and the opportunity to get in touch with arts and culture. They all express that part of this value is letting others get into touch with arts & culture and specifically children.

‘I make music myself in an orchestra and where it used to be quite normal to make music as a child, I see that it is now much less obvious, and I think it is therefore very important to introduce children to music from an early age onwards’ (participant 5)

In the campaign, the value “Importance Arts & Culture” was made aware through the *specific goal of the campaign*. The film to introduce children to symphonic classical music was important for the donors because it gives the opportunity to children to get introduced into classical music. This value was however not met in the crowdfunding campaign



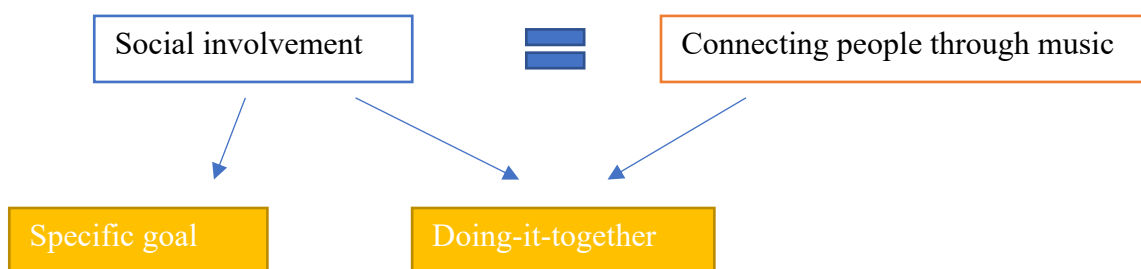
The value of the organisation “Connecting people through music” which it aimed to valorise through the character *doing-it-together* was recognized by the donor’s value of “Social Involvement”. The donors recognized that the awareness of this value laid in the characteristic *of doing-it-together*.

‘Of course, it is also nice that you get something done together I like to support something that might or certainly would not have been financed otherwise and if you have a lot of people donate a small amount to something then yes, that together is just a lot while you do not notice very much in itself.’

(Participant 3)

The characteristic *specific goal* was also important for the donors to make the value of “Social Involvement” aware. Because they contributed to the goal of the campaign, the donors believed they would make it possible for children to enjoy music: ‘but for me the goal was really to introduce children to the orchestra and to make them familiar with the music. That was for me the biggest reason, or maybe the only reason, to help out’ (participant 4).

Interestingly, almost all the donors did not choose an reward for their donation. They expressed in the interviews that they wanted to donate because they enjoy the cause of the crowdfunding and attached importance to achieving its goal more than what they can receive in return for their donation.



Awareness of values through the specific goal and doing-it-together

The case studies show an overlap in values which have been made aware in the crowdfunding campaigns. The value “Social Involvement” was both intended and recognized in both case studies. The characteristics that influenced the awareness and recognition of both values were represented in *doing-it-together*. However, for philharmonie zuidnederland this value was also recognized in the *specific goal* and for Museum Catharijneconvent the *campaign video* and *campaign text* also played a vital role in the recognition and awareness of this value.

The value “Importance Arts & Culture” is the one value which has only been raised awareness about and recognized in the crowdfunding campaign of Museum Catharijneconvent. This was done through the campaign video and the specific goal. philharmonie zuidnederland did not raised awareness for this value, since the intended value that the cultural organisation wanted to make aware through the crowdfunding was “Connecting people through music”.

Realized values

The realization of values is researched by looking at the process of making real. This was done by determining if the donors were interested in contributing to the continuation of the relationship with the organisation. Here, the influence of the characteristics of the crowdfunding researched is visible again.

Case study 1: Museum Catharijneconvent

Intention with the new donors

The crowdfunding campaign of Museum Catharijneconvent resulted in obtaining 925 donors. The interview with the employee made clear that one fifth of the donors was already a friend of the organisation. The survey, which was distributed after completion of the crowdfunding, showed that most of the new donors were already subscribed to the newsletter of Museum Catharijneconvent. These donors already had a degree of familiarity with the organisation.

