

PRACTICE NOTE

Four lessons learned: Employees' perceptions of fundraising via reward-based crowdfunding

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Abstract

An innovative way to support cultural institutions is through reward-based crowdfunding, an online funding mechanism for a specific project, which offers donors a reward for their donation. We explored employees' perceptions of crowdfunding and focused on the question: "How do employees of cultural institutions running a crowdfunding campaign perceive the use of crowdfunding to collect funds?" To answer this question, we focus on interpretive research using semi-structured interviews ($n = 15$) among Dutch cultural institutions' employees responsible for running the crowdfunding. We used earlier findings on psychological ownership to structure the interviews. Psychological ownership is the feeling that the project has become an employee's extension, and previous research linked it to success on the work floor. Our findings claim four lessons. First, crowdfunding is a full-time job and not an extra activity. Second, crowdfunding differs from traditional fundraising: it contains specific content-related tasks they do not perform as fundraisers. Third, crowdfunding asks for teamwork. While autonomy is valued, one employee should not be responsible for the campaign. Fourth, crowdfunding does not come naturally to all cultural institutions. This research provides a basis for further specification of crowdfunding and its implementation in the cultural sector.

KEYWORDS

crowdfunding, cultural institutions, fundraising, psychological ownership, reward-based crowdfunding

Practitioner Points**The Focus of this Paper**

- An innovative way to support cultural institutions is through reward-based crowdfunding, an online funding mechanism for a specific project, which offers donors a reward for their donation.
- Research on reward-based crowdfunding is scarce, and perceptions of employees running the crowdfunding campaign are often overlooked.

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- We explore employees' perceptions of crowdfunding, focusing on interpretive research using 15 interviews among employees of Dutch cultural institutions using crowdfunding to collect funds.

Implications of this Study

- Our findings suggest that employees are not always efficiently supported to use crowdfunding to collect funds. Support from other team members and colleagues within the institution is essential for a positive experience.
- We propose four lessons learned: crowdfunding (1) is a full-time position; (2) is more than "just" fundraising; and (3) asks for teamwork. Moreover, (4) fundraising does not come naturally to all cultural institutions.
- Our findings hint toward the suggestion that successfully implementing crowdfunding within cultural institutions could change the organizational structure. Multiple departments have to work together since crowdfunding is a combination of (1) fundraising; (2) marketing; (3) finance and (4) relationship maintenance. Further research has to prove if this is the case.

1 | INTRODUCTION

Within arts philanthropy, a new and innovative trend has developed: several cultural institutions appeal to their audiences via philanthropic crowdfunding (Dalla Chiesa & Handke, 2020; Handke & Dalla Chiesa, 2022). Philanthropic crowdfunding is an online fundraising tool to collect funds for a specific project, offering donors a reward (reward-based) or no reward (donation-based; Van Teunenbroek, 2016). We focus on reward-based crowdfunding since most projects connected with culture and arts often offer rewards (Shneor et al., 2020). Examples of rewards are tangible rewards (which can be assigned a monetary value) like receiving a painting, tickets for a museum show or a photo album. Intangible rewards are also common (Bitterl & Schreier, 2018), like a thank-you card, signature, or a Zoom call with the project maker.

The Netherlands was selected as the sample country because Dutch cultural institutions increasingly depend on private donations (Koolen-Maas et al., 2021b). In the past, the Dutch cultural sector strongly depended on government funding; however, since 2012, the government has decreased their financial support (Koolen-Maas et al., 2021a). Thus, their need to explore alternative funding methods is high, like appealing to the public. However, with offline giving (e.g., door-to-door collection or at an event), culture and art are one of the least popular funding goals (Van Teunenbroek & Bekkers, 2022), and this has been the case for over 10 years (Bekkers & Van Teunenbroek, 2022). Fortunately, the percentage is higher among crowdfunding donations, with 40% of the total collected (Van Teunenbroek & Bekkers, 2022). However, research among Dutch households shows that donations via crowdfunding mainly go to private individuals rather than formal institutions or charities (Van Teunenbroek & Hasanefendic, 2022), and few cultural institutions have used crowdfunding to collect funds (Van der Lenden, 2021). Regardless, crowdfunding has proven helpful for collecting funds for culture and arts (Dalla Chiesa, 2022).

