

Testing the relevance of each of the eight mechanisms that drive charitable giving in the context of Italian cultural organisations

Abstract

This research aims to investigate the relevance of each of the eight mechanisms that drive charitable giving (Bekkers & Wiepking, 2011) in the context of cultural organisations in Italy, and, to explore the existence of possible new mechanisms that could drive charitable giving with specific regard to the field examined in this study. This research was developed by using a mixed methodology with a prevalence of quantitative techniques, and data often analyses with qualitative criteria.

Given the minimal availability of secondary data, it was necessary to collect primary data through a series of six almost identical ultra-short surveys. Five of those surveys interrogated audience members of five nationally relevant cultural organisations that agreed to participate this research. The sixth survey targeted a convenience sample and was used mainly for validation purposes. Findings have revealed a hierarchical order that finds confirmation through the different methods utilised for validation purposes, even though it could be appropriate to test the hierarchical order identified in empirical studies for a final validation.

Notably, some mechanisms seem consistently to be perceived as more relevant than others; one mechanism appears to be affected by a cultural bias, and another one takes a specific meaning in the context of Italian cultural organisation. However, no statistically significant new mechanisms have been identified.

The consistent hierarchical position of solicitation reveals that people do not consider the mechanism as particularly relevant, and this could explain some level of reluctance in some Italian cultural organisation in Italy to target individuals for their fundraising activities. However, this research reveals that this approach is largely non-factual and non-verified as cultural organisations with some – even basic - individual giving programmes generate a significantly higher number of donations compared to those who do not solicit

any donations from individuals.

Some of the findings of this research are confirmed by previous literature on the same subject and, therefore, can help provide elements to design evidence based individual giving strategies for Italian cultural organisations.

Introduction: Historical and normative framework

Virgil tells that Aeneas was a Trojan soldier and son of Venus, goddess of beauty. When Troy was about to fall, Paris - heir to the Trojan throne – appointed Aeneas with the responsibility to find a new place for a new beginning for all survived Trojans. Later, Aeneas reached Italy, founded Lavinium, and, his bloodline gave birth to Romulus and Remus, the founders of Rome.

Following the mythological narrative of Virgil, Italians would be the bloodline of Venus, goddess of beauty, and, this would make not just a coincidence the fact that Italy is also called *Bel Paese* (The Beautiful Country).

Cultural phenomena of extraordinary importance such as Renaissance, Romanesque, Baroque, Neo-classicism, and Futurism originated in Italy as long as forms of art like Satire, Ballet and Opera.

Someone theorised that a large percentage of the world's recognised art is located in Italy, estimates range from 40% up to an astounding 70% (Bray, 2011) but this numbers remain largely debatable. On the contrary, it is true that Italy is the first country for UNESCO World heritage sites (UNESCO, 2020)

The times of the *Italian Economic Miracle* (Crafts, 2002) seem a distant past, and *the overtaking* of Britain's economy in 1987 and France's economy in 1991 (Clark, 2015) sound almost unbelievable in 2020, but – despite all economic vicissitudes and political intrigues that have affected Italian reputation at international level - Italy solidly remains an unprecedented *Cultural Superpower* (The White House, 2014; Arab News, 2012)

The Italian Cultural Super-potency could play a significant role in improving Italian economic performances. As matter of fact, the Italian cultural sector already plays a significant role in the production of wealth and employment. Numbers are impressive: a workforce of 1,400,000; 416,080 businesses involved; 45 million visitors every year; and a sector weighting Euro 95.8

billion (6.1% of Italian GDP) (Symbola, 2019)¹. However, the sector is still underperforming: it has been estimated that Italian cultural sector – if well exploited - could generate a turnover of 214 billion euros a year, amounting to 15.3% of GDP (Symbola, 2015). These numbers do not include the possible contribution of philanthropy. As matter of fact, if Italian cultural organisations were able to attract individual philanthropic donations at a level comparable to funds raised from individuals in the USA - or even in the UK - the financial contribution of the sector towards the national GDP could not find parallel in any industrialised country (ibid, 2015).

Heritage, culture and arts are deeply embedded in Italian values and have a special recognition at constitutional level. Article 9 of the Constitution of the Italian Republic states *The Republic promotes the development of culture and of scientific and technical research. It safeguards natural landscape and the historical and artistic heritage of the Nation* (Gazzetta Ufficiale, 1947). The above mentioned article is included in the first section of the Italian Constitution called *Fundamental Principles*. To fully understand the meaning of article 9, hence the role that arts and culture play in Italy, it is necessary to notice how - in the same section Fundamental Principles - we find democracy (article 1), human rights (article 2), and equality (article 3). Therefore, it seems fair to assume that the safeguard and promotion of arts and culture shapes Italian identity at the same level of principles such as democracy and human rights. Perhaps another sign of Venus blood in Italians' DNA.

The second subparagraph of article 9 uses the words *historical and artistic heritage of the Nation*. The word nation - for the interpretation of this constitutional provision - played a major role for over half a century. A brief exploration of the meaning of the word nation can help clarify. One of the definition given by the Cambridge Dictionary states that '*nation is a large group of people of the same race who share the same language, traditions,*

1 Symbola Foundation issues every year a report on the state of the Italian cultural sector for the Italian governmental body Unioncamere.

and history, but who might not all live in one area' (Cambridge Dictionary, 2020). This meaning is direct derivation of the etymology of the word nation which comes from the Latin word *natio*, 'birth' or 'place of origin' (Etymonline, 2020). For long time the dominant interpretation was that article 9 did not discipline the historical and artistic heritage of Italy, but the historical and artistic heritage of Italians, or, in other words, article 9 was the constitutional foundation of *Cultural Nationalism* (Battelli et al., 2017) i.e. the ideology that the cultural sector belongs to the nation and, therefore, it must be owned, funded and controlled by the state and the state only (ibid, 2017).

For over 150 years, private philanthropic donations towards cultural organisations in Italy were severely limited because of the so called *Leggi Siccardi*. This set of laws - promulgated before the end of Italian unification process - were expression of anticlerical sentiments that dominated Italian politics during the *Risorgimento* (Verrucci, 2001). A relevant section of *Leggi Siccardi* was meant to prevent and control donations and legacies to the Catholic Church (Napoleone, 1991). Later, *Leggi Siccardi* were also instrumentally used to implement Cultural Nationalism and prevent spontaneous participation of civil society in sectors considered state responsibility only, such as arts and culture. In particular, law n. 1037 of June 5th, 1850 stated that '*establishments and moral bodies - ecclesiastical or secular - cannot acquire state property without being authorised to do so by Royal Decree subject to the opinion of the Council of State. The donations between living beings and the testamentary dispositions will not have effect if [establishments and moral bodies] are not in the same way authorised to accept them.*

The procedure to receive the authorisation was based on a series of different level of scrutiny and authorisations as summarised below:

1. Donation or legacy must be notified to the Ministry of Cultural and Environmental Goods.
2. A special department evaluates if accepting the donation or legacy is in the best interest of the beneficiary. In case of uncertainty, the

Committee of the National Council of the Ministry of Cultural and Environmental Goods could be asked to give advice.

3. If the Ministry believes the donation or legacy is in the interest of the beneficiary, the prefecture and police headquarter investigate the absence of impediment causes.
4. If no impediment causes are detected, the Council of State must do final evaluations and grant the authorisation. (ibid, 1991).

The procedure was applicable to donations and legacies of any amount as law n. 1037 of June 5th, 1850 does not specify anything. In addition, the only legitimate recipient of legacies and donations was the Ministry, and, it was sole responsibility of the Ministry to decide how and when to use money received (Ibid, 1991).

Different was the discipline for cultural organisations established as private associations and foundations as philanthropic donations were not subjected to any limitations or scrutiny comparable to the one applicable to public bodies. However, as a result of Cultural Nationalism, cultural organisations, museums, theatres and archaeological sites in Italy, in the form of private non-profit bodies were - and to some extent still are - an exception more than the norm (Civita, 2009)².

The architecture of the Italian cultural sector – shaped by Cultural Nationalism and anticlericalism – made philanthropic giving impossible or very complicated. *There is an overall theme that today makes donation problematic in Italy: lack of autonomy of the largest part of museums and cultural institutions. A museum can not even position a collection box for small donations. Redesigning the legal nature of museums, especially those in public hands, and how they operate, it is the conditio sine qua non to make donations significant in Italy (Civita, 2009).*

2 The report issued by Civita in 2009 was commissioned by the Ministry of Culture for the purpose of renovating public policies on philanthropy for culture and heritage.

Even though we need to wait until 2014 to see the first significant structural reform of the sector, two important measures were taken in the decade of this century that marked the beginning of the end of Cultural Nationalism (Battelli et al., 2017).

In 2000 - with article 38 of law 342 integrating article 100, subparagraph 2 of Decree of President of the Republic 917/86, Consolidated Text of Income Tax - the legislator introduced a tax break of 19% for private philanthropic donations and 40% for corporate giving (Civita, 2009). The reason why the law offered a more substantial tax break for corporate giving was probably based on a terminological confusion between philanthropic giving and corporate sponsorship. As matter of fact Valentino (Civita, 2009) comparing giving in the USA with Italy states that in the America *80.6% of donations comes from private individuals ... In Italy, the situation is completely the opposite: companies give much more than individuals and the fiscal framework is designed accordingly ... 73.5% of donations comes from companies*. However, Bonazzi (Ibid, 2009) makes clear that the large contribution of companies towards the cultural sector is in the form of corporate sponsorship as an *investment to reinforce brand identity or a product*. Valentino (Ibid, 2009) mentions that individual giving - in the first decade of this century - amounted only to 0.2% of all private contributions which still is a surprisingly high contribution given the hostility of administrative measures explained before.

The second reform happened in 2004, when the *Code of Cultural Heritage and Landscape* (Code) was issued. The Code introduced a different interpretation of the article 9 of the Constitution. The state must promote a fruitful cooperation between civil society and cultural heritage. Arts and Culture are defined as heritage of the entire humanity, not just property of one nation (Fiorucci, 2018; Bellini, 2018). The Code is very explicit in marking this ideological change by introducing the definition of *Cultural Good* (Bene

Culturale) as *good of value for the civilisation* (Beni con valore di civiltà) (Marzocca, 2007).

