



# The impact of CSR in people's enhancement with art: A case study of Fundação Calouste Gulbenkian

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### Abstract

The present research studies the effect of Corporate Social Responsibility (CSR) as a tool to increase people's enhancement with art through the willingness to go to artistic events which promote specific social causes. Art has proven to be a subject of extremely importance either for communities as for individuals. The relationship between CSR and willingness to attend to events is analyzed in this research having as case study Fundação Calouste Gulbenkian (FCG). Different aspects of CSR are investigated, such as CSR awareness, FCG reputation and the importance of art in the background. The CSR implications over willingness to attend to events are not direct, although some effect might be found. It has no direct effect over people's willingness to attend when the social initiatives are linked to specific events, although, people who are more aware of Gulbenkian social initiatives have better reputation of the foundation, which itself has effect over the willingness to attend. Further the relationship with art during the background is of extremely importance, once it increases the willingness to keep this relationship during adulthood. CSR must be used as a way to promote art events, not directly, but keeping a clear relation between the company and the corporate social initiatives, using it to increase the company's reputation, and therefore, increase people's interest in the art and events.

Keywords: *CSR*, *FCG*, Willingness to attend, Awareness, Reputation.

### Resumo

A investigação apresentada pretende estudar o efeito da responsabilidade social das empresas (SER) como ferramenta para aumentar o envolvimento dos indivíduos com a arte através do interesse em eventos específicos que promovem causas sociais específicas. A arte tem provado ser um tema de extrema importância, tanto para comunidades como para os indivíduos. A relação entre a RSE e o interesse nos eventos é analisado nesta investigação tendo como caso de estudo a Fundação Calouste Gulbenkian (FCG), estudando diferentes aspetos de RSE, tal como a consciência de RSE, Reputação da FCG e a importância do contacto com a arte no passado. O efeito da RSE no interesse nos eventos não é direto, apesar de poder ser encontrado algum efeito. A RSE não tem efeito sobre interesse quando promove eventos específicos, ainda assim, as pessoas que estão mais conscientes das iniciativas sociais da Gulbenkian, consideram uma reputação mais alta da empresa, o que por si tem efeito sobre esse mesmo interesse. A relação com a arte no passado é extremamente importante, uma vez que aumenta o interesse em manter a relação durante o período adulto. As iniciativas de RSE deverão ser utilizadas como forma de promover eventos de arte, não diretamente, mas mantendo uma relação clara entre a empresa e essas mesmas iniciativas, utilizando-as como forma de aumentar a reputação, e por consequência, aumentar o interesse das pessoas na arte e nos eventos.

Palavras-chave: *RSE*, *FCG*, Interesse em eventos, Consciência, Reputação



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**List of Abbreviations**

FCG – Fundação Calouste Gulbenkian;

CSR – Corporate Social Responsibility;

WTG – Willingness to go;

CCR – Corporate Cultural Responsibility

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## 1. Introduction

### 1.1.Problem

In the last few years several studies have concluded that involvement with art has positive impact in society and communities (Belfiore, 2010; Belfiore & Bennett, 2009; Belfiore & Bennett, 2008). Matarasso, (1997) developed a research which found more than 50 positive benefits of active participation in arts for individuals and communities that are related with the main pillars of society, such as skill development, employability, developing co-operation, tolerance, and increasing self-empowerment. Concerning communities, he stated that arts helps to reduce isolation, promote tolerance and contribute to conflict resolution, between many other benefits. Further, a Erickson & Hales's (2014) study have proven that regular visits to art museums helped students to develop some mental capacities such as metacognition<sup>1</sup>, increasing their awareness about self-thinking processes.

*It is beyond question that art has a profound impact on society. Despite or because of its apparent uselessness, art is produced by all human societies. It has reached unprecedented levels of social importance in contemporary Western society as product of, and sometimes antidote to, the consumer society.* (Matarasso, 1997, pp.7)

Although the well-known benefits of arts, the importance given to the art culture have been declining in the last years, as schools are becoming more focused in standardized models of education, making adults less aware and interested in art and culture (Kisida, Bowen, & Greene, 2018). Furthermore, evidence shows that art subjects are always the ones which are reduced from the schedules in order to increase the amount of time dedicated to scientific subjects (Pinheiro, 2014). This creates a situation where society grows apart from culture and art, which can be problematic, once connection with art in childhood has proven to be the most significant predictor of adult art participation (Kisida et al., 2018).

If it is proved that art exposure has such big importance to develop specific capacities and to develop a good relationship in communities, some efforts to find strategies which might increase people's enhancement with art must be done. A possible venue of interest here is to use a Corporate Social Responsibility approach.

Corporate Social Responsibility is a strategy which have been considered in the last few years as a method for corporates to increase their competitive position (Kim, Kim, & Qian, 2015). As Dawkins & Lewis (2003) stated, in the last decades the consumer's concerns when forming the opinion about a company changed from product quality, value for money and financial performance to factors that relate to corporate responsibility. It has then been

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<sup>1</sup> Metacognition is the act of thinking about thinking. Awareness and understanding of one's own thought processes.

proven that CSR might have positive impacts in financial performance, and in the firm's reputation (Kim et al., 2015), once it is a method for companies to answer to stakeholder's concerns (Golob, Lah, & Jančič, 2008), likewise, using CSR as a marketing campaign have proven to increase sales which represents an increase in profits (Frankental, 2001). On the contrary, CSR might be also understood as an excuse for companies to increase the prices increasing consumer's price sensitivity when the reasons for CSR are not understood as altruistic (c.f. Habel, Schons, Alavi, & Wieseke, 2015).

Further, the company's reputation is crucial to understand CSR origin and perception, once usually companies who reveal a positive reputation among consumers have its CSR campaigns understood as altruistic motives. On the contrary, when the reputation of the company is negative, people tend to perceive the campaign as profit oriented, therefore companies must begin to promote their CSR campaigns when the reputation they have is positive (Bögel, 2016).

In the present dissertation the author considers that, if Corporate Social Responsibility is being used as a way to increase competitive advantage and make people more aware and sensible to multiple problems, CSR campaigns when introduced by specific companies can also create an increase in people's enhancement with art. On the other side, this relationship might be influenced by the perception people have about those campaigns, once they might be associated with profit oriented motives instead of altruistic motives creating the opposite effect. The research on this topic is almost nonexistent, except when considered art as a CSR target. Companies are currently increasing their investment in art and culture, considering the benefits that art represents either for society, communities or individuals, but are not focusing in understanding if this investment, or the relationship which derives from the investment, is currently having impact in the way people perceive art and enhance with it.

### **1.2.Objectives**

#### **General Objectives**

As it was previously referred, considering the importance of being exposed to art, studies are frequently focused in studying the relationship between the good outcomes that comes from this exposure (Matarasso, 1997; Brown & Novak-Leonard, 2013; Erickson & Hales, 2014) but few articles studied what drives the desire to this relationship, what increases one's enhancement with art, and how companies can incentivize this relationship (Iamandi & Constantin, 2012; Kisida et al., 2018).

The main objective of this study is to test if associating art events with a CSR initiative has an impact in people's willingness to attend to the event and art. In other words, the study

will focus on CSR as a main strategy to create awareness from people to events. It is also a general objective of this study to understand how social projects in companies affect or influence the reputation of companies between stakeholders.

### **Specific Objective**

This study has as a specific objective to understand if CSR campaigns influence people's enhancement with art. Using Fundação Calouste Gulbenkian (FCG) as a reference in art and culture, and knowing the long list of relationships with social causes that it has, the study will be done trying to understand if people's willingness to attend to specific events varies depending on whether these events are promoting social causes or not. The study also intends to study the effect of people's awareness of FCG on the willingness to go to those events.

As Komodromos & Melanthiou (2014) stated, most of the benefits of CSR are intangible, such as reputation. With that in mind, it is also an objective of the study to understand Fundação Calouste Gulbenkian's reputation and its effect on the willingness to go to the events and understand how it is influenced by visitor's CSR awareness. On this line of reasoning, we can expect that people who have better expectations about the foundation, are the ones who are more interested in going to the events.

From these statements arises the research question:

*Does CSR influence people willingness to attend to art events? Are social causes related projects a good way to promote people's enhancement with art?*

### **1.3. Structure of the study**

The study will be structured in three main sections. In the first section, it will be developed the literature review. A research on what have been studied about this topic in the last few years will be presented focusing mainly in the relationship between art and CSR, trying to contextualize the concept of *corporate social responsibility*. The second section, study 1, will be based on FCG's cultural events and social projects. It will describe the main events which currently take place at FCG and how that events relates to the social projects they are developing. It will be based in interviews with some important people from inside the foundation, which, to keep them anonymous will be named P1 and P2. This stage will also be based in online data.

In the third section, study 2, it will be analyzed the effect of consumer CSR awareness on willingness to attend to events and the relation between CSR awareness and reputation.

## 2. Literature Review

### 2.1. Corporate Social Responsibility (CSR)

Corporate Social Responsibility was recently defined as a new way of doing business. Šontaitė-Petkevičienė (2015) defined CSR as a way of "doing business responsibly in a dynamic market where many risks and opportunities exist". European Commission, (2011) defined Corporate Social Responsibility as a process for firms to integrate social, Environmental, ethical and human rights concerns into their operations business strategy. Summarizing, CSR is the responsibility of enterprises for their impact in society (European Commission, 2011). This topic evolves more than donating money, is focused in the companies' promise to act in a responsible way in the society, considering societies' and environment's best interest (Bulut & Yumrukaya, 2009).

A big number of reasons are being stated to justify companies' investment in CSR (Pedersan and Neergaard, 2007 *cit in.* (Santos, 2011). Weber (2008) organized these multiple reasons in six main reasons: CSR increases companies' reputation and image, it increases employees' motivation, making them more enhanced with the company, increases interest of new workers, it has impact in financial performance, increasing profitability once the sales tend to increase, and also, increases consumer enhancement with the company. Also, the European Commission (2011) described the CSR as an important strategy as it has multiple benefices for companies, in cost savings, risk management, access to capital, customer relationship, HR management and making companies more innovative. In a general overview, the CSR strategy provides a more sustainable economy and contributes to a more inclusive society (European Commission, 2011).