As more and more cultural institutions are expected to depend on alternative funding methods, and crowdfunding could be useful to support them in this, it is essential to understand this phenomenon. We focus on the question: "How do employees of cultural institutions running a crowdfunding campaign perceive the use of crowdfunding to collect funds?" We focus on explorative research since the context of crowdfunding by cultural institutions is not clearly defined, and we aim to increase our understanding of the phenomena of crowdfunding within this context.

In this paper, we focus on increasing our understanding of the employees' perception of running a crowdfunding project, as the perception of employees impacts the project's success (Stigt & Rajewski, 2015). One way to focus on employees' perception of job tasks is to discuss their perceived psychological ownership of a project (Liu et al., 2012; Pierce et al., 2009). Psychological ownership is the perception of to what extent one feels that the project has become an extension of the self (Pierce et al., 2001; Pierce et al., 2009). Psychological ownership is important to consider while researching employees' perceptions since it relates positively to several work related outcomes (Akcin et al., 2017), like task performance, feeling in control, affective commitment to the task (Liu et al., 2012), and successfully completing projects (Stigt & Rajewski, 2015). Our aim is not to test the correlation between psychological ownership and funding success; instead, we use the findings of psychological ownership to structure the interviews.

Research on philanthropic crowdfunding is scarce (Alegre & Moleskis, 2021; Kim et al., 2022; Van Teunenbroek et al., 2023). Moreover, employees' perceptions of crowdfunding are overlooked, as earlier studies focus on funding by private individuals or donors (Van Teunenbroek & Hasanefendic, 2022). Various scholarly literature focuses mainly on user factors, success factors or regulations but does not offer enough insight into the organization-oriented process of a crowdfunding campaign. We make up for this by exploring employees' perceptions of crowdfunding and focus on interpretive research using semi-structured interviews ($n = 15$) among employees of 14 Dutch

cultural institutions using crowdfunding. We included employees from museums, theaters, and art galleries. As selection criteria, we only included employees of cultural institutions responsible for the crowdfunding project (e.g., fundraisers, directors, and marketing experts). The sample consists of respondents with different positions rather than selecting one since not one role was committed to facilitating crowdfunding projects. During the interviews, we focused on employees' experience with crowdfunding for culture by focusing on components connected to psychological ownership (Pierce et al., 2001).

2 | CROWDFUNDING, CULTURAL INSTITUTIONS AND PSYCHOLOGICAL OWNERSHIP

The idea of crowdfunding is not new; the compositions of Mozart and Beethoven were financed similarly: by the public (i.e., the crowd). Crowdfunding is, however, a more modern version of collecting funds: since it takes place online. Crowdfunding involves three actors: the person or organization that is proposing a project and seeking funding ("project creator"), the Internet users who support the project by pledging an amount of their choosing ("donor") and the Internet platform ("crowdfunding platform"). Platforms promote projects via customized pages hosted by the project creator. Compared to conventional, loosely structured nonprofit fundraising campaigns, reward-based crowdfunding projects have concrete, well-defined guidelines and dynamic information to keep the participants up to date (Wash, 2013). This process of "projectization" (a term coined by Krause, 2014), asks for transparency and regular information sharing with the public (Frydrych et al., 2014; Yi et al., 2022). Thus, a project creator must constantly update donors and monitor the project. A crowdfunding project is successful if the target amount is reached in the before-defined days, but attracting donors can be challenging (Van Teunenbroek et al., 2021). Most often, projects in the Dutch cultural sector run for about 30–60 days (Van Teunenbroek & Bekkers, 2020).

Thus far, crowdfunding for culture is mainly used by private individuals rather than charities or institutions (Van Teunenbroek & Hasanefendic, 2022). Crowdfunding for cultural institutions is suggested to work well in a close-knit organization, where (1) employees experience a sense of unity and (2) all employees and administrators embrace the crowdfunding campaign and consider it a part of themselves (Stigt & Rajewski, 2015). Stigt and Rajewski (2015) conclude that employees should be willing to support crowdfunding personally and even provide access to their network to increase project success. Team feeling and a good division of tasks within the team form the basis for developing psychological ownership and successful crowdfunding (Stigt & Rajewski, 2015, p. 22). Psychological ownership connects with employees' perceptions of their responsibility for a particular task (Olckers, 2013; Olckers & Du Plessis, 2012; Zyl et al., 2017).