The ideological change occurred in the first ten years of the century, it is also underlined by public spending policies towards the sector. Between 2003-2009 the government reduced of 18.7% funds allocated to arts and culture, which is a budgetary cut more substantial than the one imposed as a result of austerity measures implemented after the financial crisis amounting to 15.3% (Civita, 2009).

In 2014 the era of the ideological dominance of Cultural Nationalism was definitely closed. The Legislative Decree 83/2014 introduced decisional and managerial autonomy of cultural organisations, and, new fiscal incentives for philanthropic donations.

After over 160 years from Legge Siccardi, philanthropy returned to have a dignity and a role for the Italian cultural sector. Notably, the *Art Bonus* (Art Bonus, 2020) was created as the most generous tax incentive in Europe giving to individual and corporate donors 65% tax credit for their donations (European Fundraising Association, 2018).

Despite ideological barriers, regulatory limitations and a general disfavour faced by philanthropy towards Italian cultural organisations until recent years, 38% of Italians might consider to do a donation a cultural organisation (Civita, 2009).

The goal of this research is to test the Eight Mechanisms Theory in disaggregated terms for Italy only - which was not taken into consideration by Bekkers and Wiepking (2011) - and, for cultural organisations only. This study aims to determine if there are mechanisms more prevalent than others in driving philanthropic giving towards cultural organisations in Italy, or, if different mechanisms are detectable. The importance of testing the Theory is all about providing elements for evidence-based fundraising practices. This research aims to provide the Italian cultural sector with an up to date

picture of donor motivations after the end of Cultural Nationalism, and, after reforms occurred in 2014, but - in a phase - where cultural organisations implementing fundraising activities are still an exception and a small phenomenon.

A recent research has studied determinants of corporate support for cultural organisations in Italy (Giannecchini, 2020), leaving space for a study specifically focused on individual giving.

Literature Review

Search criteria

For the purposes of this research a literature search was conducted using five types of sources: (a) the University of Kent Library; (b) Google Scholar; (c) the references cited in the articles we found; (d) researcher's own library; (f) Google search engine.

The following keywords were used in English and Italian: Motivations and Motivazioni; donations and donazioni; individual giving and donazioni individuali; Italy and Italia; Italian and Italiano; arts and arti; culture and cultura; philanthropy and filantropia. The search was conducted between June and October 2020. Only peer reviewed articles, books, and, reports commissioned by Italian governmental bodies for policy making purposes were included. Only studies identifying organisations as beneficiaries were included, except in those cases where findings related to research mentioning individuals as beneficiaries were considered useful for the scope of this research. Studies other than English and Italian were disregarded, and, preference was given to studies conducted in countries other than United States, United Kingdom, Netherlands, and Canada.

Terminological differences in English and Italian

As this literature review involves two languages, it is important to evaluate intercultural differences in the use of philanthropic terminologies. For example, In Italian, the word *filantropia* might have different connotations from its English equivalent *philanthropy*. In the USA, *philanthropy may be described as an umbrella-term, indicating the whole charitable sector, the patterns of donation, the ethics of gift management, as well as the attitudes surrounding the action of giving* (Fusari, 2007). In Italy, *filantropia* is mainly an act of compassion, piety and good heart. Concepts such as social, moral or personal duty are basically unknown or unpractised. In Italian, philanthropy is almost entirely connected with the idea of major gifts and doing something without return consideration and – when seen in economic terms - should be

translated as *nonprofit or other terms currently used in economics which are devoid of the idea of 'alms-giving' in Italian (ibid, 2007)*.

Similarly, charity and *carità* in the field of philanthropy are false friends (ibid, 2007). If in the UK the word is used to define the nonprofit sector, or a nonprofit organisation, or, in the form of charitable giving is a synonym of words such as donation and philanthropic giving, in Italian *carità* mainly refers to the *theological virtue in Corinthians, XIII, 13, corresponding to love for God in Christian theology (ibid, 2007)*. In Italian, the term *carità* in the field of giving is used in the form of *fare la carità* meaning an act of compassion for beggars, or, (outdated) pilgrims. The inappropriacy of *carità to describe Italian giving behaviours towards non-profit organisations was stressed by Melandri and Vittadini (2004)* that have discouraged the use of *carità* for fundraising purposes.

Literature discussion

In 2011, Bekkers and Wiepking published a comprehensive study named *A literature review on empirical studies on Philanthropy: The Eight Mechanisms that drive charitable giving*. Authors aimed to answer one of the most crucial questions in fundraising and philanthropy advisory practice: *Why do people give?* In particular, Bekkers and Wiepking had the intention *to guide scholars as well as practitioners in the third sector through the available knowledge on determinants of charitable giving by individuals and households*.

The authors noticed that both empirical and theoretical research attempting to explain philanthropic motivations were detectable far beyond the realm of social sciences. Studies focused on charitable giving were detected in marketing, economics, social psychology, biological psychology, neurology and brain sciences, sociology, political science, anthropology, biology, and evolutionary psychology. The research took into account all available fields to define a theory on motivations for individual donations.

The research identifies eight mechanisms driving individual philanthropic giving: They are (a) awareness of need; (b) solicitation; (c) costs and benefits; (d) altruism; (e) reputation; (f) psychological benefits; (g) values; (h) efficacy.

The order in which the eight mechanisms are presented above does not reflect the relevance or causal strength of the mechanisms, but it corresponds to the chronological order in which each mechanism influences the act of giving. It is the main scope of this research to determine the order of relevance of those mechanisms.

Bekkers and Wiepking (2011) included in their study pieces of literature only when to the word *giving* was given the meaning of *voluntary charitable donations by households or individuals to nonprofit organisations as reported in questionnaires or observed in experiments*.

The research *defines a theory on* determinants of individual giving in aggregated terms or, in other words, a theory applicable to the entire nonprofit sector. Sometimes *studies on donations to specific types of charitable organizations (e.g., religion, health, alumni donations) are included, but denoted as such*.

It remains unclear the geographic or cultural applicability of the Eight Mechanisms Theory, but researchers made clear that only literature published in English, and, related to studies in United States, United Kingdom, Netherlands, and Canada were considered. Limited literature in other languages such as Italian was available but not taken into account for the research.

As a result, the Eight Mechanisms Theory might not be entirely applicable – as is - to Italians' giving behaviours. As matter of fact, in terms of philanthropic models, all countries above have been defined as liberals or social democracies (Einolf, 2015), whereas Italy belongs to the group of corporative models (ibid, 2015) like Germany. Given the differences in the philanthropic model applicable, it is possible that some new mechanisms can be identified investigating motivations of individual giving for the Italian Cultural sector. However, given that Italy - like United States, Netherlands, Canada and United Kingdom – belongs to the western philanthropy tradition (Cunningham,

2016; Adam, 2004), it remains unlikely that the Eight Mechanisms Theory results entirely inapplicable.

Some authors (Schott et al., 2019) divided the eight mechanisms in micro- and macro-level factors that may drive charitable giving. Macro-level factors *explain donation decisions, especially the strategies of asking for donations through solicitations and by describing the gains in reputation when money is donated* (ibid, 2019). Micro-level factors are those around awareness of need and altruism. Costs and benefits framework requires an extension by including several psychological factors, the belief that donating makes a difference (efficacy), prosocial value orientations or the preservation of a positive self-image provide internal incentives to give resources to charities.

Immanuel Kant in *Metaphysics of Morals* explains that the motivation to act is determined by two elements: obligation and incentive (Potter, 1994). In the field of philanthropy, giving is a voluntary action, and, all actions determined by any enforceable coercion - such as the obligation of paying taxes - are by definition excluded from the sphere of philanthropy (Payton & Moody, 2008). Obligations in philanthropy are not enforceable by anyone but the person who is willing to act philanthropically. Philanthropic obligations remain in the realm of moral, pro social or religious precepts and are determined by the inner moral compass (ibid, 2008). A moral obligation is, for example, to express gratitude for benefits received.

Differently, incentives represent individual benefits or rewards for an action. Eternal Salvation as a result of good deeds is an example of an incentive that can determine philanthropic giving. To explain the individual benefits associated with participation in one organisation, Clark and Wilson (1961) created three different groups of benefits: material benefits, solidarity benefits, and purposive benefits. For Payton and Moody (2008) philanthropic actions are always expression of coming together for a common purpose, or, in other words always a form of participation, therefore, Clark and Wilson's theory appears to be applicable. However, the incentive theory seems incomplete

when applied to philanthropy (Bekkers & Wiepking, 2011) because not all types of benefits can be offered as an incentive. As matter of fact, if there are no limitations to offer the so called solidarity benefits and purposive benefits as a return for donations (Chinman et al., 2005), material benefits, when offered, can undermine philanthropic sentiments and inclinations (Titmuss, 1970), and – under a legal point of view - can also entail a type of tax evasion.

Therefore, it is true that the incentives theory remains applicable to charitable donations, even though the sphere of applicability results restricted to some type of benefits only. For examples, different studies have identified a strong relation between giving and individual's well-being suggesting that 'feeling good' must be considered as a material benefit that, however, does not undermine but maximise philanthropic sentiments and inclinations (Yörük, 2014; Surana & Lomas, 2014).

Some authors agree that there are three categories of motivations: intrinsic, extrinsic, and reputation (Deci, 1975; Andreoni, 1990; Karlan & List, 2007; Schuster, 2006; Glazer & Konrad, 1996).

Deci (1975) – for instance - theorised that an action is provoked by an intrinsic motivation when the agent does not receive any form of material benefit in return, except the action itself. Andreoni (1990) - to explain intrinsic motivations of philanthropic giving – attributed to donations a transactional scope. For Andreoni (ibid), donor would buy moral satisfaction which – for this theory – represents a good comparable to all other goods exchangeable in the market.