#### **CSR in consumer's behaviour**

Studies have proven that CSR has positive impact in several fields of a company. These impacts might be either financial, such as increase in sales, increase profitability and increase in purchase intention, or non-financial, such as the consumer's trust, attitude towards the company, increase in reputation and in the perceived quality of its products (Swaen & Chumpitaz, 2008).

It have been shown that CSR impacts the companies' financial performance, through the consumer's behaviour when facing the CSR campaigns. (Mc Guire, Sundegren, & Schneeweis, 1988). The profitability of the company is directly related with the companies' ethical values, social responsibility, and support for social causes, as consumers relate with those causes, and therefore, identifies themselves with the company (Ferreira & Ribeiro, 2017).. Lee & Shin, (2010) revealed a perspective of this relationship stating that as higher the

awareness of the CSR, the higher the consumer's purchase intention – which lead to purchase. Consumers are more willing to consume from a company, after being exposed to information about its CSR efforts (Murray & Vogel, 1994). Further, another study added that not only the purchase intention increased, but also the attitude towards that company (Fagerstrøm, Stratton, & Foxall, 2015). Marquina & Morales, (2012) developed a study in Spain and Peru and indicated that CSR is often a feature more valuable for costumer than price, although, the same study identified that consumers tend to value more the corporate abilities, such as the functional product features, than the CSR component.

Concerning the non-financial analysis, i.e. the impact of CSR in consumer's trust in the company and in perceived quality of its products, Swaen & Chumpitaz (2008) have shown that these measures are strongly impacted by the CSR initiatives. The study concluded that the companies who implement strategies which consider social responsibility, are perceived as more integer firms, and usually satisfies the consumer, reinforcing the trust in the company (Swaen & Chumpitaz, 2008). No matter why the companies invest in CSR activities, the main impact is the fact that it leads to an increase in reputation and the perceived quality of the company between consumers, this is consider as a main intangible asset (Cravens, Oliver, & Ramamoorti, 1977). Concluding, the main positive effects of CSR are observed in the perceived quality of the companies' products, in the consumer's willingness to pay and also in the purchasing intentions (Ferreira & Ribeiro, 2017).

Although the studies developed consider the impact of CSR in consumer behaviour, considering the purchase intention, the majorities of the studies are focused in physical products, and never consider a situation where the purchase represents an “intangible asset” to consumer. This study will consider the desire of openness to learn and to be in contact with art when facing a company which has CSR activities going on.

### **CSR & Reputation**

Reputation was defined by Fombrun, Gardberg, & Sever, (n.d.) as the perception, opinions and attitudes of the multiple stakeholders which relates to a company. These stakeholders include its customers, employees and other members of the community. As it was stated before, Reputation is considered as one of the most important intangible asset of a company (Cravens et al., 1977). Indeed, the company's reputation has the potential for value creation, and it's hard to replicate (Park, Lee, & Kim, 2014). It was proven by several studies that CSR campaigns positively impacts Companies' reputation, (CSR), once it influences which services consumers choose to purchase, reporting that these choices are influenced by companies' CSR activities. Further, Park et al., (2014) have stated that the CSR activities

influences costumers beliefs that corporation have strong ethical values and that concerns about society, which as consequence, influences the perception of corporate reputation.

The CSR activities not only have impact in creating a reputation, but also, it was concluded that continuous CSR activities are also able to reverse a bad reputation caused by a wrong ethical behaviour (Bögel, 2016).

A companies' negative reputation decrease the brand attitude and the purchase intention of consumers, proving that a negative corporate reputation has significant influence on consumers as diagnostic and useful information (Jung & Seock, 2016). It is through reputation that brand attitude, satisfaction, purchase intention and perceived company performance is influenced.

Although there are several studies considering the impact of CSR in company's reputation, which have proven to influence also the consumer behaviour, there were no research papers found that focus on the reputation's influence on openness to art. This dissertation will also focus on the impact of reputation to influence people's openness and enhancement with art.

### **2.2. Corporate Cultural Responsibility**

*Art and culture are basic needs of society. They are the essential preconditions for fruitful economic growth within a context of freedom and responsibility.*

(“Association of Arts and Culture of the German Economy at the Federation of German Industries e.V.,” n.d.)

A specific type of CSR is the companies' responsibility over culture, which can be named as Corporate Cultural Responsibility (CCR). This term was defined by Kohl, (2007) as the concept of corporate social responsibility applied to the cultural engagement. It encompasses intern and external cultural engagement of companies, such as the promotion and qualification of employees, the provision of cultural events or sponsoring and patronage (Kohl, 2007). Later, Christian Have defined it as “the active co-responsibility of a business (or an organization or a foundation) for the development, rebuilding, activation, operation or adaptation of the cultural identification factors of a society such as language, music, the arts, literature, and faith – from the spoken word to the newest hybrids of art and media.” (Have, 2017). Corporate Cultural responsibility concerns the dedication from companies to invest in projects which focus on the art and culture of a country (Bulut & Yumrukaya, 2009).

The importance of art for the society have been studied in the last few years once it has proven to be a main issue in society nowadays. Accordingly to Belfiore, (2010) and Belfiore & Bennett, (2009) arts have proven to make positive contributions to social

inclusion, having a determinant impact in four of the communities' key areas: health, crime, employment and education. Hence, museums and art galleries represent a place of change in society, once they provide the opportunity for people to develop themselves and to develop their own potential, being able to easily integrate the society (DCMS, 2000). The study developed by Toma, Morris, Kelly, & Jindal-Snape, (2014), proved that art attendance and participation have multiple positive effects in the individuals. In the *physical wellbeing and health*, the study stated that either dance, listening and play music and art attendance increased the level of daily activity, which plays an important role in preventing health issues. In the *emotional wellbeing and mental health*, it was concluded that music reduces the level of low mood and anxiety, dance improves self-esteem and reduces the bad implication of high levels of stress, handicrafts are especially positive for elderly people and creative writing and cultural attendance reduce the depressive symptoms. Further, concerning the *social wellbeing*, although it have not proved to have much significance, the study concluded that participating in group art activities lead to more opportunities to obtain social support and improve social inclusion (Toma et al., 2014).

Although the art segment have proven to be an important topic, this does not mean that it has the support it needs (Bulut & Yumrukaya, 2009). According to Voth, (2006) there are three main supporters of art, which are Individuals, corporation and government. The individual contribution is an important contribution for arts in Europe, although, the reasons behind the individual cooperation are wide, such as self-stem, personal satisfaction, between others (Voth, 2006).

In some countries in Europe, the cultural responsibility is taken as an important issue. In Germany, the Association of Arts and Culture of the German Economy at the Federation of German Industries connects some of the biggest culturally committed companies, business associations, corporate foundations and entrepreneurs. The focus is on corporate arts sponsorship (Have, 2017).

Considering the proved relationship between CSR and companies' reputation increases in consumer's purchase intention, perceived quality and willingness to pay, a relationship between increases in enhancement with art and willingness to attend to art and cultural events when promoted through CSR campaigns might be expected. The relationship between these two topics in this scenario is non-existent – except when considering the impact of the company's investment in art and culture, having art as a CSR target. Although, it is known that some entities, which business is mainly related with art, already integrate CSR in their business strategy.

### **2.3.Fundação Calouste Gulbenkian**

Since the strong CSR component and art quality perception that Fundação Calouste Gulbenkian has, the author assumed this entity to be a reliable company to study the impact of CSR campaigns in people's enhancement with art. It is going to be the main case study of this dissertation. This perception does not aim to focus on Gulbenkian's financial performance, but in the consumer's openness to cultural events as a consequence of its relation with social causes, and with FCG's reputation.

#### **Calouste Gulbenkian: collector and Philanthropist**

Fundação Calouste Gulbenkian was born in 1965 in Lisbon as a private Portuguese foundation. It emerged due to the testimony of Calouste Sarkis Gulbenkian<sup>2</sup> who left all his assets and art collection to Lisbon, and stated that the main building of the foundation would be built. The actual president of the Foundation is Isabel Mota<sup>3</sup>.

Since the beginning of his life Calouste Gulbenkian revealed an interest in art, which has contributed to the acquisition of a huge collection of art, buying pieces from the countries he visited during his life. This collection reunited an eclectic and unique set of pieces that covers a chronologic frame that goes from Antiquity to Beginning of XX century, and includes some of the most important artists of all time, namely Renoir, Rembrandt, Rubens, Monet, Degas, between many other names from painting and sculpture. Although fiercely protector of his collection, Gulbenkian was also generous when respect to lend and donate pieces to some of the most important museums around the world. During his life, the collection was divided through the British Museum, the National Gallery and later the Washington's National Gallery of Art. The last years of Gulbenkian's life were spent in Lisbon, where he left all his collection after his death, under the desire of being reunited under the same roof. Fourteen years after his death the Foundation's building was built in Lisbon and remains active until this day.

#### **Foundation's internal structure**

Fundação Calouste Gulbenkian focuses in three main areas of activity which are still aligned with the founder's personality and life: Art and Culture, Science and Knowledge and Social Development and Sustainability (Gulbenkian, n.d.). In art & culture area, the foundation focuses mainly on the Museum's permanent exhibition, but also in the Musical

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<sup>2</sup> Calouste Sarkis Gulbenkian (1869-1955) was a business man, art collector and philanthropist from Armenia who lived in Lisbon in the last years of his life. Here, he established in his testimony that an international foundation would be built with his name, to benefit all humanity.

<sup>3</sup> Isabel Maria de Lucena Vasconcelos Cruz de Almeida Mota (1951) is a portuguese manager and politician. She is in charge of Gulbenkian's administration since 2017.

season, where the main role is played by the orchestra and the choir. Through the Gulbenkian Science institute and Gulbenkian Knowledge program, the foundation tries to stimulate the creativity and the accuracy of the science practice, and invest in future citizens to face a permanently changing society. The Social development and sustainability area aims to contribute to a world economically, socially and environmentally stable. Through a multiple set of instruments, namely the *Gulbenkian Grants*, *Gulbenkian sustainability program* and *Armenian communities*, the foundation tries to transform the society and include the vulnerable groups.