Museum Catharijneconvent expressed in the interview that the intention for the new obtained group of supporters is to keep them involved through communication with the organisation, with the possibility of inviting the donors to become a friend of the organisation. Another possibility that the organisation explores, is to keep the group involved with the result to reach out to them once again when there is another crowdfunding. However, there is one fear that the organisation has with maintaining the relationship with the donors: the organisation wants to communicate with the donors on a personal level. Yet, with a group of 900 donors this seems impossible due to a lack of time and manpower to maintain the communication on a personal level. By asking donors to become a friend of the organisation or by inviting only the donors with a high donation for a conversation, the organisation want to tackle this problem.

Were the values realized? – Difference between valorised and realized values

An interesting result in studying the realization of the values is that all donors were interested in continuing the relationship. This looked different for every donor. There was a clear distinction between two forms of relationships: one where the donor would become a friend of the organizations and one where the donor wanted stay involved with the organization with the possibility to support the organization again when another crowdfunding campaign would arise.

For both relationships, the characteristic *menu-pricing*, with the same definition as in the literature review, was important in the willingness to contribute to the continuation of the relationship. Donors of both forms of relationships believed it to be important that they had freedom of choice on how much they could donate and what one would get in return.

The first form of relationship was influenced by deepening of the relation through the crowdfunding which caused a feeling of ownership over the campaign.

‘Yes, I do think that this crowdfunding action has strengthened that relationship yes and that is not to say that the crowdfunding action has to happen or something to do that. but it is more on your mind, you know, yes I donated that sheep: there is somewhere a piece of me in there too and I helped with that’ (participant 7)

The crowdfunding campaign also caused a sense of ownership for the friends of the museum. This became apparent in the conversations that the employee had with the friends during the crowdfunding campaign. Creating a “Feeling of Ownership” was one of the values that the organization wanted to realize in the relationship with the donors. However, the organisation aimed to do this for a broader public. The characteristic that was intended to cause this feeling was *the rewards*, as indicated by the use of the phrase ‘adopt a...’. For both the non-friends and friends the characteristic that influenced the realization of this value was, just as the organisation intended, *in the rewards*. The value “Feeling of Ownership” made most of the interviewed donors interested in continuing a long term relationship with the organisation. Especially the donors who were already a friend of the organisation expressed that they felt a sense of ambassadorship, after their donation and because they had now ‘adopted’ an Christmas figure. As participant 8 stated: ‘that made it more fun and distinctive you have more bonding I think when you say [adopt a] Christmas figure’.

It is interesting to see that the value “Feeling of Ownership” is not a value that has been recognized in the crowdfunding but is realized in the relationship that arose from the

crowdfunding. For the donors this value became apparent and important only when asked to the continuation of the relationship. The “Feeling of Ownership” caused the majority of the interviewees to be interested in the continuation of the relationship. It was, however, an important value for the organisation to be recognized and realized through the crowdfunding.

In the realization of the value “Feeling of Ownership” the donors also expressed that characteristic *post-campaign communication* is of importance. The donors who were interested in turning the relationship with the organisation into a long-term relationship, believed that their willingness to contribute was influenced by the characteristic *post-campaign communication*.

‘What I liked is week after week you get an update and have an example of before and after such a figure how it was and how it is now is important then you think wow that is what we do it for then you also have the idea okay that is what you do it for that you actually know it so I found that very positive’ (participant 6)



The characteristic *post-campaign communication* communicates to the donors the impact that is made with the donation. “Making an Impact” is a value that both donor and cultural organisation had and wanted to realize in their activities. Both the value “Feeling of Ownership” and “Making an Impact” are values that were not recognized nor raised awareness for in the crowdfunding campaign.

The *post-campaign communication* is important for the continuation of the relationship for the donors. By receiving updates on the project, the impact the donor has made is shown and it also shows a form of personal communication of the organisation. For the donors this characteristic, cause the realization of their value “Human Relation”. “Human Relations” was defined by the importance to have relationships with others, be that friends or families. However, this specific characteristic seen as important by the donors is something that is feared by the cultural organizations. One of the donors expressed that *post-campaign communication* is important, but that the following of a real-life meeting is also necessary in