Extrinsic motivations are those directly linked to the monetary cost of giving. As donations have a cost, anything that can help maximise the rapport costs and benefits can motivate donors to give. This theory finds justifications in empirical studies (Karlan & List, 2007; Schuster, 2006) that demonstrate – for example - how fiscal incentives or matching gift initiatives can increase donor propensity to give and the amount given.

Glazer and Konrad (1996) theorised that the most important motivation to give would be the willingness to tell others about donor's social status, i.e. reputation. This would be the reputation motivation which remains highly dependant from social norms (Bernabou & Tirole, 2006). For instance, in countries with Christian values anonymous donations are considered the most morally valuable, and, people are reluctant to declare publicly their donations, but this does not prevent recipient organisations to offer reputation opportunities. This generally happens in the form of donor exclusive pin-badges, t-shirts, or naming opportunities that help to make visible individual philanthropic behaviour to the social group of donor's interest.

Other scholars have opted for a different categorisation based on the binary option of an internal or external evaluation of the process that leads to the decision to give (Piliavin & Charng, 1990). According to this categorisation, internal motivations can be classified as altruistic or egoistic (Piliavin, 2009). Particularly interesting – in this perspective – is the case of donations given to earn reputation. Some people can donate for personal prestige purposes, others might be interested to reveal their philanthropic act to the public to encourage others to give (ibid, 2009). Reputation is often regarded as egoistic but – as explained in the examples above - this label is highly controversial. Altruistic and egotistic categorisation is highly debatable in many fields including in the case of donations triggered as a result of religious beliefs and values. Donating to obtain absolution of sins, or for purposes related to the afterlife, may or may not be altruistic (Tiltay & Torlak, 2019).

As external motivations include technical aspects of giving impacting with professional practice literature offers a large range of publications. External motivations are those related to philanthropic behaviours as a response to specific fundraising techniques, or, those related to the impact of different payment systems on the decision of giving. Studies related to external motivations generally take into account factors such as age (Sargeant & Shang, 2010), gender (Mesch et al., 2011), education (Bekkers and Wiepking, 2011a), personality and lifestyle (Prince & File, 1994), social class and level of income (Sargeant & Jay, 2004).

Studies on individual giving motivations for specific countries other than those in the so called Anglosphere are less frequent, but they represent an interesting opportunity to compare findings from different cultural areas. A recent publication investigates different motivations of individual giving towards humanitarian organisations and individuals in Turkey (Tiltay & Torlak, 2019). Turkey has some similarities with Italy (Carlucci, 2018). Both are Mediterranean countries, both share common Roman roots, and for long time Rome and Istanbul have had – and to some extent still have - the role of religious capitals. Even though Italy and Turkey have two different dominant religions, both countries have secular constitutions, and their peoples are anchored to religious traditions, and, are relatively devout (Ibid, 2018). Tiltay and Torlak (2019) found that in Turkey motivations of giving money to individuals versus humanitarian organisation may change, leading to some considerations regarding the perception of altruism in charitable giving. As matter of fact giving to individuals appear to originate primarily from religious values and customs. Islam – as well as Christianity - advises starting donations from closer ones, and this alone could explain why participants to the research showed more motivation to give directly to individuals in need. Another explanation of this behaviour could be identified in individuals' distrust towards charities (Ibid, 2019), as lack of trust – either resulting from prejudicial anecdotes or solid evidences, is a serious impediment to the development of philanthropy (Handy & Wiepking, 2015). The role of religious values was observed even for donations towards humanitarian organisations, and, as matter of fact, various studies confirm that devotion to religious values affects donation positively in all cultures (Bekkers, 2015; Handy & Wiepking, 2015; Çarkoğlu & Aytaç, 2016).

An empirical study conducted in Germany (Neumann, 2019) observed that egotistic behaviours are prevalent in consumers who are given the option of cashing a refund or donate it. In particular, all experimental interventions failed to generate any substantial increase in the overall amounts of money donated, or, an increase of individual donors. However, it was noticed that

describing the behaviour of other consumers – i.e. the local norm – leads to small but consistent increases in donation levels. Some authors have determined that the respect of the local norm appears to be linked to the expectation of an increase in reputation, except when giving is directed towards something that deviates from social norms (Kawamura & Kusumi, 2020). Differently, solicitations attempting to provoke the so called *warm glow* (Andreoni, 1990) increased donations only under specific conditions providing some evidence for the real impact of psychological benefits of donating money to a non-profit organisation. This German empirical study shows a prevalence of reputation over psychological benefits in individual giving towards non-profit organisations, especially when reputation derives from the adherence to local norms. Italy and Germany are both countries unified in the same historical period, departing from a series of independent states with solid traditions and identities. In this perspective, the sense of belonging to a local community and the adherence to local social norms might play a significant role in individual giving in Italy in the same terms Neumann (2019) studied for Germany.

In many European countries other than the UK and the Netherlands, there is a substantial lack of well-constructed taxonomies to define the phenomenon of individual giving (Schuyt, 2009). Italy is no exception.

Even though some level of strategic grant-making is now considered a necessity for philanthropic institutions, individual giving is still considered as an act of benevolence without a specific aim that follows eleemosynary patterns (Gemelli, 2009).

Literature on giving in Italy is very small compare to the one available in the United Kingdom and United States, and this is due to the rather inconsistent work about philanthropy done by the statistics national agency ISTAT (ibid, 2009). However, 19.1% of philanthropic institutions support arts and culture (ibid, 2009), and, philanthropy for the benefit of cultural organisations has been debated for long time (Napoleone, 1991; Giannecchini, 2020).

A study named *Individual Giving to Cultural Heritage in Italy* (Bertacchini et al., 2011) - that was commissioned by the Ministry of Culture – represents the most recent and explicit attempt to understand donor motivations for arts and culture in Italy before this research. The paper finds that the sense of civic duty and belonging to a community is positively linked to willingness to donate, but also highlights that philanthropic giving to cultural organisations appears to have two main drawbacks. For the authors the first drawback would be the low priority accorded by individuals to cultural heritage compared to other charitable sectors, or - in other words - giving to cultural organisations would be a residual donor choice, falling behind other sectors such as religion, health, education and human services. To support their statement, authors report that the funds collected in 2008 amounted to just €29 million, only 0.4% of which came from individuals.

It is highly debatable that giving to cultural organisations is a residual choice. The above mentioned research does not take into account the administrative impediments existing until 2014, that basically made philanthropic giving to cultural organisations almost impossible. In addition, authors mentioned the fact that for the cultural sector there is *an underdeveloped state of fundraising mechanisms* in Italy, but they did not consider that this factor alone represents a serious limitation to the development of philanthropy in one country (Handy & Wiepking, 2015).

The second drawback would be a misplaced emphasis on tax incentives as the preferred mechanism – promoted at legislative level - to encourage individual giving. The paper estimates that the tax incentive of 19% offered in Italy for individual giving to cultural organisations does not make any substantial change in the number of donors, nor in the amount given by a single individual. The researcher hypothesised that a higher percentage of tax rebate might increase donations but they also expressed concern that a too generous tax break could diminish intrinsic motivations to give. Justification of this assumption is that monetary compensations as a return for donations might generate a sort of *bribe effect* that would cause a crowd-out effect by diminishing the sense of civic duty among citizens (Frey & Oberholzer-Gee,

1997).

To test their hypothesis, researchers aimed to identify motivations for charitable giving towards the cultural sector by a quantitative and qualitative analysis conducted by Computer Assisted Telephone Interviewing (CATI). Researchers tested the prevalence of four motivations: reputation, social values, fiscal incentives, and, an efficacy in the form of accountability. Results of the investigation show that - to encourage individual giving - efficacy is predominant. Respondents are more willing to consider a donation if the cultural organisation can show a good use of the money given. Social values expressed in the form of preserving local community heritage scored second only to accountability. The research confirms that fiscal incentives do not have any substantial effect on giving towards cultural organisations in Italy unless the tax break exceeds 50%. Reputation was tested in the explicit form of publicity for donations through a social signalling and visibility mechanism based on the amount given. Results show that reputation is considered the least important factor, except for those declaring a level of giving of 500 euros or more.

This research aims to determine a hierarchical order of prevalence of mechanisms expressed in the Eight Mechanisms Theory, and, to find if other new mechanisms are identifiable. In other words, the final objective is to define a new theory that can help professionals and policy makers to address the question *Why should someone give to an Italian cultural organisation?*

The Eight Mechanisms Theory puts each motivation for individual giving in chronological order following the psychological pattern of donor's decision making process. This research wants to put all mechanisms in a hierarchical order from the most to the least relevant, in line with previous literature on the same subject (Bertacchini et al., 2011). Should new mechanisms be detected, this research will try to integrate the Eight Mechanisms Theory with one or more mechanisms.

Methodology and findings

Mixed methodology

Quantitative studies are anchored in the so called positivist or post-positivist tradition (Tashakkori & Teddlie, 1998) which means that they are considered the primary choice to test existing theories (Bryman, 2016). Qualitative research - generally used to develop new theories - derive from naturalist or constructivist tradition (Tashakkori & Teddlie, 1998). Mixed methodologies are considered particularly useful to address mono-method bias especially in the field of social sciences where the combination of perception and interpretation is highly dependant from the context and researcher's ideas and values (Bryman, 2016).

Mixed methods research is defined as the *type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e. g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the broad purposes of breadth and depth of understanding and corroboration* (Jonhson et al., 2007).

Mixed methods designs are characterised by their complexity (Schoonenboom & Johnson, 2017), and, for this reason it is recommended to keep the construct simple and one's own design for one's research questions (ibid, 2017). Johnson and Christensen (2017) studied that a mixed methodology research is particularly appropriate when the study aims to *generate a new substantive theory, test an already constructed theory, or achieve both in a sequential arrangement*, which – the latter - is precisely the aim of this paper.

Johnson and Christensen (2017) also constructed a set of mixed methods designs to classify the relation between quantitative and qualitative methodologies in one research. For this research, it has been adopted the following classification:

QUAN + qual

Quantitatively driven concurrent design

Source of data

Even though some macro-level information on donations towards the Italian cultural sector are available (Gemelli, 2009) that might help understand the size of the phenomenon to date, no studies investigating individual giving motivations in Italy are available after 2011 (Bertacchini et al., 2011).