Besides the strong investment in the art and culture, Fundação Calouste Gulbenkian is also strongly worried about the society and the vulnerable groups, as we can see from their set of programs and supports. Gulbenkian's social responsibility covers a wide range of topics and groups. The multiple programs that the foundation have currently in development are divided between the following topics and areas of action: *Cultural and Artistic Activities*, *Knowledge and Scientific Activities*, *Gulbenkian Mais grants*, *New talents*, *Armenian Communities*, *Knowledge*, *Social Cohesion and Integration*, *Portuguese Culture and Language*, *Partnerships for the development and Sustainability*. Each of these topics is composed by a several number of grants which are attributed to people who are in those fields of action or research. The grants involve money which is given to the fellow for them to keep developing the area in which is inserted (see Appendix I)

#### **The focus on Social Responsibility**

The Foundation's president, Isabel Mota, stated that the challenge for the next few years to Gulbenkian is to reach the most vulnerable who are in need (Gulbenkian, 2017), being faithful to original purpose of the foundation whose "statutory purposes, approved by the Portuguese State on July 18th, 1956, are charity, art, education and science". In 2017 the foundation gave 517 grants and 1171 scholarships to the Social Development and Sustainability activities, which represented the total value of 24 million Euros, 36% of the total costs of the year – not considering managerial costs. In 2016 a deeper report was done, and it is possible to conclude that in 106 the foundation supported sixty organizations, and awarded seventy six grants. These numbers represents a total of 38,845 direct beneficiaries.

#### **2.4. The current study**

To formulate the hypothesis of this study, there were consider the specific objectives of this dissertation: study if people who do not go to art events change their behaviour when they are faced with the possibility to contribute to social causes while attaining to those

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events, and if Fundação Calouste Gulbenkian's reputation influences this relationship. To answer both these objectives two studies will be developed.

The first study focus in personal interviews with people from Gulbenkian's departments' administration. It pretends to understand if the foundation is currently relating events with social causes, who are the main entities supported by FCG's social projects, and what are the main impacts of these projects.

The second study uses a survey methodology with consumers, which will focus in understanding the relationship between CSR and the willingness to go to art events. First the research will study the impact of the CSR campaign on visitors when choosing either to go or not to go to an event and the effect of CSR awareness in the willingness to go to those events. Then, it will focus on how CSR awareness influences FCG reputation, and how that reputation itself influences the willingness to attend the events.

To check the first effect a manipulation will be made through the presentation of multiple events – namely an orchestra concert, a painting exhibition and a workshop – where its description is presented associated with a specific social cause – depending on the surveys randomization. The effects of CSR awareness and Reputation will be analysed through a classical correlational study. As a complementary study it is also investigated the impact of having practical classes in the background. It is expected that people who have had practical classes are more willing to go to the events, once the practical classes promotes a closer relationship with art (Erickson & Hales's, 2014) and have proven to be the most significant predictor of adult art participation (Kisida et al., 2018).

The main hypotheses of this study were formulated and will be presented next. All these hypotheses consider the importance of art to society and to the individuals' development. It considers the importance of corporate participation in the promotion of art as well. The structure of the study is explained in Figure 1.

Considering the literature, it is expected that people who are more aware of a companies' CSR initiatives are more willing to buy a specific product, once they relate that product to a responsible behaviour. In this hypothesis it will also be studied the variation caused by having practical classes in background. The first hypothesis was formulated:

*H1: People who are more aware of Gulbenkian CSR initiatives are more willing to go to the events;*

*H1-a: People who are more aware of Gulbenkian CSR initiatives and who have had practical art classes in the past will be more willing to go to the events.*

Considering the influence of CSR activities on consumer’s interest and purchasing intention, the second hypothesis of the study wishes to test if the fact those exhibitions are somewhat related to any social cause will have impact in consumer’s willingness to go. Once again, a variation of this hypothesis was made to test if there is any influence of having classes in the background. The second hypothesis is the following:

*H2: People will be more willing to go to an event if it is related to a social cause;*

*H2-a: People are more willing to go to an event if it is related to a social cause and if they have had a practical classes in their background.*

Having in mind the impact of CSR activities in Corporate Reputation, the third and fourth hypothesis of this study aims to understand if people who consider FCG to have better reputation are more willing to attend the proposed events. Therefore, the hypothesis were established:

*H3: People who are more aware of Gulbenkian Social causes consider Gulbenkian to have a better reputation*

*H4: People who consider Gulbenkian to have a better reputation are more willing to go to the event*

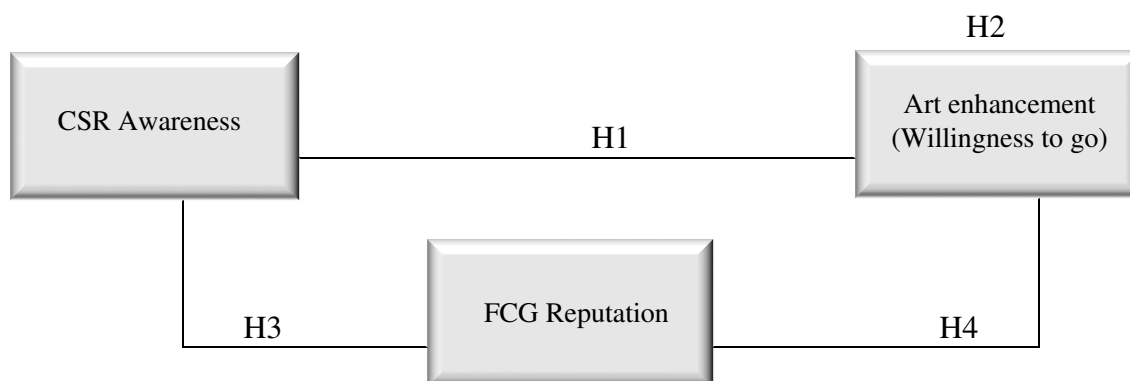


Figure 1: Schematic explanation of the main objective

### 3. Study I

#### 3.1 Methodology

The study I of this dissertation aims to study the connection between Gulbenkian’s events and the social responsible activities that the foundation has. The purpose is to study to what length the social projects reflects in its events and how can these activities influence the enhancement of the visitors.

### **Procedure**

Study I was developed through interviews which aimed to understand the social responsible projects developed by Fundação Calouste Gulbenkian and how these projects are related to the art exhibitions they develop. Two interviews were carried out and took place at Sede of Fundação Calouste Gulbenkian on November 7<sup>th</sup> at 16h30 and at 17h00, respectively. Both interviews were recorded in cell phone to easily study the results. This research made use of semi-structured qualitative interviews whereby an interview guideline was prepared outlining the issues to be covered, but also leaving the interviewer to decide on the wording of questions during the course of the interview.

The first interview with P1 had the duration of ten minutes and followed a strict guideline. The interview first tried to have an overall perception of what the museum is doing, what are the main projects, ideas and functions behind its management. Then it tried to focus in understand the measures that the museum carries out to increase people's interest in the exhibitions and tried to perceive the main projects and activities that the museum develops to be more inclusive and to bring people to the exhibitions who normally would not come to the museum. P1 saw the questions before the interview start, and had time to prepare the answers.

The interview with P2 had the duration of 40 minutes and tried to have an overall idea of what the department of music is currently doing. It further focused in understand the projects that it has, which aim to sensitize people to social issues and to attract hard to reach population to participate in the concerts. Additionally, it tried to understand how Gulbenkian develop projects which are more accessible to all.

Furthermore, this study also based in Gulbenkian's online data, namely the annual report of 2016 provided in the website – no updated annual report have been provided in 2017-, but also the 2017 Highlights (Gulbenkian, 2017). It was also developed a research trying to deepen the idea of the social responsible activities that the foundation is currently developing.

The report is divided in three main sections concerning main departments' relation with social causes, which are *principles, people's enhancement, initiatives, social "victims"* and *CSR in visitor's behavior*.

### **Sample**

As it was referred before, the interviewees were made to two people who detain high charges inside Fundação Calouste Gulbenkian, either in the museum and in the Music department. To keep the anonymity the names where changed by P1 and P2.

P1 have had an important role in FCG since 2015. Until then it was an important director of some of the most important entities in Europe. Currently, P1 is developing investigation projects focused on art and architecture. P2 has an high role in FCG music department since 2017.

### **Interview**

The interview followed a script which was divided in three stages: Introduction, Questions and Closing Remarks. First the author presented the details about the project, explaining the objectives, confidentiality and anonymity, duration and procedure. In a second stage the Questions part was divided between three main themes: a) Events and consumers, b) Social Programs, and c) Personal opinions. At the end, some close remarks were done, and the interviewees were invited to add final comments concerning subjects which they might consider to be relevant and were not included in the guidelines. More information about the interviews guidelines might be checked on Appendix II.

### **3.2. Results**

The results of the following study were analyzed and then organized in subjects which were considered by the author as the main points of the interviews, and which allows to better understand the relationship between the departments of Gulbenkian and the social programs it develops. The main ideas acquired from the interviews are divided between five main points: *Aim of the department*, *people's openness and attendance*, *social programs* – consider the social programs that each department is currently developing -, *social victims* – states people who are mainly affected by these projects, and *opinion about change*, which provides an overview of the interviewees opinion about the impact of these specific programs in the visitor's behavior. Table 1 presents in a schematic ways these ideas.