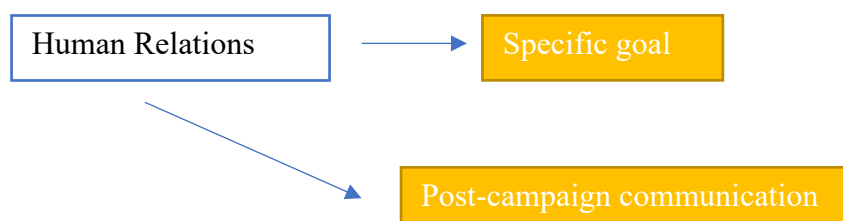
contributing to the relation. One of the donors expressed that through the crowdfunding and *the post-campaign communication*, he started to enjoy the relationship with the organisation again. Because *the post-campaign communication* kept him updated about the project, he felt a sense of personal connection to the organisation that influenced the positive change in the outlook on the relationship he had with the organization: '[post-campaign communication] has already made up for a little of the irritation I had from the visit to show what they do, do what they say and also took the trouble to show it to us. That is what I find good too' (participants 11).



Not all donors were interested in directly becoming a friend of the organisation, but around half of the donors would be interested in donating to a new crowdfunding. For the second type of relationship, *the specific goal* and the recognition and awareness of their values in the next campaign were of importance. The characteristic of *post-campaign communication* was also important in this form of relation since it was believed by donors that this recognized their value of “Human Relations”, building relations with people that are interacting with others in a pleasant way and being attentive.

‘Well of course I feel part now as a kind of adoptive parent of the angel so I’m going to take that does feeling that doesn’t just go away ...but not so that I now want to become a regular donor or something like that you know... that [donating to a next crowdfunding] has to come at good times and appeal to content just like this action did yes’ (participant 15).

‘I am not looking for it [becoming a friend of the organization], but I would think I can get easily more sympathy for Catharijneconvent and if they also tell a bit more of what they are doing now and what they are going to do’ (participant 8).



Case study 2: Philharmonie zuidnederland

Intentions with the new donors

The crowdfunding campaign of philharmonie zuidnederland was supported by 216 donors. The majority of the donors are not a friend of the organisation. However, the survey conducted among the donors after the completion of the crowdfunding showed that most of the donors were reached through the newsletter or contacted personally by an employee of the organisation. Thereby, their goal of introducing more people to the organisation is not fully realized. However, some of the donors were reached through a broadcasting on radio 4, although none of the donors participating in this research were reached through radio 4.

The interview with the relationship manager of philharmonie zuidnederland made clear that the organisation sees the relationship after the crowdfunding as one-sided, where the organisation reaches out to the donor via email. Her expectations are that the donors are not interested in receiving communication on the crowdfunding or interested in being contacted a year later based on their donation. It is not clear to the relation manager what the possibilities are with this relationship. She expresses that if it was not for the Creative Funding programme, she would have already stopped with contacting the donors. The programme taught her that there is value in continuing the relationship with the donors.

‘one-sided from us, we also don't call up from call me is still mail me once, so we don't know them no certainly not ... well I have to be honest and say that we are taught that we have to follow up on this. I mean I think I would have let them go already a long time ago just from the one time donation that crowdfunding is in my opinion. So, but that's just me, I think my colleague Maud would do things very differently’ (employee)

In the interview, she makes it clear that she would like to see the group of donors to be turned into a more fundamental source of income for the organisation. Yet, in comparison to their current friend circle, this group feels as an elusive group to her that needs to prove its value to the organisation. For philharmonie zuidnederland, the goal of the crowdfunding was specifically to gain information about the donors and to use that information to connect the donors for a longer period of time to the organisation. The organisation received that information, by the fact that donors leave relevant information such as an email address or a motivation to donate behind when they donate.

Where the values realized?

In the researching the realization of the values through the crowdfunding campaign of philharmonie zuidnederland, it became clear that in comparison to the two types of relationships that were clearly seen at museum Catharijneconvent, the donors of philharmonie displayed a combination of the two types of relationships. The majority of the donors expressed that they had been interested in an relationship already for a longer time but have never taken the step to do so. This had varying reasons: financial, family related or never looked into it. From the interviews it became clear that the crowdfunding did not contribute to the decision-making process of becoming a friend. Therefore, following the theoretical framework, the result is that there were no values realized through the crowdfunding. However, all four of the donors did show that they would with certainty donate to another crowdfunding again of philharmonie zuidnederland and saw this as an continuation of the relationship. Therefore, this form of relationship will be explored. The donors were triggered by *the specific goal* of the campaign to donate and would be interested to donate to another crowdfunding if that also has this.