Therefore - given the scarcity of secondary data - this research has required the acquisition of primary data from a large group of individuals. Surveys serve precisely the scope of collecting data from large samples, and – to do that - this research opted for a well known online survey platform. *Survey Monkey* was chosen amongst other options - such as *Qualtrics* - because cultural organisations participating this research expressed a clear preference for that platform.

In designing this research, an anonymous ultra-short survey (Kost & Correa de Rosa, 2018) in Italian was created. Given that short surveys are reliable and produce higher response and completion rates than long surveys (Ibid, 2018), the survey was designed with three sections only. Average completion time was 3 minutes.

Structure

Section 1 aimed to collect some statistical information from respondents such as age, gender, education, profession, country of residence and giving history.

Section 2 consists in the quantitative part. There is one question per mechanism, and each question is operationalised to make them more understandable before an audience of non experts in philanthropic terminologies. A standard Likert Scale was used to collect individual responses (see table 1 below).

Section 3 is qualitative, and, consists in one single open-ended question to allow respondents to express an opinion freely (see table 2).

Table 1: Example of quantitative question

Question
How do you rate the following statement: before giving I would need to know the financial need of (name of organisation)
Totally agree – Agree – Neither agree or disagree – Disagree – Totally disagree

Table 2: Example of qualitative question

Question
In the field below explain what could encourage you to give to (name of organisation)

The online survey seemed the best approach for four reasons:

- 1- This research was conducted during the Covid-19 pandemic, and, as a result the only viable option was to interrogate possible respondents in a way that did not require any physical interaction or exchange of printed materials. As organisations involved did not have enough telephone numbers, the choice of an online survey remained the only one possible.
- 2- Surveys are particularly recommendable when the intention is to interrogate a large section of population (Jones et al., 2013), and, the intention of this research was to collect data from a statistically significant number of respondents.
- 3- Survey research can use questionnaires with numerically rated items, open-ended questions, or both strategies. As this research used a mixed methodology, the use of surveys seemed particularly appropriate.
- 4- Surveys are often used to describe and explore human behaviour (Singleton & Straits, 2009), therefore, for the purpose of this research, the use of a survey seemed particularly appropriate.

Explanation of section 2 - questions design

Questions in section 2 were designed departing from some considerations mostly deriving from literature review. See Annex 1 to read the exact formulation of questions in Italian.

Question 3 - testing awareness of needs - focused on the awareness of financial needs. This was done because significant cuts of governmental funds have been imposed to cultural organisations in the last 20 years (Civita, 2009), but it remains unclear if Italians know how this is impacting.

Question 4 - testing solicitation - was operationalised and 'radicalised'. As matter of fact, the question operationalised this mechanism by asking to respondents if they might consider to give only if solicited by the beneficiary organisation. Excluding – in the way – all possible solicitations deriving from interpersonal relations with other donors. This was designed following the idea of some level of mistrust towards organisations, or, the preference to give to other individuals as a result of inter-personal religious values (Tiltay & Torlak, 2019).

Question 5 - testing costs and benefits - takes into account previous findings (Beracchini et al., 2011) regarding the relative ineffectiveness of tax incentives on one hand, and, the debatable assumption that giving to culture might be considered a residual choice. In this perspective the question has been operationalised following the idea of philanthropic efficiency expressed by various authors (Singer, 2013; Friedman, 2015). Philanthropic efficiency would be a mathematical rapport between number of deliverables per single unit of currency given.

Question 6 - testing altruism - takes in consideration possible terminological conflicts between the meaning of the term in English as *willingness to do things that bring advantage to others* ... (Cambridge Dictionary, 2020), and, in Italian as *atteggiamento di chi orienta la sua opera verso il fine di raggiungere il bene altrui* ... (Treccani, 2020) (Willingness of those who orient their actions for the good of others). The difference in the goal is evident. In English altruism's goal is to *bring advantage to others*, whereas in Italian the goal is *the good of others*. Framing altruism in the field of cultural organisations must

take into account that the Italian meaning is more related to an act of piety and compassion (good for others) whereas the English meaning is more related to a measurable outcome representable in the picture of moving the beneficiary from point A to point B. Following the lead given by terminological meanings, the question required to be operationalised at some point between the English and Italian meanings. As matter of fact the Italian meaning is not so easily adaptable to cultural organisations because an act of compassion is clearly an act of giving towards the poor and needy. Similarly, the English meaning could lead to consideration similar to those of Singer (2013), or, in other words to the ineffectiveness of giving to cultural organisations compare to humanitarian organisations. From those consideration, this research has design question 6 around the idea of maximising opportunities for disadvantaged people to access cultural activities.

Question 7 - testing reputation - is the only question that mention a mechanism in clear terms. The question was operationalised by asking respondents if they expected an increase of reputation as a return of their donation. This was a specific choice to test reputation opposite to the strategy adopted in 2011(Bertacchini et al., 2011) where the term reputation was never mentioned to respondents as they were asked if some publicity for their donations through a social signalling or other visibility mechanisms might have made a donation more possible. The strategy adopted in this research represents the idea of testing reputation from a slightly different angle to see if the percentages of respondents motivated by reputation or those who find a reputation morally non acceptable (Bernabou & Tirole, 2006) is comparable to previous findings (Bertacchini et al., 2011).

Question 8 - testing psychological benefits - asks a simple question structured around the multiple benefits (e.g. well-being) detected in literature for donors (Yörük, 2014; Surana & Lomas, 2014). For this reason, it was operationalised in very general terms by asking if making donation would have made respondents feeling good.

Question 9 - testing values - investigates the mechanisms by narrowing down values to those of religious and social nature. This because of the role of

Catholic values in driving charitable giving in Italy (Gemelli, 2009), and, the role of local social norm detected by Neumann (2019).

Question 10 - testing efficacy - is in line with the incentive theory of purposive benefits (Chinman et al., 2005), and - as a result - was operationalised based on the ability of cultural organisations to deliver in full their planned cultural activities.

Non-random sampling and participating organisations

Non random sampling is generally used for exploratory works to target individuals within a specific population (Kelley et al., 2003). As the initial idea of this research was to interrogate the audience members of one single organisation, the technique of purposive sampling (ibid, 2003) seemed the most appropriate.

The selected organisation was *Fondazione Circolo dei lettori* on the basis of three main considerations: 1) a well established relation of the researcher with the organisation; 2) unicity and relevance at national level of their cultural mission; 3) Previous experience of launching successful surveys. In particular, in September 2018, Fondazione Circolo dei lettori launched a survey with the purpose of investigating giving inclinations of their audience members. The number of respondents was 1132, reached in only two weeks.

Given the above mentioned considerations, the assumption was that a very high response rate was easily replicable.

To collect responses the organisation's communications department included a link to the survey in their weekly e-newsletter, in their Facebook page and website. The first newsletter was sent on June 30th 2020, but after two weeks number of response were extremely low as only sixteen individuals had responded. As the number of respondents was statistically not relevant, and, as it is considered unethical not to use all data collected, it was necessary to find alternative ways of using those data collected from audience members of Fondazione Circolo dei lettori.

The initial idea was to invite other nationally relevant cultural organisations to participate, and, interrogate their audience members to maintain a purposive sampling approach (Ibid, 2003). Expanding the number of participating organisations it was necessary a change in the research design. The most appropriate strategy to compare results from different surveys appeared to be the one of the so called concurrent validity (St. Louis et al., 2009). Concurrent validity might have helped to validate findings by comparing results from different surveys.

Amongst all organisations that were approached, ten expressed some interest in participating, and, four finalised their participation with formal approval of their board members.

Participating organisations are:

- *Fondazione Circolo dei lettori*, located in Turin, is the largest cultural organisation for the promotion of literature, books and reading in Europe. This organisation is the only one with individual giving fundraising practices in place.
- *Fondazione Polo del '900*, located in Turin, is a cultural hub including 22 cultural organisations focused on preserving and promoting the cultural heritage of the twentieth century. They attempt to deliver some individual giving schemes in the part, but all experiences were a failure.
- *Museo Nazionale dell'Ebraismo Italiano e della Shoah (MEIS)*, located in Ferrare, is largest museum of Jewish culture, history and traditions in Europe. They have never attempted any individual giving practices.
- *Museo Nazionale della Scienza e delle Tecnica Leonardo Da Vinci (MUST)*, located in Milan, is the largest museum of science and technology in Italy. They have successfully delivered one capital campaign entirely funded by individuals, but no else has ever been attempted.
- *Fondazione Istituto di Alta Cultura Orestiadi*, located in Trapani, is an internationally renowned cultural hub for contemporary arts and cultural cooperation in the Mediterranean region. They have received some

spontaneous donations from individuals, but no fundraising from individuals is in place.

Each participating organisation requested a survey tailored around them. It was agreed that - to adopt the technique of concurrent validity - all questions should have been identical to the one of Fondazione Circolo dei lettori in everything but the name of the organisation potentially beneficiary of donations. The request of organisation-tailored surveys was due to the interest of using findings of this research to designed individual giving programmes for each participating organisation.

It was, therefore, necessary to create other four surveys with almost identical questions (Example in the table 3). All surveys were launched in July 2020, except the one of Fondazione Istituto di Alta Cultura Orestiadi send on 18 September 2020, and, the one of Museo Nazionale della Scienza e della Tecnica Leonardo da Vinci that was sent on 30 September 2020.

Each survey reached a specific sample composed of individuals included in the database of each organisation, or, following their Facebook pages, or, visiting their websites. All these samples are comparable as all people included have in common a frequent participation to cultural activities.