#### **Principles of the departments**

Concerning the principles of the department, the interviewees defined multiple areas of impact that justify the integration of social causes in the main events of those departments:

- Attract the *hard to reach population* group, bringing them to the museum and to the concerts;
- Integrate the excluded groups of society, focusing in more inclusive program;
- Decentralize art, reaching different people, picking people from the most out of the city places;
- Alert for specific topics;
- Improve communities' connection with art;
- Incentivize inclusion

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- Invest in education;

*It is the hard to reach group that the foundation is trying to bring to visit the museum. (P1; Personal communication, November 7<sup>th</sup>, 2018);*

*“Art is really important to change the world, the way we behave, the mentality, (...) but the most important is education, (...) it must start in education.” (P2; Personal communication, November 7<sup>th</sup>, 2018);*

*“All the actions that relate with art which might have repercussion in the social perspective, starting from the idea that we think that either music or art might contribute to make the world a better place (...) it is important to be in the field; approach people” (P1; 2018).*

### **People’s enhancement**

This topic was analyzed to understand how the common visitors to Gulbenkian exhibitions are currently enhanced with the Foundation, and how enhanced are them with art. The main findings were:

- In general people are enhanced;
- It is easy to maintain people who already go to the events;
- People are committed with art, as we can see from the concert’s occupation rate which is 80%;
- Main population is elderly people;

*“We still have people looking and interested; we had an occupation rate of 80%; It can have less young people though.” (P2; 2018).*

*“[People’s interest] is very good. People who come, people who feel more open. The most challenging thing is to find people who don’t come here.” (P1; 2018).*

### **Initiatives**

To achieve and answer to the principles described before, the Foundation have a several number of initiatives, which are the following:

- Thematic initiatives;
- Tours for blind people: Sensorial initiatives which provide to blind people the possibility of feel the works of art;
- *Speak* initiative, which stablish relationships between the migrants and Portuguese people for them to learn Portuguese;
- *Entrevizinhos* an initiative that aims to fight solitude from elderly people. The stories of these people are drawn and exposed through the foundations windows and walls.
- Targeted initiatives, for specific groups;
- *Ópera na prisão* is an initiative that works with people from Leiria prison establishment and provides the hypotheses of studying and lead with music;

- *Monster project* for the migrants
- *City concerts* to decentralize music from the city center;
- *Música na Escola*, which involves the orchestra group teaching music in Portuguese schools;

“ (...) *Projects with people who are learning languages – portuguese for the first time because they have been brought here in difficult circumstances, and we use art to help them talk about it. (...) We've just been working with a group of seniors, the project is called - entrevizinhos - they've been telling stories about their relationship with the Gulbenkian, not always as visitors but as people who come to garden; those stories are going to be put up on the windows around here; (...) We've introduced touching tours for people who can't see, so they are allowed to touch them; We've doing a lot more of targeted groups and projects; small groups of people who normally would not be here;*” (P1; 2018).

### **Social “Victims”**

The group of people who mainly beneficiate from these initiatives are very wide:

- Asylum seekers;
- Migrants;
- Blind People;
- Deaf People;
- LGBT;
- People from the peripheries;
- Students: specifically, the students from *Escola Secundária Josefa de Óbidos* and from *Escola Básica Marquesa de Alorna*;
- Prisoners, from the prison establishment in Leiria;
- People from *Santa Casa da Misericórdia*;

“*We think that people might have interest in art if they are touched by it in some of the stages of their life.*” (P2.; 2018).

### **CSR in visitor’s behavior**

The interviews provided a general perspective of the interviewees opinion about what would be the influence of the CSR activities in the visitor’s behavior.

- Focusing in specific problems will bring people who relates to that, which is usually the hard to reach group;
- Should have impact once people nowadays are more concerned about social causes;
- Art is essential to change the world, education is the beginning for this;
- Art must not be stuck to a concept, otherwise it will lose its nature.

- It is good to have artist who are genuinely concerned of social causes, that will be really important to attract people to specific events.

“Art might be a tool to highlight to social phenomenon’s. (...) it must not be dependent of a concept (...) that’s the contrary of what one thinks of artistic conception” (P1; 2018).

“Art is really important to change the world, the way people act, the mentality, to make the world a better place (...) it must start in education (...)” (P2; 2018).

Table 1: Interviews Results’ Summary

Topic	Interviewee	
	P1	P2
Objective of the dept.	Exposing collections; Buy works of art; put on exhibitions programs; events and conferences and lectures; invite scholars; invited scholar program; regular schools events and special projects;	Decentralization of the music, reaching other people;
People’s openness	Good openness from people who come; investing in the hard to reach group, who do not come to the exhibitions	It is not obvious the interest decrease: although, the public is mainly composed by elderly people; Occupation is around 80%; The young public is reduced.
Social Programs	Speak, ; entre vizinhos; LGBT groups – Tours; Visual impair project, Targeted groups and projects; small groups of people who normally would not be here;	Music in school; Opera at the prison; The monster Project; Sunday concerts; concert at the city;
Social Victims	Refugees, Seniors, LGBT, visual impairs, asylum seekers;	High School students from different social background; prisoners; refugees; migrants; periferrees people
Opinion about the impact of CSR in visitor's behaviour;	Focusing in the hard to reach group;	Sense of the pressure to take social responsible measures, once people are starting to feel more concerned about those issues; Art is essencial to change the world; Education is the beggining for all;

## 4. Study II

### 4.1. Methodology

#### Sample

The sample was composed by a total of 153 people, being 75 males, 76 females and 2 people missing, respectively corresponding to 49.0%, 49.7% and 1.3% of the total sample. The age range was between 16 and 72, with the mean being 30 years old, with a standard deviation of 12.03 and 53.3% of the sample being under 26. The sample was composed

mainly by Portuguese people, representing 98.0% of the total sample. The other 2% was two Spanish people and one German. Concerning the level of education – finished –, the sample was represented by 0.7% under high school, 11.8% high school, 35.3% bachelor, 50.3% master and 1.3 PhDs, one person (0.7%) had the answer missing.

Concerning the background in art 3.3% of the sample, corresponding to 5 people, had painting practical classes, 63 people (41.2%) have had classes of some instrumental music, 50 people (32.7%) of the total sample had practical music and painting classes, 2 people (1.3%) had opera and music classes and 2 people (1.3%) have had painting, music and opera classes. 29 people (19%) of the total sample said that they have never had classes of this kind. During the academic path, 54.2% of the total sample did not have any class related with art from since the high school. Further, considering the frequency of attendance to events such as painting exhibitions, classical music concerts or opera, 50% of the sample is always under or equal to occasionally, being the ones with lower attendance the classical music concert (55.6% rarely goes to this kind of events) and opera concerts (58.8% never go to this kind of events). From this description, we might conclude that the sample is not strongly related with art, and therefore, this allow to study the behavior based simply in the event's features.

### **Survey**

The survey is divided in five main blocks – art background, events, FCG reputation, Awareness of CSR and Demographics. Due to the lack of investigation considering the topic that interested the dissertation, the survey was developed based both in reference authors, and by the author herself.

The first category of the survey intends to study the background of the respondents in what concerns the relationship with art. The questions inquire if there were classes related to painting, musical instruments, opera or any other kind of artistic field. In a second stage this category aims to understand how frequently people go to artistic events – the questions are rated in a scale of *never*, *rarely*, *occasionally*, *somewhat frequently* and *frequently*.

The second category – *events* – aimed to study people's willingness to attend art occasions. People were presented with three different events from different artistic fields – music, painting and workshops – and were asked to rate their willingness to go in a scale from 0 to 7, being 0 *totally not willing* to go and 7 *totally willing to go*. This category is randomized between either all events being related to social causes or none of the events related to social causes. Further the events are also presented in a random order. After people answer their willingness to go to each of the events a question to evaluate if people noticed any social project information while answering the previous questions was inserted.

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The third category studied FCG reputation considering a survey developed by Javalgi, Traylor, Gross, & Lampman, (1994). This question includes nine items, which are described by the author as the main pillars of a company reputation (as example *I consider FCG to be innovative*). The inquirers are asked to state in what extent they agree with the sentences they are being presented with in a scale from 1 to 7, being 1 *totally disagree* and 7 *totally agree*.

After this it was evaluated the Awareness of Gulbenkian's CSR between consumers. This question was divided between three topics: *Perceived CSR*, *Awareness of CSR* and *Trust of CSR*. Perceived CSR was evaluated with only one sentence – *The csr record of Fundação Calouste Gulbenkian is something you feel* – and were asked to rank the sentence from *Poor* to *Surprise of*. Considering awareness of CSR there were four items related to Gulbenkian's CSR perspective. The inquirers were asked to rank the items from *totally disagree* from *totally agree*. To finish, it was presented a question with three items concerning Trust on Gulbenkian's CSR. The inquirers were asked to rank the items from *totally disagree* from *totally agree*. To finish demographics' section ask about age, gender, nationality and level of education.

The survey was conceived in an online platform and was distributed through social media, such as Facebook, LinkedIn and WhatsApp, and via email inquiries. The average time to answer the survey was 5 minutes, and it took five days to collect the sample's answers. More information about the survey might be found in Appendix III.

### **Procedure**

The current study aims to understand how does social causes influences people's enhancement with art and willingness to attend a cultural event. The question arose by the conscious idea that art is an important principle of human being, and that have multiple benefits. Further it is a valuable legacy from human history, conducted by the desire of study ways to make people more connected with art and aware to the benefit of being exposed to it.

The method used to study this relationship will be the comparison of behavior from people who are exposed to events which are related to social causes and from people who are exposed to events which are not related to any social cause. Further a comparison between interests in the same events considering the background will take part, and also how the perceptions of FCG reputation impact the interest that people demonstrate throughout the presented events.

Due to the quantitative research method nature of the study, the data will be collected through a customized survey, which will be applied to the sample described in the Sample section, in order to achieve a statistically significant result.

To be more accurate, the sample's answer which *events* data were missing was deleted. The final sample was composed by 153 people. Further, to be able to compare the results between the ones who answered the survey with CSR actions and the ones without CSR actions a new variable was computed and named *CSR condition*. The survey's randomization divided the total sample, hence 47.1% of people answered the survey with CSR condition and 52.9% of the sample answered the survey with no CSR condition.

### **Measures**

The measures used in this study were collected from literature and adapted to answer its hypothesis. The independent variable of the study is the Willingness to go to an event. The dependent variables, *Reputation* and *CSR awareness* were measures through a seven-point Likert scale. The factor loadings for each of the variables might be seen in Appendix IV and Appendix V.

#### *Reputation*

Reputation was investigated through a seven-point Likert scale with nine items defined by Javalgi et al. (1994) as the main points that impact a companies' reputation, being 1 the lowest value of reputation and 7 the highest. An exploratory factorial analysis was made, with an principal component extraction method. This variable is explained by one factor where the measurement model is significant at  $p < 0.01$ . The average variance extracted is higher than the recommended level of 0.5, meaning that the model explains 55.5% of the variable, and the factor loadings are close or higher than 0.6 and significant at  $p < 0.05$ . More details might be found in table 2.