In the continuation of the relationship with the organisation, the donors expressed that the characteristic *post-campaign communication* was the biggest influence on their willingness to contribute to the relationship. The donors believed it was thoughtful that they were updated about the process of the crowdfunding. ‘well, I think that's good to include the donors in that to show the results of what came of what came of it’ (participants 4). It showed how the organisation was involved and how even the littlest contribution made a difference. The characteristic *post-campaign communication* realized the value “Social Involvement” for the donors because it specifically showed the impact they, together, made. ‘Yes, I like that very much, then you have a feeling of okay, a very small part of that amount I have contributed anyway, so yes, that is very nice to follow’ (participant 5). *The specific goal of the campaign* was in the realization of the value “Social Involvement” also important. The donors expressed to be willing to contribute to another crowdfunding, if it had a *specific goal*, because it showed very clearly where their money went. *The specific goal* in itself is also important in the continuation of the relationship. Preferably this is again a goal that involved an educational function, a goal that realized their value of “Importance Arts & Culture”.

‘that [the goal] was of course really Only specifically for that film about the orchestra yes I definitely think that helped you know that you know exactly where your money is going that does good yes’... yes I also think yes I will be surprised about what the subject is but well if it is educational and yes I

think I will participate again to try to tap into a new target group yes I will certainly participate yes
(participant 3)

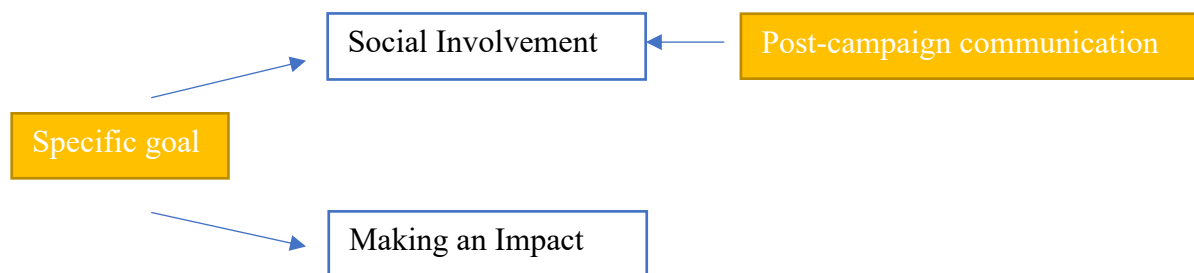
‘Interviewer: and would you be willing to donate to another crowdfunding campaign again?’

Participant 5: oh yes for sure

Interviewer: Does it have to have to a specific goal, for example children?

Participant 5: a children's concert or things like that yes that triggers me the most’

(Participant 5)



What is interesting to see in this crowdfunding is that the values which were recognized in the crowdfunding campaign are also the values that are realized in the continuation of the relationship. However, this is logical, since the relationship that is able to continue by donor is a relationship focussing on informing about the donation and an upcoming crowdfunding campaign. It could be said that the donor is actually looking for a crowdfunding that recognizes their values, instead of a relationship that realizes the values. Therefore, it could be said that there are no values realized in the relationship with the cultural organisations if we follow the definition of a realization: that the donor would become a friend of the organisation.

Based on the value “Social Involvement” this crowdfunding offers no possibilities to develop long-term donor relations. However, by creating projects with *specific goals*, the donors are interested to continue the relationship project based. *The post-campaign communication* is thereby important because the donors expressed that it showed involvement from the organisation and informed them on the activities of the organisation. However *post-campaign communication* is a challenge for the organisation. The organisation expressed that it was interested in finding out more about the donors, with the expectation to keep them interested in another crowdfunding campaign. Yet, for both organisation and donor it was important for *the specific goal* of a project to be present in the continuation of the relationship.

Realization of values through post-campaign communication and a specific goal?