Employees who experience psychological ownership feel responsible for the project (Pierce et al., 2001), which adds to a personal

TABLE 1 Overview of the six components of psychological ownership

Component	Description	Proposed by
Self-efficacy	The belief of individuals in their personal ability to accomplish tasks.	Pierce et al. (2001)
Self-identity	A personal cognitive connection between an individual and the project.	Pierce et al. (2001)
Belongingness	The extent to which individuals feel "at home" at their workplace	Pierce et al. (2001)
Accountability	The implicit or explicit expectation of holding oneself and others accountable for the purpose.	Avey et al. (2009)
Autonomy	The freedom, independence and discretion that is afforded in the performance of one's work.	Liu et al. (2012)
Responsibility	They believe they have the right to influence the direction of the project's goal.	Liu et al. (2012)

need to ensure the project is taken care of (Pierce & Rodgers, 2004). In light of this article, psychological ownership asks: "To what extent does this crowdfunding feel like mine?" Psychological ownership exists of multiple components, which are the basis for the interviews. Table 1 provides a simplified overview of the six components (Avey et al., 2009; Pierce et al., 2001; Pierce & Rodgers, 2004). The different components refer to various aspects connected to psychological ownership.

3 | METHODOLOGY

The research is exploratory in nature, applying interviews to study the phenomenon of crowdfunding via perceptions of employees working for cultural institutions. We conducted a total of 15 interviews, each taking about 60 min. The interviews are transcribed word for word, resulting in about 130 pages of text. One interview was conducted with an employee of *Voordekunst* (the most popular Dutch crowdfunding platform), which focused on culture and arts. This interview was used as a pilot to test the topic list of the interviews. The remaining 14 interviews were held among employees responsible for crowdfunding projects at cultural institutions in the Netherlands.

All projects were hosted via *Voordekunst* or *Creative Funding*, two large Dutch crowdfunding platforms focused on culture related projects. The respondents vary in positions and work for cultural institutions with various disciplines (see Table 2). We opted to include respondents with different positions rather than selecting one position since the practical expert (respondent 15) mentioned that not one role was committed to facilitating crowdfunding projects. As selection criteria, we only included employees on the team responsible for the crowdfunding project run by their cultural institution. All of

Respondent	Type of cultural institution	Function of employee	Face-to-face or via Zoom
1	Museum	Director	Zoom
2	Museum	Fundraiser	Zoom
3	Museum	Fundraiser	Face-to-face
4	Music	Project developer	Zoom
5	Theater	Fundraiser	Zoom
6	Museum	Project developer	Zoom
7	Museum	Board member	Zoom
8	Museum	Fundraiser	Zoom
9	Museum	Marketeer	Zoom
10	Art	Board member	Face-to-face
11	Art	Board member	Zoom
12	Art	Fundraiser	Face-to-face
13	Theater	Fundraiser	Face-to-face
14	Museum	Fundraiser	Face-to-face
15	-	Crowdfunding expert	Zoom

TABLE 2 Overview of the respondents ($n = 15$)

the included cultural institutions collected funds using the same Dutch crowdfunding platform, where respondent 15 was employed, except for respondent 14, all projects hosted by the participants successfully collected funds. We did not specifically select successful projects, and the answers of respondent 14 were not more negative or different from the other respondents. The initiators collected funds solely via crowdfunding: no other finances were used to support the crowdfunding project. The interview with the practical expert was conducted in January 2022. The interviews with the employees were conducted between March and May 2022. All interviews were conducted in Dutch by the second author.

Psychological ownership was operationalized based on the South African Psychological Ownership Questionnaire (SAPOS, see Olckers, 2013). The SAPOS items are measured on a Likert scale: "I have the freedom to plan my work in a way that suits me." We transformed the items into an open question: "How much freedom do you experience in planning the work related to the crowdfunding campaign?"¹ Thus, we used the six dimensions of psychological ownership to structure the interview.

4 | RESULTS

We present the results in order of priority, discussing the subjects that received the most support from the participants first.

4.1 | A high feeling of responsibility with limited self-efficacy

Respondents said they felt highly responsible for ensuring the project was successful: "In such a short time, you set up a whole campaign, and I felt very responsible for its success" (respondent 14). Even if a task

was not part of their job description, they would try to make it work. Respondent 2 describes it as follows:

"Well, I just went into a mode: full speed ahead, and if I don't get help [from colleagues] I'll do it all myself. I did all kinds of things myself, even things I think I should not have done on my own".