#### *CSR awareness*

CSR awareness was studied through a five-point likert scale with eight items developed by Tian & Wang, (2011). To explain this variance, an exploratory factorial analysis was runned with principal component extraction method. The variable is explained by two factors which represent Perceived Gulbenkian CSR and CSR responsiveness. The average variance extracted is higher than the recommended value and explain 52.93% of the variable. The factor loadings are higher or close to 0.5 and can be seen at Appendix V; The correlation between the items might be seen at Table 3. Although the factorial analysis suggested that a third factor might be considered, the value was lower than 1 and therefore the factor was left out of the analysis.

Table 2 – FCG’s reputation  
Mean, SD, correlations

	Mean	SD	1.	2.	3.	4.	5.	6.	7.	8.
1. Quality of exhibitions, concerts and operas;	6,23	1,006								
2. Innovative;	5,21	1,297	,576							
3. Good business performance;	5,16	1,342	,318	,431						
4. Ethical business practice;	5,64	1,146	,382	,515	,508					
5. Transparency;	5,21	1,204	,263*	,506	,516	,706				
6. Quality at marketing and sales;	4,78	1,492	,434	,489	,526	,416	,379			
7. Management quality;	5,32	1,199	,401	,471	,647	,587	,595	,670		
8. Attractive to work;	5,65	1,389	,338	,438	,517	,482	,472	,421	,689	
9. Social Responsible;	5,78	1,173	,242*	,518	,499	,660	,600	,429	,567	,582

Scale composite reliability of multiple items reported along the diagonal

Correlations significant at 99%

\* Correlations significant at 95%

Table 3 – CSR Awareness  
Mean, SD and correlation

	Mean	SD	1.	2.
1. Perceived CSR	3.85	0.55	,997	,071
2. CSR responsiveness	3.68	0.60	-,071	,997

## 4.2.Results

### *Descriptives*

As we can see from Figure 2, the event which most had the interest from inquires was the Tchaikovsky Orchestra concert in which funds had no Social Project associated (M=4.44, SD=2,61), followed by the same event with funds reverting for Speak project (M=4.42, SD=1.58). The least wanted event was the Painting Exhibition *Ponto de Encontro* with no social event associated (M=3.22, SD=1.85) followed by the Claude Debussy or Music Reinvention Workshop (M=3.40, SD=2.31). In general the events with fund reverting to social causes have higher willingness to go than those which are not associated with those events.

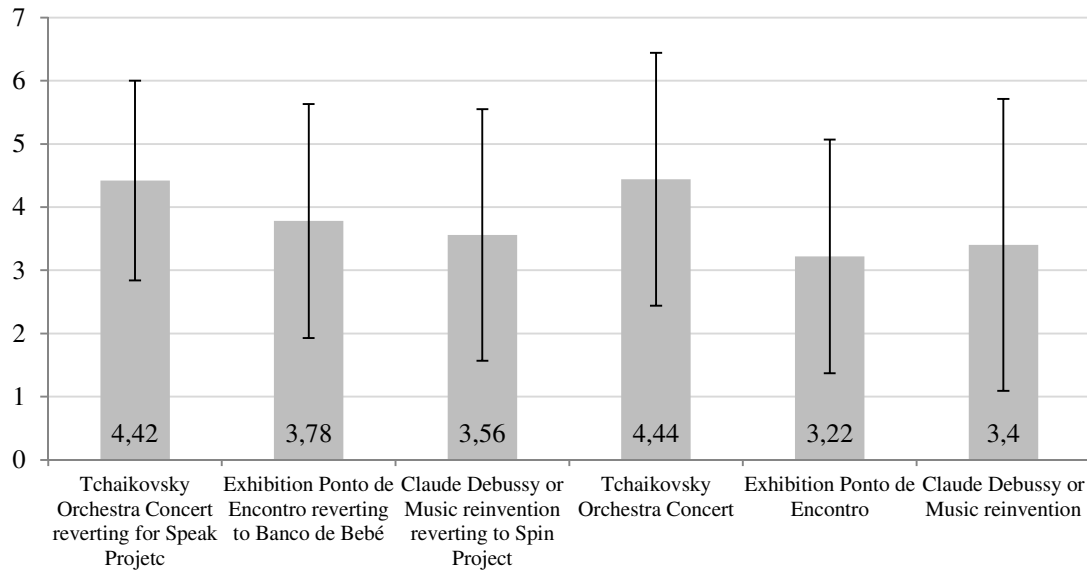


Figure 2: The most and least wanted events – Mean and Standard Deviation.

As shown in Figure 3, the highest ranked reputation’s items were the quality of its events (M=6.16; SD=1.006) and the fact that it is socially responsible. In contrast the lowest items were the quality of its Marketing and Sales and its Business performance. Although all the items have an evaluation mean higher than the scale middle point. The general evaluation of Gulbenkian reputation was good, stating that the company has as strong reputation between the consumers the average of all the items is M=5.39, with standard deviation of 1.09.

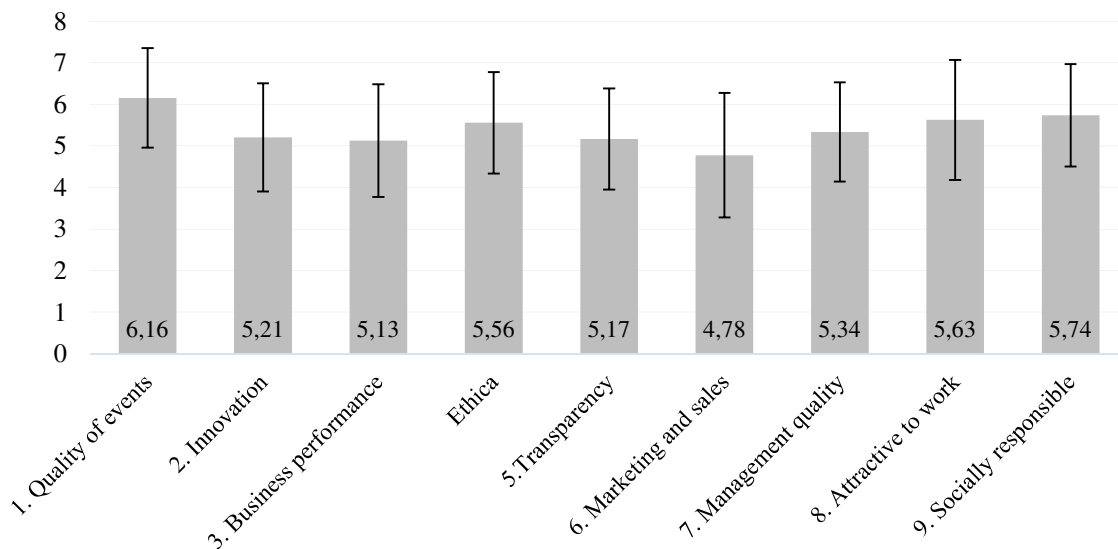


Figure 3: Mean and Standard Deviation of each of the items that structure reputation.

CSR awareness is divided in two factors, that must be considered for the analysis of this variable. For one side the perception of Gulbenkian CSR’s actions is analyzed by the first

factor. The inquires consider that the social initiatives of sincerely aim at contribution to society (M=4.17; SD=0.69) and that these practices made a substantial contribution to the society (M=4.07; SD=0.84) which reveals that the people trust Gulbenkian CSR initiatives. This statement is confirmed by the evaluation of the average perception people have of Gulbenkian CSR initiatives (M=3.85; SD=0.55). Further, the inquirers seems to show a good level of responsiveness to CSR actions (M=3.68, SD=0.60) stating that they care about environment and its protection in the daily consumptions (M=4.01; SD=0.96). CSR awareness between the inquires have a high value, once the mean of all the component elements of the variable is 3.80 with a standard deviation of 0.48.

*Effect of Awareness in Willingness to go*

In H1 and H1-a, author aimed to study the impact of Awareness of Gulbenkian's CSR initiatives. H1, studies the influence of people's awareness of Gulbenkian social projects in the willingness to go to the events, based on the comparison of the results for each of the events. A linear regression was conducted for each of them, considering it as dependent variable. For the classical music concert, the impact of CSR awareness is not statistically significant,  $F(151)=0.36$ , with a  $R^2=0.002$ , once  $p>0.05$ . The impact of CSR awareness in the willingness to go to the painting exhibitions is also not statistically significant, once  $p>0.05$ . For this variables  $F(151)=0.62$ , with a  $R^2=0.004$ . Also for the workshop the variables are negatively correlated, and the relationship between the variables are not statistically significant, once  $p>0.05$ .,  $F(151)=0.14$ , for a  $R^2=0.001$ . H1 is not supported.

To test H1-a a second test was made to investigate if the background relationship with art had any significance when allied to the CSR awareness. In this case, multiple linear regression was conducted for each of the events. First, we aimed to predict the willingness to go to the Tchaikovsky Orchestra concert based in CSR awareness and in music classes in background. The regression equation found ( $F(2, 149)=0.39$ , with  $R^2 = 0.005$ ) was not statistically significant, once  $p>0.05$ . Then, another multiple regression analysis was conducted to predict the willingness to go to the painting exhibition based in CSR awareness and in painting classes in the background. The variables are positively correlated ( $F(2, 149)=3.76$ ,  $R^2=0.05$  and it is statistically significant once  $p<0.05$ . Further the painting classes might be considered as a predictor of the willingness to go to the painting exhibition,  $B=0.827$ ,  $p<0.01$ , and it is statistically significant. H1-a is partially supported.

Table 4 – Effect of CSR awareness and Art Background

	<i>Ponto de Encontro</i> Exhibition		Tchaikovsky Concert	
	F	Sig.	F	Sig.
CSR Awareness * Art background	3.75	0.03	0.39	0.68

*Effect of CSR in willingness to go*

To study the impact of the connection with CSR, a general linear model was developed, analyzing the average willingness to go of people who were inserted in the CSR conditions and the one that were not.