The two case studies show that there is an overlap in the definition of a relationship with the organisation. In both cases, the donors defined the continuation of a relationship as making another donation to another crowdfunding in the future. In both cases the characteristic that was of importance to contribute to a following crowdfunding was the *post-campaign communication* because it confirmed the importance of their current donation. This made them eager to donate to another campaign. Furthermore, it acted on their values of “Social Involvement” from the organisation and “Human Relations” because it gave a personal feeling from the organisation. Creating a form of sympathy for the organisation was necessary to make another donation. The donors also expressed that *the specific goal* of the campaign would also be of importance, it was important for that goal to recognize their values.

By following the definition of the continuation of a relationship of the theoretical framework, only Museum Catharijneconvent was able to realize the values “Feeling of Ownership”. This value was influenced by the characteristics *rewards* and *post-campaign communication*.

Conclusion

Through interviews with donors and employees of cultural organisations, that were conducted on the basis of the value based framework (Klamer, 2017). This research aimed to explore what the values are that are realized in the relationship between donor and cultural organisation through a crowdfunding campaign. In this research there has been a special focus on the influence of crowdfunding characteristics on the realization of these values. The theoretical framework explained that values are realized when [1] one is aware of its own values and other's values and [2] there are actions that follow to realize the values. The realization was accessed by the action of contributing to the continuation of a relationship, meaning that the donor would become a friend of the organization. Based on the results the following answers can be given to the research questions.

There is a clear difference in the values that arose in the first step of the process, making one aware of its values and recognizing those values, and the second step of the process, realizing the values. It is therefore that, based on the theoretical framework, the main answer to the research question is that there are no values realized in the relationship between donor and cultural organisation through their crowdfunding campaign. However, in both steps the overarching value "Making an impact" was consistent. The donors wanted to impact the next generation, but also impact the organisation by contributing to the success of the crowdfunding. This overarching value was important for the donors because they believed it recognized and realized their value "Social involvement" and "Importance arts and culture". The values showed involvement to greater society because their donation could help with the restauration of cultural heritage or introduction of music to children. Both these values were considered to be a reason to continue the relationship with the organization. The donors felt they were involved in the realization of the goals of the cultural organisation. For the realization of this value, the characteristic of *doing-it-together* was important. To formally answer the research question, throughout these two steps the consistent values that could be seen as realized where "Social Involvement" defined as their impact on the others in society, "Importance Arts & Culture" and the overarching value "Making an impact".

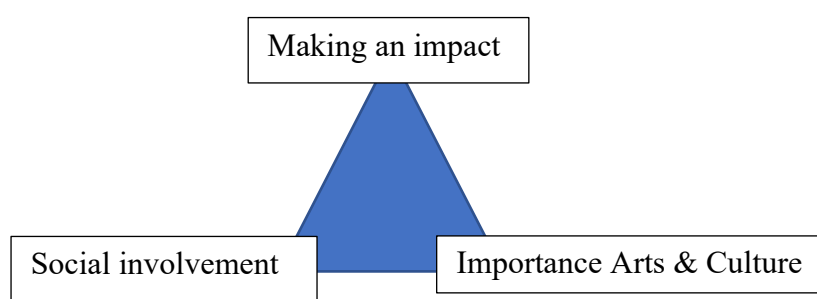
The value based framework is a good start to become aware and recognize one's values and to explore how these values can be used to change the perspective to cultural economics. However, the categorisation of the values: *personal*-, *social*-, *societal*-, *cultural* values, is up for discussion. According to Klamer's (2017) categorisation the values that could have been realized in the relationship would have -by definition- been defined as *social*

values, because the relationship in which the values are realized is between a person and an organisation they know. However, the values that were displayed to be most commonly highlighted were values which related to society at large. The donors wanted to impact society with their donation, show that they are involved by making something possible for the organisation as well as for others in society: the next generation. However, the donors also expressed that these values were influenced by the character *doing-it-together*. They were together part of a bigger cause, to make art possible for others to enjoy. This makes that both values could be categorized as *social values* and *societal values*. One could argue that the values are also an example of *cultural value* since people that donated to these specific crowdfunding campaigns shared the same value: that restauration of cultural heritage or introducing music to children was important. A value that is, in this case, not acted upon by others from society and because this group acted on their value of “Importance Arts & Culture” by contributing to the crowdfunding.