Table 3: examples of almost-identical questions

Organisation	Question in Italian	Translation in English
Fondazione Circolo dei lettori	Hai mai fatto una donazione liberale in denaro alla Fondazione Circolo dei lettori?	Have you ever made a monetary donation to Fondazione Circolo dei lettori?
Fondazione Polo del '900	Hai mai fatto una donazione liberale in denaro alla Fondazione Polo del '900?	Have you ever made a monetary donation to Fondazione Polo del '900?
Museo Nazionale dell'Ebraismo Italiano e della Shoah	Hai mai fatto una donazione liberale in denaro al Museo Nazionale dell'Ebraismo Italiano e della Shoah?	Have you ever made a monetary donation to Museo Nazionale dell'Ebraismo Italiano e della Shoah?
Museo della Scienza e della Tecnica Leonardo da Vinci	Hai mai fatto una donazione liberale in denaro al Museo della Scienza e della Tecnica Leonardo da Vinci?	Have you ever made a monetary donation to Museo della Scienza e della Tecnica Leonardo da Vinci?
Fondazione Istituto di Alta Cultura Orestyadi	Hai mai fatto una donazione liberale in denaro alla Fondazione Istituto di Alta Cultura Orestyadi?	Have you ever made a monetary donation to Fondazione Istituto di Alta Cultura Orestyadi?

The need of a control sample

For reasons probably related to some level of digital overloading during the Covid-19 pandemic, number of respondents was significantly lower than expected (See table 4 below). All participating organisations confirmed that the opening rate of their e-newsletters, and, traffic on their websites were significantly lower than in other periods. To maximise number of respondents

– in accordance with participating organisations – each survey was sent for an extended period by using the same communications tools (e-newsletter, Facebook, and, website).

Table 4: final number of respondents

Organisation	Number of respondents
Fondazione Circolo dei lettori	49
Fondazione Polo del 900	56
MEIS	66
MUST	39
Fondazione Orestyadi	5
Total	215

As the final number of respondents was not statistically relevant (Taherdoost, 2017), a different strategy was designed, and, another survey was created to target a convenience sample (Kelley et al., 2003) departing from emails, phone numbers, Skype, and social network contacts in possession of the researcher. This survey was identical in everything to the surveys launched by the participating organisations except for the name of the organisation potentially receiving donations. For this survey there was no specific name, but a generic *cultural organisation* (see the table 5).

Table 5: examples of almost-identical questions (including control sample).

Sample from	Question in Italian	Translation in English
Fondazione Circolo dei lettori	Hai mai fatto una donazione liberale in denaro alla Fondazione Circolo dei lettori?	Have you ever made a monetary donation to Fondazione Circolo dei lettori?
Fondazione Polo del '900	Hai mai fatto una donazione liberale in denaro alla Fondazione Polo del '900?	Have you ever made a monetary donation to Fondazione Polo del '900?
Museo Nazionale dell'Ebraismo Italiano e della Shoah	Hai mai fatto una donazione liberale in denaro al Museo Nazionale dell'Ebraismo Italiano e della Shoah?	Have you ever made a monetary donation to Museo Nazionale dell'Ebraismo Italiano e della Shoah?
Museo della Scienza e della Tecnica Leonardo da Vinci	Hai mai fatto una donazione liberale in denaro al Museo della Scienza e della Tecnica Leonardo da Vinci?	Have you ever made a monetary donation to Museo della Scienza e della Tecnica Leonardo da Vinci?
Fondazione Istituto di alta cultura Orestadi	Hai mai fatto una donazione liberale in denaro alla Fondazione Istituto di alta cultura Orestadi	Have you ever made a monetary donation to Fondazione Istituto di alta cultura Orestadi?
Convenience	Hai mai fatto una donazione liberale in denaro a un Ente Culturale Italiano?	Have you ever made a monetary donation to an Italian Cultural Organisation?

On social networks this last survey was launched on July 14th on Facebook and promoted with a small budget of 20 Euros to increase the visibility of the

post. On the same date a series private messages were sent to LinkedIn contacts of the researcher inviting to participate this survey. On July 15th all private and professional email addresses in possession of the researcher – amounting to 5234 – were solicited to participate this survey. On July 16th and 17th all Skype and Whatsapp contacts of the researcher were requested to participate this survey.

Through all the above mentioned communication channels, this last survey collected 319 responses.

All surveys combined have collected 534 responses (see table 6 next page).

As all surveys were totally anonymous, and, none posed any questions of sensible nature, no ethical concerns were identifiable.

Table 6: final number of respondents (including control sample)

Organisation	Number of respondents
Fondazione Circolo dei lettori	49
Fondazione Polo del 900	56
MEIS	66
MUST	39
Fondazione Orestiadi	5
Convenience	319
Total	534

This last survey - for the scope of this research – played the role of *control group* (Lavrakas, 2008). The control group is composed of people that have an unknown level of exposure to cultural activities (Non-exposed group), differently from those belonging to the audiences of participating organisations that all together are the Exposed group.

From now on:

- the Exposed group will be called *x*;
- the Non-exposed group will be called *x1*.

To compare results of x and x_1 , Boslaugh (2012) suggests that a *scatter plot* is the optimal solution to make *the relationship between scores much clearer*. All the times x and x_1 have a difference below the level of statistical significance (5%) (Atkinson & Donev, 1992) the final hierarchical position indicated by the variable x is considered reliable. To visualise statistical variances between x and x_1 , it was used a pie chart. Numerical values related to reputation can not be displayed in the pie chart has they resulted of negative value in all surveys. For the definition of the hierarchical relevance of mechanisms, reputation – in the quantitative analysis – is consistently considered to least relevant.

Quantitative analysis – Variable x

With regard to the quantitative section of all surveys, to analyse the results a numerical value per each response of each survey was given as explained in the table 7, 8, 9 and 10.

The final numerical value for x and x_1 is the *mean* calculated by adding a numerical value per question, and, by dividing the result by total number of respondents of those surveys.

Table 7: Scoring system (QUAN)

Response	Points
Very agree	2
Agree	1
Neither agree nor disagree	0
Disagree	-1
Very disagree	-2

Table 8: Number of responses per x (QUAN)

	Totally agree	Agree	Neutral	Disagree	Totally disagree
Awareness of needs	61	101	34	14	4
Solicitation	20	74	63	49	8
Costs and benefits	50	106	41	15	2
Altruism	68	106	28	8	3
Reputation	4	22	81	77	55
Psychological benefits	25	94	85	7	3
Values	23	79	65	28	19
Efficacy	79	107	23	4	1

Table 9: Number of responses per x1 (QUAN)

	Totally agree	Agree	Neutral	Disagree	Totally disagree
Awareness of needs	116	123	50	23	4
Solicitation	41	78	108	74	14
Costs and benefits	69	116	91	33	6
Altruism	124	126	45	17	4
Reputation	7	15	81	102	111
Psychological benefits	55	173	74	8	6
Values	39	123	78	40	35
Efficacy	116	156	32	11	1

Table 10: Numerical values per mechanism and per x and x1 (QUAN)

	x	x1	(x + x1)/2*
Awareness of needs	0.94	1.04	0.99
Solicitation	0.23	0.18	0.25
Costs and benefits	0.87	0.66	0.76
Altruism	1.04	1.1	1.07
Reputation	-0.73	-0.93	-0.83
Psychological benefits	0.61	0.83	0.72
Values	0.17	0.29	0.23
Efficacy	1.21	1.5	1.35

*The mean was used for validation purposes.

Table 11: Scatter plot for results comparison (QUAN)

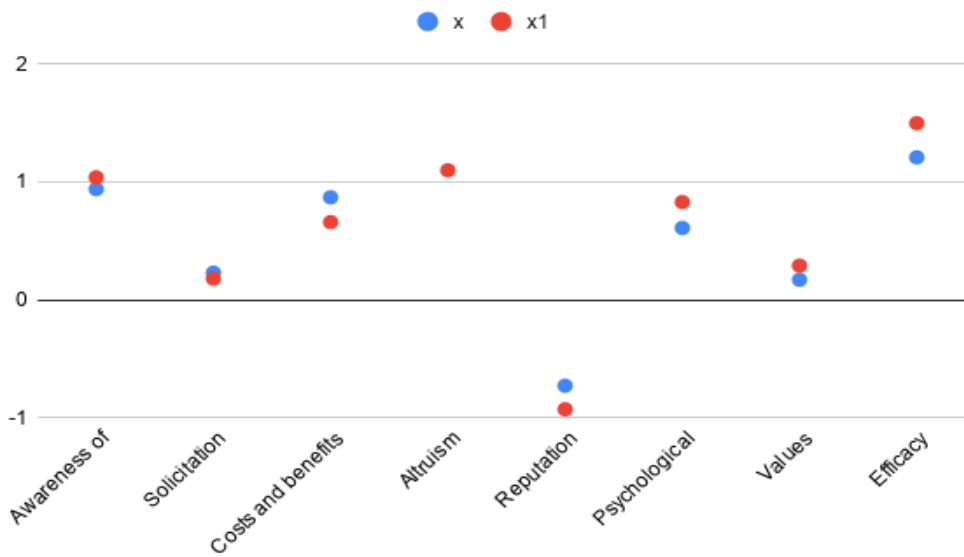


Table 12: Pie charts for x for percentages of positive values

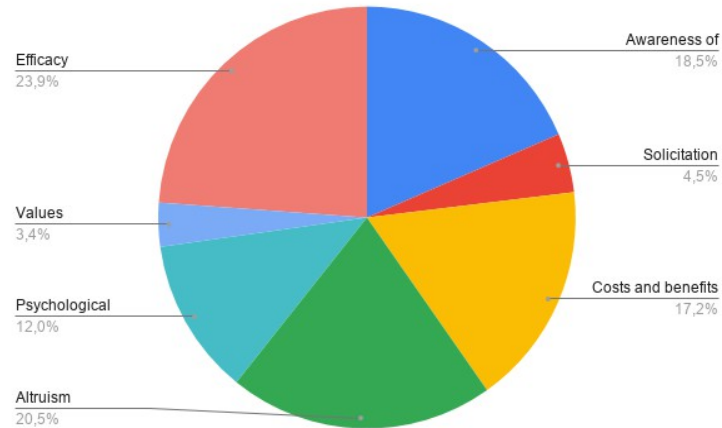


Table 13: Pie charts for x1 for percentages of positive values

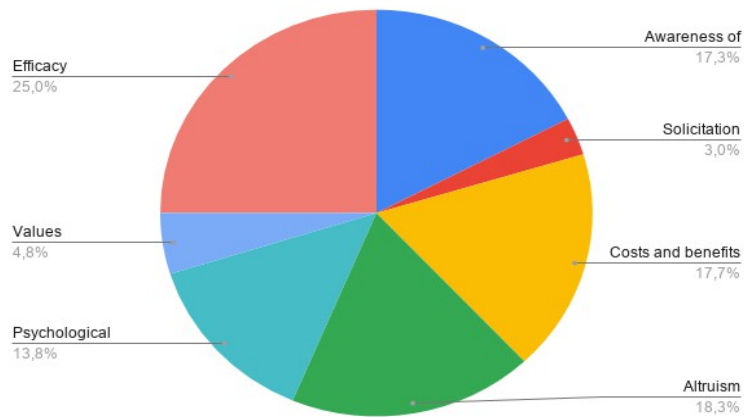


Table 14: Statistical differences

	Variance
Awareness of needs	1.20%
Solicitation	1.50%
Costs and benefits	0.50%
Altruism	2.20%
Reputation	-
Psychological benefits	1.80%
Values	1.40%
Efficacy	1.10%

Provisional hierarchical order

No variances above the level of statistical relevance of 5% were detected. However, a further validity test was done, and, the hierarchical order of relevance expressed in x was compared with the one of x1 and, finally, with $(x+x1)/2$.