This is although most respondents mentioned that they had no prior experience with crowdfunding. A comparison with more general fundraising is misleading: "Yes, normally you're used to fundraising and sponsoring, but this [crowdfunding] is just a different kind of sport" (respondent 1). This suggests that respondents needed to quickly learn the ways around crowdfunding since no prior experience was present and related tasks were too different to guide the crowdfunding process. According to the respondents, the main difference is that with earlier fundraising, they leaned on major donors rather than a large crowd donating small amounts. In addition, creating rewards and designing the project page was new to them. For support, they reached out to other cultural institutions (i.e., their competition) that did have experience with crowdfunding: "We focussed on museums that have roughly the same target group as we have" (respondent 8). Sharing information and insights likely increased their self-efficacy. Another way that could have improved their self-efficacy was to approach commercial companies connected with crowdfunding platforms.

Several respondents received positive feedback from colleagues, but the focus was more on the output than the respondents' effort: "They were mostly positive because suddenly money was coming in" (respondent 7). Moreover, few respondents experienced positive feedback from members outside the team responsible for the project, while positive feedback is vital for self-efficacy and a positive experience (Avey et al., 2009). The absence of support from management

was described as a loss, which respondents tried to make up for by doing it themselves. They felt responsible for mentally supporting the team, as defined by respondent 3:

“There was no thank you from the director or the management team, so I always tried to include that in our sessions.”

4.2 | Holding others accountable resulted in doing it themselves

Accountability is essential to success since a more active attitude can inspire others to work hard, which is needed for success (Avey et al., 2009). Participants describe that friction results if other team members do not share this way of working. Multiple respondents expressed frustration at some stage during the campaign because team members were not always committed. “Yes, well, it [filling roles] caused me much frustration because I did everything and carried out many tasks that normally fall to communication” (respondent 2). We expect the absence of a sense of accountability stems from the organization's limited support for the crowdfunding campaign. For instance, as mentioned by respondent 8: “The opinion was that it [crowdfunding] would take much time and yield relatively little.” While respondents tried to decrease the negative view of others within the institution, they described it as complex in that skepticism was hard to overcome: “But I just know that with 600 people here, it's not going to work, so it's a choose your battles. It's going to cost me too much energy” (respondent 4). As a result, respondents worked hard to ensure the project was still successful, as others did not feel committed enough to help them. Most of them do not consider calling colleagues to account as one of their tasks and doing it feels uncomfortable, so they often do it themselves: “You react [to others not performing their tasks] by handing things over to other people or simply by doing them yourself” (respondent 10). Respondents described how they preferred team members to respect deadlines and contribute more actively.

The lack of accountability among team members is worrisome since crowdfunding asks for a different way of funding, in that various departments need to work together, like finances, communication and marketing. For instance, respondent 6: “We first had to include a marketing manager and get [that department] excited.” Respondent 11 described their dependence on the sales department to develop rewards:

Well, we did have to remind and beg for the development of the rewards, that really was “a thing” [...] We have a sales department, for example, and they have to ensure ultimately that the reward is good enough.

The respondent describes the difficulty of activating someone within another department: “Regularly, you think ‘who is responsible for that’, for others it is just not a priority.” Participants described that crowdfunding is new and has no proven worth, so it is not a priority for any department. As a result, respondents fall within the cracks and

have to work hard to convince individual departments to work with them:

We had a delayed season brochure, which is essential for our institution. So we always put much effort into this promotion. So I had to push and lobby to ensure this [the crowdfunding campaign] was also important. (respondent 6)

4.3 | A high level of autonomy and lacking support

Most respondents describe the freedom to perform their tasks as high: “I had complete freedom over what the course of action was to look like” (respondent 14). This likely adds to the experience of psychological ownership, as autonomy is an essential component of this. Respondents described this freedom as a relief but highlighted that crowdfunding tasks come at the cost of other responsibilities. It costs them so much time and energy that they perceive it as an additional role:

Crowdfunding is an extra activity that is not part of my standard job description. [crowdfunding] falls outside the official scope of private fundraising so far. That should change. (respondent 2)

This was, for most, a negative experience, and if they would once again use crowdfunding, this has to change:

I do think what we really shouldn't want next time is to burden one person. Then it suddenly becomes a day job in addition to the regular work, and that is something you don't want. (respondent 8)

Some mentioned that they were even criticized for neglecting their other tasks while also experiencing a lack of support from the team to divide crowdfunding-related tasks. The lesson here seems to be that autonomy should not result in loneliness: one person cannot be responsible for the campaign.