What became apparent in the research is that crowdfunding actually consist of two realization moments: one up until the moment a crowdfunding is finished, meaning that the targeted amount is reached, and the campaign period is over. The second moment takes place after the crowdfunding is finished and is realized when the donor makes the decision to become a friend of the organisation. In both moments different values are realized. In the first moment donors realized their values of “Social Involvement” and “Importance Arts & Culture” and organisations realized the values of “Connecting people” and “Knowledge development”. The first realization moment happened when a donor donated, they acquired a shared good namely the relationship of donor to a crowdfunding. This moment is influenced by the *campaign video*, *campaign text*, *specific goal*, and the feeling of *doing-it-together*. For the second realization moment, the values “Feeling of Ownership”, “Making an Impact” and “Importance Arts and Culture” were realized when the donor makes the decision to become, based on the crowdfunding, a friend of the organisation. *The specific goal* of the campaign in which the urgency of their involvement is written out is important in the realization of those value. “Social Involvement” was still important as realized value but became secondary to the other three values. This can be explained by the interpretation of the donor of the donation process. The donor expressed to already have showed involvement by contributing to the crowdfunding; they contribute to society by making something possible for society. Once the decision is made to become a friend of the organisation, it is not as visible anymore to which goal, they specifically contribute. In this moment the “feeling of ownership” of the crowdfunding campaign and that they help with the continuation of the organisation’s actions

is more important This realization moment is influenced by the *post-campaign communication*. It is expressed that *post-campaign communication* shows the impact their donation has made, and which updates them about the other actions of the organisation is important.

What is seen in this research is that values are not just one value: values interact and complement each other and consist of sub-and overarching values. Which value is more important differs on the stage of the realization, categorizing values is therefore a short-sided approach to explain how the values are realized. In this research the three values that were related, complemented, and influenced each other in their realization where “Social Involvement” and “Importance Arts & Culture”, with as overarching value “Making an Impact”.



For the cultural field, this research shows that the potential for cultural organisations to create a solid relationship with its donors, is dependent on *the post-campaign communication*. Through *post-campaign communication* the organisation can show the impact that is made with the donor’s donation and display “Social Involvement” from the organisation side. In this case “Social Involvement” is defined as being interested in the other person. This can result in a donor becoming a friend of the organisation, with that result the organisation can realize its value of “Connecting People”. However, this could also result in building a community around the organisation that can be relied on when starting another crowdfunding campaign. Critical remark needs to be made to the *post-campaign communication*: the results showed that it is important for the donors that the organisation is clear and transparent about the destination of their donation. This is important for both donors that have the intend to become a friend and donors that do not have that intend. The donors expressed that highlighting in newsletters which project they have made possible could be a way to do so, or by showing the process of a project they contributed to. The bottom line is to keep the donors in the loop on the progress of a project and the activities of the organisation

that their contribution have made possibly, be it via a crowdfunding campaign or through a periodic donation.

This research confirms that there is a complex value exchange in a patronage relationship. The outcome of this research could provide traditional cultural organisations with practical information on crowdfunding characteristics that work well to let donors recognize the values of an organisation. These characteristics were for example a *campaign video* and *the specific goal* of a crowdfunding campaign, but these characteristics could as well be applied to general fundraising. These characteristics gave background information on the project and the goal specifically displayed in one glance the organisations values. These characteristics were also relevant for donors to recognize their own value, *the specific goal* of the campaign or the *campaign video* triggered their interest, made them realize this is important for them.

This research exposes that the value based theory is a complex theory that needs more application on different topics to confirm its relevance to the greater academic debate. And to find out if the value based approach works as it is intended to by Klammer (2017) or that it needs modifications to function as was intended. The application of the value based approach to this specific research question has not resulted in the wished clear outcome, since during the research it became apparent to the researcher that in a crowdfunding campaign there are two processes of becoming aware of one's values and making the values real. Instead of one process, as was assumed at the beginning of the research. However, the value based approach gives handles to approach the cultural field from a different perspective, than the usual financial perspective and the opportunity to explain the relevance of cultural projects to a broader public by connecting it to the values of people.