Table 16: Provisional hierarchical order

x	x1	$(x+x1)/2$
1 st - Efficacy	1 st – Efficacy	1 st - Efficacy
2 nd - Altruism	2 nd – Altruism	2 nd - Altruism
3 rd - Awareness of needs	3 rd – Awareness of needs	3 rd – Awareness of needs
4 th - Costs and benefits	4 th – Psychological benefits	4 th – Costs and benefits
5 th - Psychological benefits	5 th – Costs and benefits	5 th – Psychological benefits
6 th - Solicitation	6 th – Values	6 th - Solicitation
7 th - Values	7 th - Solicitation	7 th - Values
8 th - Reputation	8 th – Reputation	8 th - Reputation

- Result consistent with another variable.
- Result consistent with all variables.

The hierarchical order of relevance deriving from x1 and $(x+x1)/2$ confirms the position of efficacy, awareness of needs, altruism, and reputation. x and x1 are divergent for the order of values and solicitation. However, x remains entirely confirmed by $(x+x1)/2$. To confirm if the order of relevance described by x is accurate, this research will use results from qualitative analysis (Flick, 2007).

Qualitative analysis – variable y

The purposes of the qualitative analysis in this research are:

- validate findings of the quantitative section;
- identify possible new mechanisms.

To achieve this goal, the last section of all surveys was a non-mandatory open-ended question asking respondents *What could you find encouraging to make a donation to (name of organisation)?*

This research - with regards to the purpose of the qualitative section - considers all qualitative responses as one single sample (ibid, 2007) to validate results of quantitative section.

From now on:

- all qualitative responses together will be called y.

The average response in y was expressed in 13 words, and, to analyse these many but short answers, four phases were required: 1) Coding; 2) Structuring the interpretation; 3) Researchers triangulation; 4) Evaluation.

Coding

The phase of coding was structured around the terminology used for the Eight Mechanisms and a series of synonyms, key words as explained in table 17.

Each qualitative response was analysed in order to detect in the text synonyms or key words that can link the response to one mechanism or to none.

Interpretation

Each qualitative response was positioned on a table on the left hand side whereas – the same table – on the right hand side reports the list of the Eight Mechanisms, and, a series of synonyms and keywords identified during the coding phase (see table 18 below). The interpretation method is based on the idea that each response should be linked to one mechanism when key words and synonyms are identified. If no mechanisms are linkable to a specific

response, it was required to write in the field 'Other' a possible new mechanism in maximum three words.

Table 17: Coding

Mechanism	Synonyms and key words
Awareness of need	Knowledge of opportunities and situations.
Solicitation	Ask, request
Costs and benefits	Efficiency, tax benefits, economic advantage, reducing costs and improving results
Altruism	Do something for others without return consideration
Reputation	Esteem, Self-esteem, prestige, public image, publicity
Psychological benefits	Happiness, well-being, feeling good
Values	Religion, politics, do the right thing
Efficacy	Achieving results, do as promised

Table 18: interpretation table

Response	Mechanisms
I might consider to give if the organisation was able to implement successfully its mission	Awareness of needs (knowledge of opportunities and situations).
	Solicitation (ask, request of funds)
	Costs and benefits (Efficiency, tax benefits, value for money)
	Altruism (Do something for others without return consideration)
	Reputation (Prestige, public image, publicity)
	Psychological benefits (Happiness, well-being, feeling good)
	Values (Religion, politics, do the right/moral thing)
	Efficacy (Achieving results, do as promised)
Other _____(Elaborate)	

Researchers triangulation

For validity purposes, and - to avoid bias deriving from the interpretation of one single researcher (Bryman, 2016) - two associate researchers (Associates) were identified exclusively to help interpret qualitative responses. Associates were selected on the basis of their diverse professional experience before embracing a career in fundraising for cultural organisations, and, academic qualifications.

As interpretations from one single researcher might suffer from a series of different cultural bias (ibid, 2016), motivations might be investigated more effectively by involving additional researchers from different parts of Italy which traditionally have significant cultural differences. Each person involved in these phase came from a different part of the country and, in particular: one from central Italy; one from the south; and, the researcher who is from the north.

The researcher and the Associates interpreted responses completely independently with no interactions with each other until the end of the interpretative work, and, exclusively by using the table 18. The work done by Associates was sent in one single file to the email address of researcher.

Evaluation

Once all interpretations were received the researcher proceeded with the final evaluation which aimed to determine a numerical value per each mechanism, and, identify possible new mechanisms.

Determination of numerical value

The numerical value was determined by using the following formula:

- *Numerical value = (Points per mechanism / Number of qualitative responses)*

The calculation of Points per mechanism was done as explained below:

- Every time a response was linked to one mechanism by the researcher only or one Associate only the scoring assigned was 0;

- Every time a response was linked to one mechanism by two people amongst Associates and researcher the scoring assigned was 1;
- Every time a response was linked to one mechanism by everyone the scoring assigned was 2.

All numerical values per mechanism are displayed in table 19.

Table 19: Numerical value y (qual)

Mechanism	<i>Points per mechanism</i>	<i>Number of qualitative responses</i>	<i>Numerical value</i>
Awareness of needs	77	378	0.2
Solicitation	10	378	0.03
Costs and benefits	32	378	0.08
Altruism	12	378	0.03
Reputation	8	378	0.02
Psychological benefits	10	378	0.03
Values	71	378	0.19
Efficacy	43	378	0.11

For the definition of the hierarchical relevance of mechanisms, reputation – in the qualitative analysis – is consistently considered the least relevant.

Qualitative analysis - Identification of new mechanisms

The identification of possible new mechanisms happened by analysing researcher and Associates' elaboration of those responses not linked to any of the existing mechanisms.

Every times researcher and both Associates elaborated a similar interpretation of one response, the researcher tried to identify the name of a possible new mechanism. This newly identified mechanism were put in a list of Draft Mechanisms (See table 20).

Amongst all Draft Mechanisms only those that resulted identified – at least - at the level of statistical significance 5% (Atkinson & Donev, 1992) of all responses linked to the option *Other*, were proposed as new mechanism.

Table 20: Draft Mechanisms

Name of new mechanism	Number of times it was identified	Statistical relevance
Sense of communitarian belonging	2	0.53%
Innovation	1	0.26%

Final hierarchical order of relevance of mechanisms – value z

In order to define final hierarchical order of relevance of mechanisms (z), a simple formula derived from the Johnson and Christensen (2017) research design (QUAN + qual) was used to calculate a numerical value per mechanism.

$$\text{QUAN} + \text{qual} = x + y = z$$

Table 21: Numerical value per mechanism z (QUAN + qual)

	x	y	z
Awareness of needs	0.94	0.2	0.96
Solicitation	0.23	0.03	0.26
Costs and benefits	0.87	0.08	0.95
Altruism	1.04	0.03	1.07
Reputation	-0.73	0.02	-0.71
Psychological benefits	0.61	0.03	0.64
Values	0.17	0.19	0.36
Efficacy	1.21	0.11	1.32

Table 22: Final hierarchical order z

x	y	z
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1 st - Efficacy	1 st – Awareness of needs	1 st - Efficacy
2 nd - Altruism	2 nd - Values	2 nd - Altruism
3 rd - Awareness of needs	3 rd – Efficacy	3 rd – Awareness of needs
4 th - Costs and benefits	4 th – Costs and benefits	4 th – Costs and benefits
5 th - Psychological benefits	5 th - Altruism	5 th – Psychological benefits
6 th - Solicitation	6 th – Psychological benefits	6 th - Values
7 th - Values	7 th - Solicitation	7 th - Solicitation
8 th - Reputation	8 th – Reputation	8 th - Reputation

■ Result consistent with another variable.

■ Result consistent with all variables.

Other findings

The paragraph *Source of data* reports that all surveys were structured with three distinct sections. So far only section 2 and 3 have been analysed. Section 1 collected demographic information regarding samples and some basis information on their giving behaviour by asking *Have you even donated to (name of organisation)?*

Demographic information were collected to have a clearer idea of the type of individuals that might offer philanthropic support to cultural organisations.

The giving behaviour was investigated to compare previous literature findings (Bertacchini et al., 2011) regarding a potential 38% of Italians that might have considered to donate to a cultural organisation. In addition, this research aimed to identify the difference in the percentage of people self-identifying as donors for organisations doing fundraising and organisations that do not.

Demographics and giving behaviours

Tables 23, 24, 25, 26, 27, and 28 indicate the predominant demographic factors by calculating the average age and the mode for all other the responses. Giving behaviour is reported as percentage of donors.