To test H2 (if there is any relationship between sample's willingness to go to an event being related or not to a CSR cause), the average willingness to go considering the computed value of CSR condition were compared through a general linear model. The results showed that there is not a significant change in the average when the events are related with the social causes; actually, considering classical music events the average of WTG to event is higher when the events are not related with CSR events (M=4.44; SD=2.00) than when they are (M=4.42; SD=1.58;) further, the p-value is higher than 0.05, which makes us conclude that the test is not statistically significant. On the contrary, for painting exhibitions the WTG is higher when related with CSR events (M=3.78; SD=1.85) than when they are not (M=3.22; SD=1.85) and for the Workshop, the same happens. For concerts related with social causes the average WTG is higher (M=3.56; SD=1.99) than for those which are not (M=3.40; SD=2.31), although, for both tests the p-value is higher than 0.05, which states that the test is not statistically significant. We can therefore conclude that H2 is not supported.

The same study was conducted to test H2-a, which considers the relationship with art in the background. The analysis was made for the Tchaikovsky orchestra concert and for the painting exhibition *Ponto de Encontro*. A Univariate analysis of variance was conducted for each of the events. Considering the Tchaikovsky Orchestra concert, the Univariate analysis was conducted on the influence of the two variables - CSR condition and Musical instrument classes in the past. All the effects were not statistically significant,  $p > 0.05$ . For people who do not had lessons of some musical instrument the mean of willingness to go to the concert was higher for people who answered the survey with no CSR condition (M=5.50; SD=1.51), than for people who had CSR condition (M=4.00, SD=1.28). On the contrary, considering people who have had classes of some kind of musical instrument, the average willingness to go to the concert was higher for people who answer the survey with CSR condition (M=4.54, SD=1.64)

than for people who did not had the CSR condition (M=4.38, SD=2.13). The total average of people who answered the survey with CSR condition is slightly higher (M=4.42, SD=1.58) than the ones who answered the survey without CSR condition (M=4.40, SD=1.2). The interaction effect was not statistically significant, the main effect yielded an F ratio of  $F(1,148)=0.89, p>0.05$ .

Considering the painting exhibition *Ponto de Encontro* there is no statistically significant interaction between CSR condition, having painting classes in the background and the willingness to go to the painting exhibition,  $F(1,148)=1.25, p>0.05$ . For people who had CSR condition in their survey the average willingness to go to the event is higher when they had painting classes in background (M=4.10; SD=1.77) than for the ones who did not (M=3.59, SD=1.89). For people who had not CSR condition in their survey, the average is also higher for people who had painting classes in the background (M=3.93, SD=2.00) than for the ones who did not (M=2.72, SD=1.79). Further the general mean of willingness to go was higher for people who answer the survey with CSR condition (M=3.78, SD=1.85) than for the ones who answered without CSR condition (M=3.2; SD=1.95). Although there's a positive statistically significant interaction between having or not having painting classes in the background and the willingness to go to the painting exhibition,  $F(1,148)=7.64, p<0.01$ . We might conclude that H2-a is partially supported.

Table 5 – Between Subject effects of hypothesis H<sub>2</sub>

	<i>Ponto de Encontro</i> Exhibition		Tchaikovsky Concert	
	Mean	Standard Deviation	Mean	Standard Deviation
CSR	3.78	1.85	4.42	1.58
Classes	4.10	1.77	4.54	1.64
No classes	3.58	1.89	4.00	1.28
No CSR	3.19	1.95	4.41	2.00
Classes	3.93	2.00	4.38	2.13
No classes	2.72	1.79	4.50	1.50
	F	Sig.	F	Sig.
CSR condition	2.79	0.10	0.24	0.63
Art background	7.64	0.00	0.36	0.55
CSR * Art background	1.25	0.27	0.89	0.35

*Effect of CSR awareness and Reputation in Willingness to go*

To test H3 and H4, that state that *people who consider Fundação Calouste Gulbenkian to have better image are more willing to go to the events* a multiple regression analysis was conducted considering people's awareness of Gulbenkian social initiatives and Gulbenkian reputation. A linear regression was conducted for each of the events, the painting exhibition, the Tchaikovsky orchestra concert and the Debussy workshop.

The first analysis aimed to study if reputation and CSR awareness had effect in people's willingness to go to the orchestra concert. The result was not statistically significant, once  $p > 0.05$ , presenting an F-ratio of  $F(2,131) = 2.238$ , with  $R^2 = 0.03$ , although, FCG reputation has effect over people's willingness to go to the Concert. The two variables are weakly positively correlated,  $R = 0.17$ , but it is statistically significant once  $p < 0.05$ , meaning that people who consider Gulbenkian to have better reputation are more willing to go to the music concert. Further, through this test we might also conclude that CSR awareness has shown to be positively correlated with Reputation,  $R = 0.49$ ,  $N = 149$ ,  $p > 0.01$  and it is statistically significant, stating that, people who are more aware of Gulbenkian Social projects, consider it to have a stronger reputation. This statement supports what has being reported in the literature, and supports H3.

For the painting exhibition *Ponto de Encontro* the test has shown a F-ratio of  $F(2,131) = 0.87$ , with  $R^2 = 0.12$ , although the test was also not statistically significant, once  $p > 0.05$ . Also, for the Debussy workshop the result is also not statistically significant ( $p > 0.05$ ), and the test present an F-ratio of  $F(2,131) = 1.51$  and  $R^2 = 0.15$ . Therefore, H4 is not supported.

Table 6 - Regression Results for H<sub>3</sub> and H<sub>4</sub>

	Willingness to go	Reputation
<i>Tchaikovsky Orchestra concert</i>		
Willingness to go		
Reputation	0.17*	
CSR Awareness	0.03	0.49**
<i>Ponto de encontro exhibition</i>		
Willingness to go		
Reputation	0.11	
CSR Awareness	0.02	0.49**
<i>Debussy Workshop</i>		
Willingness to go		
Reputation	0.11	
CSR Awareness	-0.04	0.49**

\* $p < 0.05$ ; \*\* $p < 0.01$

## 5. Discussion of results

### *CSR effect in art enhancement*

According to Matarasso (1997), it is unquestionable the profound impact that art represents for the society of today. The benefits that arise from the relationship between people and the arts include the main structural key areas of a balanced society: health, security, employment and education (Belfiore & Bennett, 2009). It is, therefore, of extremely urgency to study initiatives that might increase and strengthen this relationship. The present study explores the possibility of increase people's interest and enhancement with art through a CSR strategy, focusing in the visitor's behavior throughout some specific events.

The study focused in two different perspectives CSR influence. It first aimed to understand the impact of the exposition to CSR campaign when choosing either to go or not to go to an event, and then studies the effect of CSR awareness in the willingness to go to those events. Contrary to what was expected and suggested by the literature, which states that CSR benefits companies, impacting consumer's purchasing intention (Ferreira & Ribeiro 2017), and the willingness to consume from a company after being exposed to its CSR initiatives (Murray & Vogel, 1994), the results show that there's no effect in visitor's willingness to go to the events caused by the CSR initiative that connects to it. Considering that the influence of one specific cause might not be representative of a company's CSR initiatives, the study focused also in understanding the perception visitors had from the overall social initiatives that Gulbenkian is currently developing, studying the impact of this perception in the willingness to go to the events. Once again, the results were not statistically significant, showing that, although some studies prove that people tend to be more willing to buy from companies as they are more aware of its CSR initiatives (Lee & Shin 2010) this did not happen when considering events related to art, refuting the literature.

The explanation of this result might be the fact that literature focuses mainly in physical objects and do not study often the impact that CSR might have over an "intangible asset" for consumer, i.e. the acquirement of knowledge and strengthen the relationship with the art. This relationship derives mainly from a self-desire to learn and not from a specific physical need and will not bring any other richness to the visitor beside the intellectual pleasure. Another fact that must be considered is the fact that the social initiatives which are related to the events are weakly described, being the biggest emphasis concentrated in describing the events itself. Perhaps, the social project must have been strongly described to be understood as the main purpose of that event. As it has been studied, people tend to be

more willing to buy a product after they have been exposed to the companies' social initiatives (Ferreira & Ribeiro 2017).

#### *Influence of the past*

Connection with art in childhood has proven to be a significant predictor of adult art participation (Kisida et al. 2018). With that in mind, it was considered in this study the possibility of inquires' art attendance in the past and the influence of that experience in the willingness to go. The study tried to understand if this participation had any impact in the visitor's willingness to attend to the events. From the results we might state that this was the case concerning the painting exhibition, but not the case concerning the orchestra concert. People who have had painting classes are more interested in attending the painting exhibitions. The result is marginal, although we might consider that this marginality derives from the fact that the sample was too small. If the sample was bigger, perhaps we might have had expected more significant result.

The P2, have shown to have this idea clear in his mind, emphasizing that the practice of any art subject in the past and the interest in art in the future is extremely important, as "art is important to change the world, (...)" but it must "(...) start in education." (P2, 2018). For sure the investment in a society that closely relates to art must start in education, as the benefits that this relationship will bring in the future either for society as for the individual itself are wide (Belfiore 2010, Belfiore & Bennett 2009, Toma, Morris, Kelly & Jindal-Snape 2014), and therefore it must be a concern to be make sure that art related subjects in schools are balanced and should not be the ones excluded from the academic path (c.f. Pinheiro 2014).

#### *The importance of reputation*

Companies which are perceived as more integer companies are the ones which best satisfy the consumer and therefore are the ones in which consumers mostly trust (Swaen & Chumpitaz, 2008). Here we proposed to study the effect CSR awareness on Gulbenkian perceived reputation, and the influence of reputation on the willingness to attend to Gulbenkian events.

Considering the effect of reputation over people's willingness to attend, for the Tchaikovsky orchestra concert the reputation showed to have impact over willingness to attend, although it was a weak influence. The same effect was not found in either of the other two events, being the opposite of what literature suggests, that states that reputation influences which services costumers choose to purchase (Park et al., 2014). The fact that this study have the contrary results might be explained because most other studies that focus on the influence of reputation over purchasing intention focus mainly in comparing two products

from different companies, and do not consider the possibility of being able to choose between buy or not to buy. Over this possibility, where there is no option beside go to the event or not to go to the event perhaps the company reputation might not have that much of influence as it was expected. Also, in the last few years Gulbenkian have had a strong focus in the musical program, and people tend to relate the Foundation mainly with this department, which might reinforce the idea of perceived quality, and therefore, increases the willingness to attend. The author believe that if the survey sample was higher, the results would stablish a stronger relationship between the two variables.