4.4 | Respondents identify with the institution but not with crowdfunding

Respondents mentioned they gave it all their efforts because they strongly identify with the institution they work for. However, few felt connected with crowdfunding as a funding method. This might result from having no experience with crowdfunding; it might take a while to connect. If participants describe crowdfunding, they relate it to the institution's identity: “That whole crowdfunding thing we rolled out is based on the organization, so to speak, the society and the museum, so I was not visible at all” (respondent 7). The absence of a connection with the funding method could have a negative effect since identifying with one's work is essential for psychological ownership and project success (Pierce et al., 2001).

Still, the respondents see merit in crowdfunding because it fits well with the identity of cultural institutions since culture and art are meant for “the crowd.” This aspect, sharing content with a broader public, gave respondents joy and fulfillment:

You can see that people [donors] were enthusiastic about it: the object is beautiful, of real significance, and the restoration was essential. So in that sense, the project was easy, fun, and legitimate to recruit for and share. (respondent 5)

The crowdfunding campaign's content reflects the organization's identity and serves as the face and voice of the cultural institution. This was suggested by multiple respondents and came back numerous times during the interviews. This indicates that crowdfunding also has a non-financial worth: it can help share what an institution wants to achieve and stand for.

There was also skepticism in that not all institutions felt comfortable “begging for money.” Also, projects need to be attractive enough to fund, and funders need to describe the value of the project. Both components do not always match the identity of the institution:

You have to blow it [the crowdfunding campaign] up a bit; otherwise, it won't work. Then I thought: Well, I don't know if it will work without that, so let's do it. But it didn't feel quite right. (respondent 9)

Struggling with how to frame the project is prevalent among the respondents, the board, and the management team. Several respondents were instructed to be vigilant as a cultural institution should not be continually occupied with raising money, as that would harm the identity of the cultural institution. Among the management team, there is a prevailing idea that marketing and fundraising negatively affect the reputation of the cultural institution. For example, respondent 6 mentioned:

It is also a risk for our craftsmanship: suppose you do it from the Museum of Culture, which gives you a big name, but it doesn't work out. Then it could damage their position.

Respondents mentioned that transparency and openness are paramount to tackling possible adverse effects of crowdfunding. Being honest about where the donated money goes and why donations are needed was widely shared among the respondents. For instance, as mentioned by respondent 13: “I wanted to make sure that people know that our institution is not privately funded and we depend on contributions from funds and private individuals.”

4.5 | Crowdfunding has merits for the cultural sector, not only as a funding tool

Asking if they would consider launching a second campaign, the answers were mixed. Despite the hardship, some (respondents 1, 4, 5,

6, 7, 9) explicitly mention that they perceived crowdfunding as an exciting option to support cultural institutions. Still, they highlight doing it differently next time: “Yes, we are going to do it again, but then I want to do it differently because I think that it did, relatively, cost much time, money and people” (respondent 4). None of the respondents perceive crowdfunding as a solitary funding method: it can only be used next to other funding sources. Others do not expect to relaunch a crowdfunding campaign (respondents 3, 11, 13). The difference seems to stem from the expectations. Those focusing more on non-financial aspects perceive crowdfunding as an important addition: “We need to bind more people to the museum. And crowdfunding is the right tool for this” (respondent 3). Those focused solely on getting funding responded more negatively: “I would not again follow the crowdfunding process just for the money, but I don't think there are many crowdfunders who do that” (respondent 13). Others mention that they cannot approach people too often and that launching a yearly campaign is too much.

5 | CONCLUSION AND DISCUSSION

This article explores employees' perceptions of cultural institutions on running a crowdfunding campaign: *How do employees of cultural institutions running a crowdfunding campaign perceive the use of crowdfunding to collect funds?*

While our aim was not to test the construct of psychological ownership but rather to use it to structure the interviews, our findings suggest that employees of cultural institutions who use crowdfunding experience psychological ownership: since all components of psychological ownership were discussed by the respondents (Pierce & Rodgers, 2004), with responsibility being the most mentioned component. Next to the feeling of responsibility, we found that respondents mainly discussed the components of self-efficacy, accountability, and autonomy.