Table 23: Fondazione Circolo dei lettori

Age	Gender	Employment	Education	Country	Donors
55	Female	Officer	Master	Italy	20.41%

Table 24: Fondazione Polo del '900

Age	Gender	Employment	Education	Country	Donors
47	Female	Manager	Master	Italy	3.57%

Table 25: MEIS

Age	Gender	Employment	Education	Country	Donors
56	Female	Pensioner	Master	Italy	3.03%

Table 26: MUST

Age	Gender	Employment	Education	Country	Donors
40	Female	Officer	Master	Italy	15.38%

Table 27: Fondazione Orestiadi

Age	Gender	Employment	Education	Country	Donors
47	Female	Manager	Master	Italy	0.00%

Table 28: Control sample

Age	Gender	Employment	Education	Country	Donors
41	Female	Officer	Master	Italy	41.14%

Discussion

This research aimed to test the Eight Mechanisms Theory against the Italian cultural sector, and, to identify potential mechanisms specific for the context in exam.

Findings show that two draft mechanisms were detected and were named: a) sense of belonging; and, b) innovation. These two draft mechanisms were detected but they do not reach the level of statistical relevance of 5% that, if reached, might have entailed the inclusion of new mechanisms. The initial assumption identified in literature (Neumann, 2019) that the adherence to the local norm could have a relation with the sense of belonging, and, a substantial effect in driving philanthropic giving for the Italian cultural sector, remains partially unanswered. As matter of fact, this research investigated feelings and impressions, and, only an empirical study could demonstrate if the sense of belonging plays a substantial or marginal role in driving donations. Innovation, on the contrary, finds no mention in literature. However, innovation could be also linked to existing mechanisms such as efficacy or costs and benefits.

In regards to the the purpose of testing the Eight Mechanisms Theory to identify a hierarchical order of relevance, the variable z almost confirms the order detected by the quantitative analysis. The only variance is the position of values and solicitation that in z shows a prevalence of the first over the second.

This two mechanisms deserve a special consideration because further potential areas of investigations have emerged.

Solicitation shows a significant difference in how the mechanism is perceived, and, its actual relevance in generating donations.

In variable z, solicitation is the second-last mechanism, and, this position is also confirmed by the results of qualitative analysis, whereas in variable x solicitation results third last. In summary, from the perspective of data collected in section 2 and 3 of all surveys, solicitation seems to play a very weak role in driving charitable giving. However, section 1 provides a different picture. Those surveys linked to organisations performing some individual

giving fundraising strategies reveal that solicitation plays a major role with number of respondents self-identifying as donors ranging from 15.38% to 20.41%. On the contrary organisations not performing any individual giving fundraising strategies have percentages of self-identifying donors ranging from 0% to 3.57%. In relation to the percentages related to those organisations not doing any fundraising from individuals, it is interesting to notice that the organisation reaching the highest percentage of self-identifying donors is Polo del '900 that has a structured fundraising department in place, and, tried to implement individual giving in the past. It is, therefore, evident that solicitation plays a significant role to raise donations from individuals, but individuals seem not to perceive the process of solicitation as relevant. As matter of fact, in the quantitative section, the number of people responding that they are neither agree or disagree that solicitation plays a significant role results to be the highest in the control group and the third highest in variable x.

The final position of values is third last because this mechanism performed poorly in the quantitative analysis, but obtained a very high score in the qualitative section. The possible reason of these evident discrepancy regards the type of values people were thinking when they answered the quantitative and, later, the qualitative section. The quantitative section used the categories of religious and pro-social values, whereas in the qualitative section respondents mentioned specific values that make them feel connected with one specific organisation. These results could have a significant impact in the fundraising practice for cultural organisations. On the other hand, recent government campaigns (Art Bonus, 2020) that have tried to encourage individuals to give to a generic cultural organisation by stressing some sort of standard values might have focused on the wrong mechanism.

Two other mechanisms have shown a strong consistence in all types of analysis: costs and benefits, and, reputation.

In the quantitative section costs and benefits were translated into the principle of efficiency per monetary unit donated (Singer, 2015), whereas – in the

qualitative section – respondents expressed the importance of costs and benefits for driving their charitable giving in various forms such as tax incentives, or opportunities to be rewarded even with minimal benefits (Bekkers & Wiepking, 2011). Responses in the qualitative section - linkable to costs and benefits - represent a rather interesting confirmation of the utility of the classical *Friends* membership programmes.

Reputation – in all the analysis – is positioned as the last mechanism. There is no reason to doubt that respondents believe that seeking a reputation as a return for philanthropic giving is something somehow morally deplorable. This consideration emerges from the very low and negative scoring obtained in the quantitative section, and from the reluctance of respondents to mention – in the qualitative section - anything related to a possible improvement of their reputation, even altruistic reputation (Piliavin, 2009), as a result of giving.

Bernabou and Tirole (2006) studied that the concept of reputation is highly dependant from social norms which – in devout Christian countries like Italy – can become a negative moral judgment for philanthropic giving not entirely altruistic. However, the fact that costs and benefits scores significantly higher than reputation shows that people attributed a negative value, not to those mechanisms offering a return or reward – but only to reputation. Reputation might be seen in direct contrast with the evangelical motto in Matthew 6:3 *when thou doest alms, let not thy left hand know what thy right hand doeth.*

Glazer and Konrad (1996) theorised that the most important motivation to give would be the willingness to tell others about donor's social status, and, obtain reputation, which is exactly the opposite of what this research appears to have found, and, further investigations might be required. Even though the cultural bias – for reputation - remains evident, the only published research on motivations of individual giving towards the Italian cultural sector (Bertacchini et al., 2011) confirms that reputation is the least relevant mechanism.

However that research highlights how reputation was mentioned as a possible useful mechanism to drive charitable giving by those people willing to donated 500 Euros or more. This research has not asked anyone to express the amount they might consider to give, nor how much they might have already

given, however it is possible to compare findings of this research with previous publications on the same subject (Ibid, 2011). As matter of fact the average percentage of respondents amongst all samples of this research that indicated reputation as very relevant is 2.33% whereas for the research mentioned above was 2.2%. Given the very close statistical similarities of findings of this research with the other published in 2011, it seems acceptable to assume that – for this research - those who indicated reputation as a very relevant factor in driving their charitable giving are those who are willing to give 500 Euros or more. This finding might plays an interesting role both for major giving programmes and general individual giving strategies. Reputation is something to offer in tailored funding requests to people known for their financial capacity, whereas communications targeting the general audience should avoid to mention reputation to prevent any possible moral backlash on the ethics of fundraising practice.

The same research that positions reputation as the least relevant mechanism (Bertacchini et al., 2001) also confirms findings of this research related to most relevant mechanism: efficacy. Efficacy appears to be the most relevant mechanism in all analysis except in the qualitative analysis where it remains on the podium as third. Efficacy in the quantitative section was expressed in the form of ability to deliver the planned cultural programme, whereas in the qualitative section the ability to achieve results was often explained in terms of of accountability and good use of money donated. This particular angle through which efficacy was interpreted gives further credit to the findings of this research as confirms entirely existing literature (Ibid, 2011).

On the podium we find other two mechanisms: altruism and awareness of needs. The appropriateness of considering as altruist philanthropic giving for arts and culture is often debated and criticised (Friedman, 2013; Singer, 2015). It remains that this research has determined that altruism is a significant factor in driving philanthropic giving for arts and culture, second only to efficacy. However, it is relevant to mention that results of qualitative

and quantitative analysis are different, as altruism in the qualitative analysis is positioned as fifth. Despite statistical differences between the two types of analysis, it is very interesting to notice that the way altruism was defined in the quantitative section, as an opportunity to make culture accessible to those in a disadvantage position, finds confirmation in the qualitative section.

Respondents often indicated that giving to make culture more accessible to all could have been a strong incentive for their charitable giving. This confirms Tiltay and Torlak (2019) conclusions that people are more inclined to support directly other individuals. In this perspective individual giving would play the role of a tool to improve social equality. This research might have found that altruism – for the Italian cultural sector – means including others in the environment in which donor feels to belong. In this perspective the communitarian elements identified by Neumann (2019) that play a role in philanthropic giving in Germany might have a meaning for Italy too.

Awareness of need wins the bronze medal, and, solidly remains on the podium in all types of analysis, resulting first in the qualitative section. The quantitative section focused solely on awareness of financial needs, and the identification of financial need as the main necessity is confirmed by the qualitative section. Awareness of needs in the qualitative section – other times – is mentioned as knowledge of organisation's mission, or, the long term plans. This seems to confirm that Italians wants cultural organisations to be transparent and accountable (Bertacchini et al., 2011). Peculiar is the fact that the qualitative section reveals some level of interest in knowing the relation between the need of philanthropic support and governmental support. Some people seemed disoriented by the fact that governmental support was not sufficient, and that some level of private philanthropic intervention was necessary. This is particular surprising given the effort of the Italian Government to inform the public about the need of donations for arts and culture (Art Bonus, 2020). This leads to the conclusion that policy makers and scholars should investigate the crowd-in / crowd-out effect in this sector i.e.

determining the optimal relation between private donations and government support.

A solid fifth position is held by Psychological Benefits. Results are consistent in all analysis, even though in the qualitative section the Psychological Benefits are positioned as sixth. The consistent results of this mechanism seem to confirm that psychological benefits can be an incentive capable of determining philanthropic giving (Yörük, 2014; Surana & Lomas, 2014). However, the hierarchical position of psychological benefits compared to efficacy, altruism, awareness of needs, and, costs and benefits appears to be in contrast with the ideas of individual donors mainly as *do-gooders* (Friedman, 2013). Italians – at least in relation to arts and culture – appear to be driven more by factual, rational and altruistic considerations than by the search of egotistic benefits.

Conclusion

Certainly if Italy exploited its Cultural Super-Potency for the improvement of the economy, a massive contribution of about 312 billion Euros per year (Symbola, 2015) could be generated. These figures do not include the possible contribution of individual philanthropy that could derive from the implementation of evidence-based fundraising strategies at organisational level, and, onward-looking governmental policies focused on abandoning any residual elements of *Cultural Nationalism* (Battelli et al., 2017).