Besides this result, concerning the impact of CSR awareness over reputation the study goes along with the literature, concluding that in fact, people who are more aware of the its CSR initiatives are the ones who consider FCG to have better reputation (Further, Park et al., (2014), proving that when companies invest in CSR activities, it lead to increase in reputation and in perceived quality between consumers, as Cravens, Oliver, & Ramamoorti, (1977) state.

### *Management implications*

This study partially supports the results that are described in the literature meaning that art should be strongly advice in childhood, in order to have a strong relationship between people and art in adulthood. Also, it is advice for Gulbenkian to keep focusing in the CSR initiatives. Although the impact of this investment is not direct in increasing people's enhancement with art, it is clear that when people are aware of the companies' social initiatives; they tend to consider that the company has a better image – increasing its reputation – and therefore are more willing to attend to its events.

We can finally conclude that CSR has a significant impact in people's enhancement with art, even though that effect is low. We might expect that, as FCG increases the promotion of its CSR initiatives, this will influence in some way people to go to the events. So, it is not mandatory that the events necessarily support the social causes, but Gulbenkian must keep promoting their social initiatives so visitors will feel more attracted to go to the events.

### *Limitations and directions for future research*

An important limitation of this research was the sample size, which we consider to be too limited. In fact, the statistical effects predicted in this study are expected to have small effect sizes as we are relating (and manipulating) broad perceptions about the company (and specific events) with a proxy for purchasing behavior. In this sense, for future research the sample side should be reconsider, as this might have been a strong barrier to truly understand the effect of CSR over the visitor's behavior.

In order to analyze the effect of CSR over the willingness to attend to the events some specific features were left out of the research that will, for sure, have impact in the decision making process. For example, the cost associated to buying a ticket was left out and sometimes people perceive that CSR campaigns are used as excuses to increase products prices (c.f. Habel, Schons, Alavi, & Wieseke, 2015). It would be interesting to study if this also verifies with personal experiences such as art events. Further, in future research a comparison between the effect of CSR in willingness to pay for products and for experiences would be interesting. For one side a manipulation would be done to study price sensitiveness when buying per example, a book of art which revenues would revert for a social cause. On the other side the same manipulation would be presented for an event. The comparison will be done to understand if people's willingness to pay changes accordingly to what is being presented. On another situation it would be interesting to consider in future research how does the price ticket associated with CSR campaign influence the visitor's willingness to attend to the concert, inserting the ticket price in the manipulation.

Further, as P1 (2018) explained, one of the focus of Gulbenkian's museum initiatives is to attract the hard to reach population. This study does not consider the relationship between the people who are answering the survey and the cause that the event is promoting. It would be interesting to study in future research if promoting art events with specific subjects would attract and enhance that hard to reach population once they connect to the social initiative. The study might focus in a specific subject, per example, the refugees. A manipulation would be done simulating an exhibition and a musical concert about migrant population, and then will investigate between refugees population if they would feel more willing to go to that event as they feel that might have some kind of connection with their story. This investigation would provide an insight on how does the CSR campaigns influence the willingness to attend to events of specific groups, increasing art enhancement with hard to reach population, as P1 refered.

## **6. Conclusion**

Considering the society in which we live in nowadays, it is important to keep in mind that art is, nowadays, more important than it has ever been, because it finally suggest a way to keep away the consumer society that we are creating (Matarasso 1997).

It was a main purpose of this study to analyze the effect of CSR campaigns over people's enhancement with art and how does reputation and CSR awareness influence this relationship. The results allowed assuming that there is a relationship between CSR and the

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willingness to go to an art event, which goes along with the theoretical contributions. Although a relationship might be identified, it is not a direct effect of a specific campaign over an event. The influence does not emerge by promoting the events throughout CSR initiatives, but through reputation, which itself is influenced by CSR awareness of Gulbenkian's CSR initiatives. This means that, as Gulbenkian promotes its CSR initiatives, people tend to be more aware of those initiatives, and increase the image they have of the company, and feel more willing to participate in the events that Gulbenkian promotes. CSR initiatives must not be connected to specific events, but instead, must be used to strengthen the idea of a strong reputation, and, hence, increase people's interest in art.

Further the results allow us to understand that it is important to invest in the relationship with art during childhood, mainly painting, once the practice of painting classes in the past have influence over visitor's willingness to visit a painting exhibition in the future.

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## Appendix

### Appendix I: Details about FCG

#### Fundação Calouste Gulbenkian

Fundação Calouste Gulbenkian was born in 1965 in Lisbon as a private Portuguese foundation. It emerged due to the testimony of Calouste Sarkis Gulbenkian<sup>4</sup> who left all his fortune and unique art collection to Lisbon, and stated that the main building of the foundation would be built. The actual president of the Foundation is Isabel Mota.

#### Calouste Gulbenkian: collector and Philanthropist

Since the beginning of his life Calouste Gulbenkian revealed an interest in art, which has contributed to the acquisition of a huge collection of art, buying pieces from the countries he visited during his life. This collection reunited an eclectic and unique set of pieces that covers a chronologic frame that goes from Antiquity to Beginning of XX century, and includes some of the most important artists of all time, namely Renoir, Rembrandt, Rubens, Monet, Degas, between many other names from painting and sculpture. His passion for his collection was such that he used to refer to his pieces as his *daughters*. (Gulbenkian, n.d.)

Although Gulbenkian was a fiercely protector of his *daughters*, he was also generous when respect to lend and donate pieces to some of the most important museums around the world. During his life, the collection was divided through the British Museum, the National Gallery and later the Washington's National Gallery of Art.

In the last years of his life, Gulbenkian begins to discuss with his art consultant, Kenneth Clark<sup>5</sup>, about where to reunite his full collection. London National Gallery is considered, although due to political issues, Gulbenkian was considered a British enemy, and is forced to leave the country. It is around this epoch that the collector establishes himself at Lisbon.

In 1955, Gulbenkian dies in Lisbon, leaving no decision concerning the place to shelter his collection. This decision is left to his counselor, Cyril Radcliffe<sup>6</sup>, under one condition: the collection should be all reunited and exposed under the same roof. Fourteen

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<sup>4</sup> Calouste Sarkis Gulbenkian (1869-1955) was a business man, art collector and philanthropist from Armenia who lived in Lisbon in the last years of his life. Here, he established in his testimony that an international foundation would be built with his name, to benefit all humanity.

<sup>5</sup> Kenneth Clark (1903-1983) was a writer and director of the British Museum. It is one of the most important art historians of his generation.

<sup>6</sup> Cyril Radcliffe (1899 – 1977) was a British Lawyer best known from his role in partition of British India.

years after his death the Calouste Gulbenkian Museum opened in Lisbon, exposing all his collection which has been brought meanwhile.

Besides his passion about art and his collection, Calouste Gulbenkian was a generous philanthropist. Faithful to his family's traditions was known for support many Armenian organizations, namely S. Piergiç Hospital in Istanbul. Hence his collection of Armenian art was left in Jerusalem, and was donated to the Armenian Museum. Further he used to make regular donations to a big number of good causes, not only related to Armenian communities. All these philanthropic moves were taken avoiding the public recognition, wherever possible.

### **Foundation's internal structure**

Fundação Calouste Gulbenkian focuses in three main areas of activity which are still aligned with the founder's personality and life: Art and Culture, Science and Knowledge and Social Development and Sustainability (Gulbenkian, n.d.). In art & culture area, the foundation focuses mainly on the Museum's permanent exhibition, but also in the Musical season, where the main role is played by the orchestra and the choir. Through the Gulbenkian Science institute and Gulbenkian Knowledge program, the foundation tries to stimulate the creativity and the accuracy of the science practice, and invest in future citizens to face a permanently changing society. The Social development and sustainability area aims to contribute to a world economically, socially and environmentally stable. Through a multiple set of instruments, namely the *Gulbenkian Grants*, *Gulbenkian sustainability program* and *Armenian communities*, the foundation tries to transform the society and include the vulnerable groups.

Beside the main instruments of each one of the areas, Fundação Calouste Gulbenkian also provides multiple activities and workshops which purpose is to increase people's contact with art. Also, it offers programs which are focused in the Armenian Communities, in the research topic of Portuguese culture and language, partnerships for the development, and sustainability. The foundation recently implemented the Active Citizens program which wishes to support the Portugal civil society (Gulbenkian & Barreto, 2018). Through these strategic areas, the Foundation is committed with the future, being strongly connected with the technologic development and its impact in society, with the most vulnerable people, assuring that those who are in most need, are the one who benefits from the Foundation's activities, and with the importance of art and culture, which are the main vehicles to tolerance and mutual comprehension.

Besides the strong investment in the art and culture, Fundação Calouste Gulbenkian is also strongly worried about the society and the vulnerable groups, as we can see from their set of programs and supports. Social responsibility of Gulbenkian covers a wide range of topics and groups. The multiple programs that the foundation have currently in development are divided between the following topics and areas of action: *Cultural and Artistic Activities*, *Knowledge and Scientific Activities*, *Gulbenkian Mais* grants, *New talents*, *Armenian Communities*, *Knowledge*, *Social Cohesion and Integration*, *Portuguese Culture and Language*, *Partnerships for the development and Sustainability*. Each of these topics is composed by a several number of grants which are attributed to people who are in those fields of action or research. The grants involve money which is given to the fellow for them to keep developing the area in which is inserted.

*Cultural and Artistic activities*: The grants are attributed to people who are developing or have the potential to develop a project in the area of culture and art. It usually concerns to support in mobility, improvement in learning a musical instrument, specialization and valorization of visual arts.

*Knowledge and Scientific activities*: The grants are attributed to people who are developing or have potential to develop a project in science and technology.

*Armenian Communities*: Invest in the development of Armenian communities and in its language and culture.

*Knowledge*: The program is developed around two main ideas: “Qualifying for the future and invest in people who will make a change” and “use knowledge for big problems with social and public interest”. It is divided in three main cores, each one with different activities: Knowledge academy, Knowledge challenges, Knowledge laboratory and knowledge workshop.