While crowdfunding has advantages, our findings suggest that employees are not efficiently supported. Support from other team members and colleagues within the institution is essential for a positive experience. Crowdfunding is not an easy instrument and asks for expertise, which is often absent among employees at a cultural institution. Successfully implementing crowdfunding within cultural institutions, based on our findings, is expected to change the organizational structure. Multiple departments have to work together since crowdfunding is a combination of (1) fundraising; (2) marketing; (3) finance; and (4) relationship maintenance.

5.1 | Lessons learned and implications for practice

We reflect on the results by describing four lessons learned, as summarized in Figure 1. Also, we provide advice to apply the learned lesson, focusing on practitioners and management. The results and lessons learned can be applied within the context of cultural institutions using crowdfunding to collect funds, especially in a context comparable to that of the Netherlands: where cultural institutions went

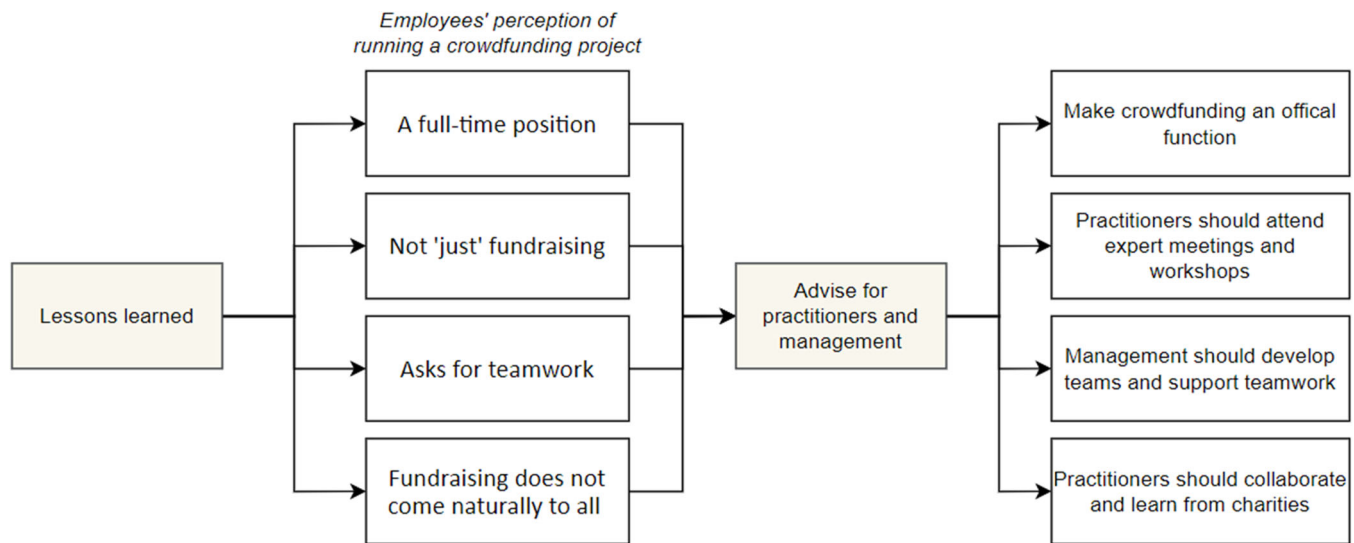


FIGURE 1 Summary of the lessons learned and advice for practitioners and management

from government-funded institutes to focussing on private donations (Koolen-Maas et al., 2021a, 2021b).

First, crowdfunding is a full-time position. Our findings suggest that few respondents received enough time and resources to host the campaign: it had to be performed next to their regular tasks. Crowdfunding, however, is a full-time position and will come at the cost of other charges. The question arises to whom the task of crowdfunding belong. We advise management to make crowdfunding part of an employee's official function to increase the personal cognitive connection and collective support of crowdfunding. Stigt and Rajewski (2015) describe unity among team members as essential for crowdfunding success. Charities often focus on volunteers to collect funds, for instance, via door-to-door collections (Van Teunenbroek et al., 2022). However, the participants were all paid employees, as were other members of crowdfunding campaigns. To decrease the costs of running a crowdfunding campaign, we advise exploring using volunteers to run a part of the crowdfunding campaign, as with door-to-door collections.