Based on the results, this research recommends conducting further research on the realization of values after completion of a crowdfunding campaign with a sampling of donors that became a friend of the organisation after a crowdfunding. It would be interesting to approach it again with a value based approach, to explore if different values would be at play. This could give more information about values in the relationship of donor and cultural organisation that has its origins in a crowdfunding. Which could contribute to the sustainability of the cultural sector, the values show what a person finds important in life and important to see from a cultural organisation. This could result in that the cultural sector can adapt itself to become more relevant for the public, which in turn could result in more public support for the cultural sector. Something that according to Klammer (2019) is necessary if we want the cultural sector to flourish. What this research also shows is that there are similarities

in the outcome of traditional cultural organisation like museums and orchestras. This means that in further research with similar traditional organisations, the same results can be expected. What would be interesting is to broaden the sampling of cultural organisations to less traditional organisations to explore if the outcome would be different or that there are other values at play in relationships with those organisations. This research would also advise to apply and explore the value based approach in more studies. The value based approach does offer an insight and other perspective on peoples drives and decision-making processes. However, this theory is still very young and therefore to develop it and make it easier to implement, it is important that it is applied to more studies. Especially to more studies in the cultural field since Klammer expressed that the value based approach is beneficial for the cultural sector. The value based approach can, according to Klammer, show the values that are in play in the cultural sector thereby approaching it from a perspective in which it responds to what people find important in life. Which could result in a cultural sector that has public support and does not have to suffer under decreases in public attendance, nor a has to suffer from a decrease in government subsidies.

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Appendix A. Participants

Museum Catharijneconvent

Interviewee 6 Interview conducted on: 8 th of April Duration: 43:00 Donated amount: €100,- Reward: Yes	Interviewee 7 Interview conducted on: 12 th of April 2022 Duration: 34:00 Donated amount: €15,- Reward: Yes
Interviewee 8 Interview conducted on: 8 th of April 2022 Duration: 29:11 Donated amount: €250,- Reward: Yes	Interviewee 9 Interview conducted on: 21 st of April 2022 Duration: 36:26 Donated amount: €50,- Reward: Yes
Interviewee 10 Interview conducted on: 12 th of April Duration: 41:15 Donated amount: €250,- Reward: Yes	Interviewee 11 Interview conducted on: 15 th of April Duration: 24:44 Donated amount: €100,- Reward: Yes
Interviewee 12 Interview conducted on: 14 th of April, 2022 Duration: 36:44 Donated amount: €70,- Reward: Yes	Interviewee 14 Interview conducted on: 21 st of April, 2022 Duration: 52:02 Donated amount: €500,- Reward: Yes
Interviewee 15 Interview conducted on: 22 nd of April, 2022 Duration: 21:53 Donated amount: €250,- Reward: Yes	Interviewee 16 Interview conducted on: 12 th of April 2022 Duration: 53:40 Relation: Employee

philharmonie zuidnederland

Interviewee 1 Interview conducted on: 6 th of April 2022 Duration: 35:44 Relation: Employee	Interviewee 2 Interview conducted on: 26 th of April 2022 Duration: 30:29 Donated amount: €95,- Reward: Yes
Interviewee 3 Interview conducted on: 22 nd of April 2022 Duration: 24:01 Donated amount: €25,- Reward: No	Interviewee 4 Interview conducted on: 22 nd of April 2022 Duration: 24:01 Donated amount: €25,- Reward: No
Interviewee 5 Interview conducted on: 26 th of April 2022 Duration: 21:32 Donated amount: €15,- Reward: Yes	

Appendix B. Interview guides

Interview guide donateurs (50min)

Introduction (5 min)

Sub question 1: Which social values are important to the donor?

Dutch	English	Note
Mensen verschillen van elkaar in wat ze belangrijk vinden. Misschien heeft u het hier ook wel eens over met vrienden. Als uw vrienden u zouden moeten omschrijven: wat zouden zij dan zeggen dat u belangrijk vindt in het leven? en bent u het daar ook mee eens? Wat is belangrijk voor je in het leven?		Waarom?
Kunt u ze ranken van belangrijkste naar minst belangrijkste?		Waarom is dit zo?

Sub question 2: Which characteristics in a crowdfunding campaign realizes these social values?

(10min) - Begin relatie met culturele organisatie

Dutch	English	Note
Was je voor de crowdfunding campagne bekend met [naam culturele organisatie] ?		Zo ja, hoe? Op welke manier? Zo niet, hoe ben je bekend geworden met deze organisatie?
Waarom heb je gedoneerd aan deze specifieke crowdfunding campagne		Wat sprak je aan?