*Social Cohesion and Integration*: The program seeks to incentivize new dynamics in the social sector, through innovative approach to social challenges. It is mainly focused in the vulnerable group of people, and has three intervention axis, which are *innovation and social investment*, that seeks to invest in new technologies and artistic pratics to promote inclusion, as well as test new ways to finance the social sector, *well-being and life quality*, which test methodologies to increase children’s quality of life and reduces the risk of violence, and *Migrations* that focus on the investment in programs which intend to facilitate the integration of migrants.

### **The focus on Social Responsibility**

The Foundation's president, Isabel Mota, stated that the challenge for the next few years to Gulbenkian is to reach the most vulnerable who are in need (2017 highlights), being faithful to original purpose of the foundation whose "statutory purposes, approved by the Portuguese State on July 18th, 1956, are charity, art, education and science".

In 2017 the foundation gave 517 grants and 1171 scholarships to the Social Development and Sustainability activities, which represented the total value of 24 million Euros, 36% of the total costs of the year – not considering managerial costs. In 2016 a deeper report was done, and it is possible to conclude that in 106 the foundation supported sixty organizations, and awarded seventy six grants. These numbers represents a total of 38,845 direct beneficiaries.

## **Appendix II: Interview Guidelines**

### **I. Introduction**

- a) Details about: objectives, confidentiality and anonymity, duration and procedure of the interview.

### **II. Questions**

#### **A. Events and consumers**

- b) What are the main events that you develop?
- c) How do you feel about people's openness and interest to the events you develop?

#### **B. Social programs**

- d) What are the main projects you develop??
- e) Do you work closely with any Gulbenkian social program?
- f) Do you develop any event which funds revert in part to any Gulbenkian social events?
- g) Do you think that a close relationship between art and social projects would increase people's interest in art?
- h) Can social programs have an impact on consumers interest in the events you promote?

### **III. Closing remarks**

- i) We just ended the interview - any final comment?

**Appendix III: Survey**

From these subjects, which one did you take in high school and beyond? (please consider similar subjects)

Drawing classes

Art History classes

Sculpture classes

Music classes

Theater classes

None of the above

Did you ever have painting lessons?

Did you ever have lessons of any kind of musical instrument?

Did you ever had opera classes?

How frequently do you go to painting exhibits?

How frequently do you go to classical music concerts?

How frequently do you go to the opera?

Through the next stages it will be presented a group of three events which will take place at Fundação Calouste Gulbenkian in the next few months.

**Orquestra Gulbenkian – Tchaikovsky's 5th Symphony;**

Description: The destiny of the violinist Frank Peter Zimmermann began to take shape from an early age. Growing up in a family of musicians, Sundays were spent listening to or playing chamber music at home. In these concerts he collaborates with Jukka-Pekka Saraste, who returns to direct the Gulbenkian Orchestra about a year and a half since his last time.

Ticket price reverts to Speak, a social project which aims to teach and exchange languages through volunteers to refugees, in order to facilitate inclusion;

How much were you likely to go to this event?

**Exhibition: Meeting point**

Description: This exhibition is organized in three cores: The first one dedicated to portrait, starting with the portrait Mario Eloy made from his mother. In the second the human figure advances through the space, discovering fields and cities, gardens and roads. The third core is dedicated to nature. The selection of pieces composing this exhibition prove that the physical

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and temporal space which separates this two collections of Calouste Gulbenkian's museum has little meaning when compared to the power of intemporal dialogue between the master pieces.

Ticket price reverts to Banco do Bebé (Baby Bank) An initiative of the Associação de Ajuda ao Recém-Nascido;

How much were you likely to go to this event?

### **Workshop: Claude Debussy or music reinvention**

Description: Fundação Calouste Gulbenkian through Gulbenkian Music promotes a free workshop, in three sessions, which will be oriented by the musician Paulo Ferreira de Castro. This workshop aims to provide keys to hearing and comprehend musical production developed by the French Composer from the séc XIX to XX turning, through the contextualization of his life and pieces, in the frame of social and cultural movements of Belle Epoque, and in particular, exploring its multiple interactions between music, theater, literature, plastic arts and history;

Ticket price reverts to Spin: This project works with children who are victims of abuse or neglect and who are living in care or in foster homes.

How much were you likely to go to this event?

Did you noticed that the events had social responsible activities associated?

Please answer the following questions in a scale from 1 (totally disagree) to 7 (totally agree):

I consider Fundação Calouste Gulbenkian to:

Have good exhibitions, concerts and operas; (1)

Be Innovative; (2)

Have a good business performance; (3)

Have an ethical business practice; (4)

Be Transparent; (5)

Be good at marketing and sales; (6)

Have management quality; (7)

Be attractive to work; (8)

Be Social Responsible; (9)

“Corporate Social Responsibility (CSR) is a process for firms to integrate social, Environmental, ethical and human rights concerns into their operations and core strategy”

Please answer accordingly to what you feel:

The csr record of Fundação Calouste Gulbenkian is something you feel

Please answer accordingly to what you think

Fundação Calouste Gulbenkian is a socially responsible company

I care about environmental protection in the daily consumption

I pay attention to some social issues involving firm's charitable donations

I buy those products that are fine and inexpensive, regardless of whether the provider is socially responsible or not

I think Fundação Calouste Gulbenkian's socially responsible actions sincerely aimed at contributing to society

I think Fundação Calouste Gulbenkian took a lot of effort to be socially responsible

I think Fundação Calouste Gulbenkian's socially responsible practices made a substantial contribution to the society

Age

Gender

Nationality

Level of education (finished)

**Appendix IV: Scale Items and statistics - Reputation**

Construct Names and Items	Factor Loading
Have good exhibitions, concerts and operas;	0.563
Be Innovative;	0.730
Have a good business performance;	0.747
Have an ethical business practice;	0.794
Be Transparent;	0.764
Be good at marketing and sales;	0.708
Have management quality;	0.850
Be attractive to work;	0.744
Be Social Responsible;	0.773

**Appendix V: Scale Items and Scale statistics - CSR awareness**

Construct Items	1	2
The csr record of Fundação Calouste Gulbenkian is something you feel:	,725	
Fundação Calouste Gulbenkian is a socially responsible company	,683	
I care about environmental protection in the daily consumption		,831
I pay attention to some social issues involving firm's charitable donations	,325	,413
I buy those products that are fine and inexpensive, regardless of whether the provider is socially responsible or not		-,672
I think Fundação Calouste Gulbenkian's socially responsible actions sincerely aimed at contributing to society	,691	
I think Fundação Calouste Gulbenkian took a lot of effort to be socially responsible	,833	
I think Fundação Calouste Gulbenkian socially responsible practices made a substantial contribution to the society	,778	

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.<sup>a</sup>

a. Rotation converged in 3 iterations.

**Appendix VI: Variables Dictionary**

<b>Name</b>	<i>Perception of Gulbenkian (reputation)</i>
<b>Description</b>	The purpose of this variable is to measure the reputation of Fundação Calouste Gulbenkian between consumers. It will be analyzed in conformation to the perception people have considering FCG.
<b>Relevance for the project</b>	The purpose of measuring FCG reputation is to understand if people who are more willing to go to the exhibitions have a better image and higher expectation about Gulbenkian, once the company's reputation is a decisive factor to understand if people choose the company for the associated quality or due to the social causes of the event.
<b>Items</b>	<p>The items will be as follow:</p> <p>I consider FCG to:</p> <ul style="list-style-type: none"> <li>• Have good exhibitions, concerts and operas/bad exhibitions, concerts and operas;</li> <li>• Be Innovative/Not innovative;</li> <li>• Have a good business performance/bad business performance;</li> <li>• Have an ethical business practice/unethical business practice;</li> <li>• Be Transparent/not transparent;</li> <li>• Be good at marketing and sales/bad at marketing and sales;</li> <li>• Have management quality/ do not have management quality;</li> <li>• Be attractive to work/not attractive to work</li> <li>• Be Social Responsible/not social responsible;</li> </ul>
<b>Scale</b>	<p>The scale will be 1 to 7, where 1 is the least desirable and 7 is the optimal;</p> <p>As higher the pontuation, the higher the reputation FCG is perceived to have.</p>
<b>Psychometric details</b>	Not-available;
<b>References</b>	(Javalgi et al., 1994);

<b>Name</b>	<i>CSR Awareness</i>
<b>Description</b>	This variable aims to study how aware people are about CSR policies and how concerned are them about those policies;
<b>Relevance for the project</b>	Understanding people’s awareness and concern will help to understand if people who are more concerned about those causes will be more willing to go to the events; further will try to study if people who are more aware of social causes will consider Gulbenkian having higher reputation. This will provide a reflection about the sharing policies Gulbenkian have concerning their social projects;
<b>Items</b>	<p>The csr record of Fundação Calouste Gulbenkian is something you feel (poor; surprised of);</p> <p>FCG is a socially responsible company;</p> <p>I care about environmental protection in the daily consumption;</p> <p>I pay attention to some social issues involving firm's charitable donations;</p> <p>I buy those products that are fine and inexpensive, regardless of whether the provider is socially responsible or not;</p> <p>I think FCG socially responsible actions sincerely aimed at contributing to society;</p> <p>I think Fundação Calouste Gulbenkian took a lot of effort to be socially responsible;</p> <p>I think Fundação Calouste Gulbenkian's socially responsible practices made a substantial contribution to the society;</p>
<b>Scale</b>	This measure will be analyzed through a 5 point Likert scale, being 1 totally disagree and 5 totally agree.
<b>Psychometric details</b>	1-2: Not aware 3-5: Aware
<b>References</b>	(Tian; Wang & Yang 2011)

<b>Name</b>	<i>Willingness to go</i>
<b>Description</b>	The purpose of this variable is to measure likelihood to buy, or likelihood to go to the event
<b>Relevance for the project</b>	The evaluation of this measure will help to understand the factor which influences the willingness to go to an event.
<b>Items</b>	The items presented in this variable pretend to measure likeliness to go, therefore the item presented will be a scale, from 1 to 7, associated to 3 events.
<b>Scale</b>	This measure will be evaluated through a scale of 7 values, being 1 = not willing to go and 7 = totally willing to go;
<b>Psychometric details</b>	1-3: Not willing to go 4-5: Willing to go 6-7: Totally willing to go
<b>References</b>	(Tiilikainene & Huddleston, 2000); (Gatny & Axinn, 2008)