Second, crowdfunding is not "just" fundraising. Most employees lacked prior experience, as crowdfunding is still new for cultural institutions (Van der Lenden, 2021), and experts within the institution were absent. Experience via classic fundraising was judged insufficient to guide their crowdfunding experience. According to the respondents, crowdfunding is a new activity that does not fall under their regular job description and contains specific content-related tasks they do not perform as fundraisers: they must wear many hats simultaneously. A significant difference is that employees who typically focus on fundraising now have to take on a more managerial role: supervising and checking team members. For most respondents, this was a new role, and they often felt uncomfortable performing it. We advise management to give employees time and resources to develop skills related to crowdfunding, like asking for donations and managing team members, for instance, by attending workshops and expert meetings to learn from the experience of others.

Third, crowdfunding asks for teamwork. While autonomy is valued, one employee should not be responsible for the campaign. The burden should be shared since crowdfunding takes time, energy and resources. Employees of cultural institutions are highly dedicated and feel personally responsible for making a project a success. Feeling like the project belongs to them gives them a positive feeling but does not directly result in a more favorable result as it partially depends on the accountability of other team members. We advise managers to assemble a team responsible for the crowdfunding project rather than one or two employees working on it.

Fourth, crowdfunding does not come naturally to all cultural institutions. Despite the nonfinancial value of crowdfunding (Dalla Chiesa & Handke, 2020), several respondents mentioned feeling uncomfortable asking for money. This suggests that fundraising among private individuals rather than foundations is not part of cultural institutions' identities (Koolen-Maas et al., 2021a). This aligns with the findings of Handke and Dalla Chiesa (2022), describing crowdfunding for cultural institutions as new and innovative. The dislike toward approaching potential donors likely negatively impacts the campaign since actively asking for donations is important for crowdfunding success (Van Teunenbroek & Hasanefendic, 2022), as soliciting and giving are highly related (Bekkers, 2003; Van Teunenbroek & Bekkers, 2022). We advise connecting with charities to learn from their experience, as they are experienced fundraisers.

5.2 | Limitations and suggestions for further research

Several respondents mentioned two non-financial benefits of fundraising via crowdfunding: to connect and inform. Participants described crowdfunding campaigns helps to bind more people to the cultural sector, which they described as an essential objective

for cultural institutions. Some would launch a new campaign precisely for that rather than to collect funds. We perceive this, the non-financial worth of crowdfunding, as an interesting area for future research.

As few cultural institutions use crowdfunding to collect funds, we perceive our sample of 15 as sufficient to explore employees' perceptions. However, it is unclear if institutions that use crowdfunding are atypical, and the findings might not be generalizable to the cultural sector. First, we suggest studying whether institutions using crowdfunding differ from those not using it. Moreover, all interviewed institutions used the same crowdfunding platforms, the largest Dutch philanthropic crowdfunding platforms. The perception of employees using their platform, rather than an existing one, might differ from those discussed here. It would be interesting to explore if this is so. Moreover, we focused on the Dutch context; more research is needed to see if the findings apply in other countries.

The results are based on the perception of one employee per cultural institution, while crowdfunding is often assigned to a team. Our results show that employees experience a high responsibility but limited support from team members. It is unclear if this was a bias in our sample or if this is a general experience. While we aimed to interview multiple employees per institution, this was not easy to arrange. Therefore, we decided to include various institutions rather than compare three institutions via a case study. As a result, we know little about the organizational structure. As a next step, we suggest performing a case study that analyses the organization's structure. This would add to the literature by specifying which type of institution crowdfunding works well.

Our findings suggest that crowdfunding works best in an organization where crowdfunding is supported on all levels. Since the perception of a project impacts its success (Stigt & Rajewski, 2015), the perception of management is likely to affect the success of crowdfunding. As a next step, we suggest including managers as well.

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DATA AVAILABILITY STATEMENT

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

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ENDNOTE

¹ The topic list (in Dutch) is included as Supporting Information accessible via: <https://osf.io/93esz/>

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SUPPORTING INFORMATION

Additional supporting information can be found online in the Supporting Information section at the end of this article.

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