(15 min) – Beslissing om bij te dragen

Dutch	English	Note
Je vind ... en ... belangrijk, kwam dat naar voren in de crowdfunding campagne?		Was dit belangrijk in uw keuze om bij te dragen?
Wat vond verder u belangrijk aan deze crowdfunding campagne?		
Vond u dat de campagne bij de [culturele organisatie] passen?		Waarom is dat belangrijk voor u?
Doneert u vaker aan culturele organisatie?		Voelt deze donatie anders? Hoe komt dat? Is dat positief?

Dutch	English	Note
Hoe zou je de relatie omschrijven met de organisatie?		Waarom is dat zo? Hoe komen je waarden daarin naar voren?
Hoe droegen de elementen van de crowdfundingcampagne daaraan mee?		Vond u het belangrijk dat er een einddatum aan de campagne zat? Was het voor u belangrijk dat de campagne een

		<p>duidelijk doel had?</p> <p>Waarom?</p> <p>Waren de tegenprestaties van belang in de keuze om te doneren? Waarom?</p> <p>Waren er andere redenen om te doneren?</p>
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Sub question 3: *What are the possibilities that crowdfunding offers to develop sustainable relationships, based on the social values that crowdfunding realizes?*

(15min) – Toekomst van de relatie

Dutch	English	Note
Wil jij de relatie met de organisatie doorzetten?		Wat is daarvoor nodig?
Hoe speelt de crowdfunding campagne hierin een rol?		

Afsluiting (5min)

Dutch	English	Note
Is er nog iets anders dat in u opkomt mbt de relatie tussen u en [organisatie] of waar we het nog niet over hebben gehad		

Interviewguide instellingen (45 min)

Introductie (5 min)

Sub question 1: *Which elements in a crowdfunding campaign realizes these social values?*

Dutch	English	Note
Jullie missie is... zou je dit kunnen toelichten.		Wat is de verhouding tussen de verschillende elementen: maatschappelijk, artistiek, economisch? Hoe passen zij bij de doelstellingen?
Kun je ze ranken van belangrijkst naar minst belangrijkste?		Waarom is dit zo?

Sub question 2: *Which characteristics in a crowdfunding campaign realizes these social values?*

Crowdfunding voor de organisatie - (15min)

Dutch	English	Note
Wat is de reden dat er gekozen is voor crowdfunding?		Hoe verhoudt zich dit tot andere vormen van fondsenwerving en relatiemarketing?
Welke (maatschappelijke) waarden waren belangrijk in deze crowdfundingcampagne?		Waarom? Hoe kwamen die naar voren?
Hoe past deze crowdfundingcampagne bij		

de doelstellingen van de organisatie?		
Wat heeft crowdfunding jullie gebracht naast extra financiering?		<p>Is dat belangrijk voor jullie?</p> <p>Zien jullie crowdfunding vooral als financieel of sociaal?</p> <p>Is het een belangrijker dan het ander?</p> <p>Is dit door de tijd heen anders geworden?</p> <p>Hoe staat dat in verhouding tot jullie waarden?</p>

Sub question 3: *What are the possibilities that crowdfunding offers to develop sustainable relationships, based on the social values that crowdfunding realizes?*

(15min) – Relatie met donateur

Dutch	English	Note
Weten jullie wie je donateurs zijn?		<p>Was er een grote groep vrienden die nogmaals gedoneerd hebben?</p> <p>Was er een grote groep 'onbekende (future fans)' die gedoneerd hebben?</p> <p>Hoe komt dit?</p>

Hoe zou je de relatie omschrijven met de donateurs?		Wie heeft de relatie? De organisatie of een van de medewerkers van de organisatie?
Welke waarde heeft deze relatie voor de organisatie		Hoe sluiten ze aan bij de doelstellingen van de organisatie?
Welke kansen en bedreigingen zie je in het voortzetten van de relatie?		Welke onderdelen uit de crowdfunding campagne zouden ingezet kunnen worden voor het voortzetten van de relatie met de donateur? Waarom?

Afsluiting (5min)

Dutch	English	Note
Zijn er nog dingen die ik niet heb gevraagd over de relatie die jullie hebben met de donateur en die misschien wel belangrijk zijn voor het onderzoek?		