The Italian legal framework has already embraced the idea that the Italian cultural heritage - in all its forms - belongs to all mankind (Fiorucci, 2018; Bellini, 2018), it is now the time to transform in actions this legislative provision.

The astonishing beauty sculpted in white marble of the Piety of Michelangelo was not done by an Italian for Italy. It was gift from a human being who desired to leave a indelible symbol of human compassion to all mankind. In keeping this legacy alive, philanthropy must play a role.

The scope of this research was to test the Eight Mechanisms Theory and generate a new substantive theory in a sequential arrangement, or – in other words - to identify a hierarchical order of relevance for the eight mechanisms from the most to the least relevant, and, if possible to identify new mechanisms.

Previous publications about philanthropic motivations in Italy in the last ten years are all focused on analysing the phenomenon for the benefit of the Italian cultural heritage (Civita, 2009; Bertacchini et al., 2011; Giannecchini, 2020). This research positions itself in this scholarly context, and, in a historical phase where the ideological necessity of governmental support is under scrutiny.

Italian cultural organisations are passing through a phase of deep financial and managerial restructuring. The exploration of different and tailored funding strategies is a necessity to effectively respond to the retreat of public intervention. A basic analysis of what philanthropy does for arts and culture in other countries poses questions and demands actions.

Many Italian cultural organisations have already implemented fundraising strategies involving corporate giving and foundations, and, thanks to the changes in public policies and new fiscal incentives, vast portions of the sector are exploring options for effective individual giving programmes. This research wants to provide evidences to those organisations ready to approach individual philanthropy. The best path to provide useful evidences seemed to be the one already traced by those who provided the Italian Government with the first information on individual giving motivations (Civita, 2009; Bertacchini et al., 2011). As a result, this research has tested the Eight Mechanisms Theory to identify a hierarchical order of relevance, and, if possible, to determine new mechanisms.

This research found that there are motivations that play a solid role for everyone such as efficacy, and, costs and benefits, whereas others like reputation and values become relevant only under certain circumstances and for certain people. Another important finding is the peculiar meaning that altruism might have in the context of philanthropy for Italian cultural organisations. The diminution of one's self well-being seems focused to one specific benefit only: inclusiveness or - in other words – making others participate the cultural offer donor shares values with.

Another relevant finding is the crucial role that values could play in designing an effective individual fundraising strategy, and the marginal importance of values for initiatives aiming to promote philanthropy to the general public such as the recent government campaigns to encourage Italians to give to arts and culture (Art Bonus, 2020).

This research - and in particular the position of psychological benefits in relation with the first four mechanisms – depicts an unexpected portrait of Italians' philanthropy in relation to their cultural heritage as *do-besters* (Friedman, 2013). As matter of fact, this *do-besters* philanthropic inclination is well reflected looking at the final hierarchical order that this research has found.

1 st - Efficacy
2 nd - Altruism
3 rd – Awareness of needs
4 th – Costs and benefits
5 th – Psychological benefits
6 th - Values
7 th - Solicitation
8 th - Reputation

Confirmation of the validity of this research emerges from findings of previous literature on the same subject (Bertacchini et al., 2011). Efficacy and reputation are confirmed as the most and least relevant mechanisms, even though the importance of reputation might increase with the size of the gift.

Hopefully, in future - throughout the implementation of different individual giving strategies - it will be possible to collect empirical data to prove or disprove the hierarchical order expressed above for a more accurate definition of the specific roles played by each mechanism in different organisations and scenarios.

As mentioned above this research confirms finding of previous research projects (ibid, 2011) that identified a relation between reputation and amount donated. This could result in a confirmation of those scholars supporting the idea of a crucial role played by the willingness to make a specific social group aware of donor's status (Glazer & Konrad, 1996). Less probable appears - at this stage - the possibility of confirming reputation as an altruistic element to encourage others to give (Piliavin, 2009).

Another area of potential interest for other research projects might be the determination – in psychology – of how solicitation is perceived by individuals and why they believe it plays minimal relevance in the philanthropic decision-

making process, whereas – on the other hand – only organisations that ask for donations show substantial results.

The analysis of awareness of needs raises questions regarding the possible existence of an optimal level of government contribution capable of triggering maximum crowd-in effect, that, on the other hand, if exceeded, might provoke counterproductive crowd-out consequences. This could lead to the definition of parameters useful to identify a possible point of marginal utility in the use of public funds to support arts and culture.

The mixed methodology used in this research is particularly appropriate to *generate a new substantive theory, test an already constructed theory, or achieve both in a sequential arrangement* (Johnson & Christensen, 2017). However, the main limitations of this research consists in the relatively low number of respondents amongst the six surveys, probably caused by some level of digital fatigue during Covid-19 pandemic. The pandemic might also have impacted on reliability as it remains unknown how the global health emergency have influenced responses. A re-run of all surveys - when the pandemic is over - might help to determine a more solid reliability of results.

Dostoevsky – in his novel *The Idiot* – makes the protagonist say *Beauty will save the world*. This statement might sound naïve, but it is actually very meaningful for philanthropy. The philosopher Vladimir Soloviev (Wozniuk, 2003) explains that Dostoevsky wanted to say that *The good, taken separately from truth and beauty, is only an indistinct feeling, a powerless upwelling; truth taken abstractly is an empty word; and beauty without truth and the good is an idol*.

In the end, this research is all about this trinity: beauty, good, and, truth. If the beauty can save the world, we need the good – i.e. philanthropy - to save the beauty, but with no truth - that only an accurate study of human behaviours can provide – the beauty will be in the hands of empty opinions, anecdotal feelings, and ideological idols.

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ANNEX 1

A) Survey for Fondazione Circolo dei lettori

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro al Circolo dei lettori?

Si No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario del Circolo dei lettori.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto dal Circolo dei lettori.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore del Circolo dei lettori, piuttosto che ad altro ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare il Circolo dei lettori, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni al Circolo dei lettori, aiutino a migliorare la mia reputazione.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione al Circolo dei lettori mi farebbe sentire bene.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare al Circolo dei lettori sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità del Circolo dei lettori di perseguire i propri obiettivi culturali

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione al Circolo dei lettori.

B) Survey for Fondazione Polo del '900

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro al Polo del '900?

Si No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario del Polo del '900.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto dal Polo del '900.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore del Polo del '900, piuttosto che ad altro ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare il Polo del '900, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni al Polo del '900, aiutino a migliorare la mia reputazione.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione al Polo del '900 mi farebbe sentire bene.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare al Polo del '900 sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità del Polo del '900 di perseguire i propri obiettivi culturali

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione al Polo del '900.

C) Survey for Museo Nazionale dell'Ebraismo Italiano e della Shoah (MEIS)

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro al Museo?

Sì No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario del Museo.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto dal Museo.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore del Museo, piuttosto che ad altro ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare il Museo, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni al Museo, aiutino a migliorare la mia reputazione.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione al Museo mi farebbe sentire bene.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare al Museo sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità del Museo di perseguire i propri obiettivi culturali

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione al Museo.

D) Survey for Fondazione Istituto di Alta Cultura Orestyadi

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro a Fondazione Orestyadi?

Si No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario della Fondazione Orestyadi.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto della Fondazione Orestyadi.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore della Fondazione Orestyadi, piuttosto che ad altro ente culturale.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare la Fondazione Orestyadi, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni alla Fondazione Orestyadi, aiutino a migliorare la mia reputazione.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione alla Fondazione Orestyadi mi farebbe sentire bene.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare alla Fondazione Orestyadi sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità della Fondazione Orestyadi di perseguire i propri obiettivi culturali

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione alla Fondazione Orestyadi.

E) Survey for Museo Nazionale della Scienza e della Tecnica Leonardo da Vinci (MUST)

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro al Museo?

Si No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario del Museo.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto dal Museo.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore del Museo, piuttosto che ad altro ente culturale.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare il Museo, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni al Museo, aiutino a migliorare la mia reputazione.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione al Museo mi farebbe sentire bene.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare al Museo sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità del Museo di perseguire i propri obiettivi culturali

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione al Museo.

F) Survey for Control sample

1. Alcune informazioni su di te

Età

Sesso

Occupazione

Livello di Istruzione

Paese di residenza

2. Hai mai fatto una donazione liberale in denaro a un ente culturale?

Si No

3. Indica quanto sei d'accordo con la seguente affermazione:

Prima di fare una donazione avrai bisogno di conoscere quale è il bisogno finanziario dell'ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

4. Indica quanto sei d'accordo con la seguente affermazione:

Farei una donazione solo se mi venisse chiesto dall'ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

5. Indica quanto sei d'accordo con la seguente affermazione:

E' importante che la mia donazione riesca a generare un numero maggiore di attività culturali se effettuata a favore dell'ente culturale prescelto, piuttosto che ad altro ente culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

6. Indica quanto sei d'accordo con la seguente affermazione:

Per me è importante che la mia donazione possa aiutare persone svantaggiate a frequentare l'ente culturale, usufruire dei suoi servizi e partecipare alla sua offerta culturale.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

7. Indica quanto sei d'accordo con la seguente affermazione:

È importante che le mie donazioni all'ente culturale, aiutino a migliorare la mia reputazione.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

8. Indica quanto sei d'accordo con la seguente affermazione:

Fare una donazione all'ente culturale mi farebbe sentire bene.

Molto d'accordo D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

9. Indica quanto sei d'accordo con la seguente affermazione:

Donare all'ente culturale sarebbe espressione dei miei valori civici e/o del mio credo religioso.

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

10. Indica quanto sei d'accordo con la seguente affermazione:

La mia decisione di donare è influenzata dalla capacità dell'ente culturale di perseguire i propri obiettivi culturali

Molto d'accorto D'accordo Ne d'accordo, ne disaccordo Disaccordo Molto disaccordo

11. Nello spazio sotto prova a spiegare cosa potrebbe spingerti a fare una donazione all'ente culturale.

Giacomel, G., De Carolis, A. and Costanza, F. (2020).