



**Doctoral School  
in Business  
Administration**

## **SUMMERY OF THESIS**

**for**

**Ásványi Katalin**

**Competing for corporate support**

**The classical music case**

Ph.D. thesis

**Supervisor:**

**Kerekes Sándor, Ph.D.**

Professor, Doctor of MTA

Budapest, 2013



**Department of Environmental Economics and Technology**

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## **I. Background of research and justification of the topic**

### **Justification of the topic**

Culture and in particular *classical music could never exist without support anywhere*. Until the beginning of the 20<sup>th</sup> century, artists, musicians, had been sponsored mainly by the aristocracy, whose loss of power, however, has led to a change. Although many musicians have managed to look after themselves and earn a living, but culture targeting the masses and classical concerts still needed support. The state has contributed considerable sums to providing the population adequate musical grounding and access to music-related opportunities, but finding new sponsors has nevertheless remained a key issue also in the 20<sup>th</sup> and 21<sup>st</sup> century, as value-creating culture is rather expensive. But who could be the supporters of classical music in our days? This is where large companies come into the picture. It is important to interconnect the economy and the arts, i.e. two areas which are apparently far apart, but actually interact with one another. The arts, classical music included, need sponsors, but they can give their supporters inspiration and new ideas in return. Classical music mediates value from which people can draw strength for everyday life.

This research of CSR targeting classical music was motivated partly by my *personal interest*. Classical music has been part of my life since elementary school: I studied at a school specialised in vocal and musical education and started to learn how to play the violin at the age of 8, and that has given me lots of inspiration, strength and experience. I had good results at violin contests; I joined an orchestra and sang in a choir. My university years have reinforced my love for music, and in 2006 I became a founding member of Budapesti Egyetemi Zenekar (Budapest University Orchestra) where I have kept playing to this day. Under the Service Management programme of Corvinus University of Budapest, I had the opportunity to write my thesis on the financing of Hungarian professional symphonic orchestras. While writing that thesis, I realised that there were lots of problems and unresolved issues in the field of classical music, and I decided to focus my PhD research and thesis on the same issue. It was during my PhD studies that I met my thesis supervisor, *Professor Sándor Kerekes, PhD*, who introduced me in more detail to the concept and relevance of corporate social responsibility and the often-debated issues whether CSR is a marketing device or an altruistic endeavour in the first place, and whether “genuine CSR activity” had to be associated with the core activity of the company. While pondering these issues, I have decided to focus on what is probably the most disputed segment of CSR, i.e.

corporate responsibility in an area which may not be related to the mission of the company at first sight – such as classical music –, but nevertheless generates commitment on its part.

The objective of the thesis is to expose, analyse and assess the CSR activities of domestic companies in fields which are not directly related to their core activity; in my case, that field is classical music.

**CSR interpretation**

Many have treated the interpretation of CSR and processed its literature, and three approaches prevail (Dahlsrud, 2008). Those in the first group target the better understanding of CSR *through the analysis of its various definitions* (Carroll, 1999; Moir, 2001). Authors in the second group attempt to formulate a standard definition through *in-depth interviews* with company managers, (Azer, 2001; Johnston, Beatson, 2005). Those in the third group approach the CSR issue from the *side of philosophy* (Van Marrewijk, 2003; Matten, Crane, 2005).

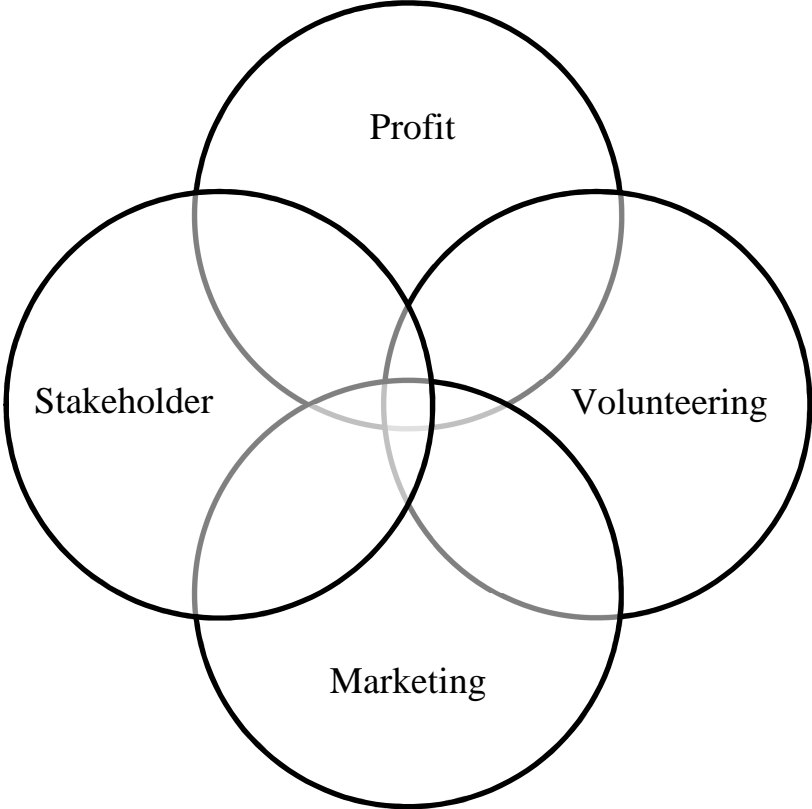


Figure 1: CSR dimensions

Source: Author’s compilation

I processed the CSR literature with the technique of content analysis, based on the article of Dahlsrud (2008). As a first step, I reviewed the most frequent and most common concepts (62) fitting my present line of thought best, and then I defined *four dimensions* based on my own coding system to classify them. I used the relevant international and domestic technical

literature to present the differences between the various CSR concepts; to sum up the most important approaches and the various points of view, and to concentrate them in a unified system along the dimensions I defined (Figure 1).

**Corporate philanthropy and its motivation factors**

The literature and categorisations of corporate philanthropy (Burlingame, Frishkoff, 1996; Saiia, 1999; Young, Burlingame, 1996; Moir, 2004) and the exposition of the drivers of donations to the arts shed light on the scope of the motivation factors to be investigated. Companies can be assigned to four groups based on the drivers of their donations: grabbers, media actors, committed or altruistic (Figure 2).

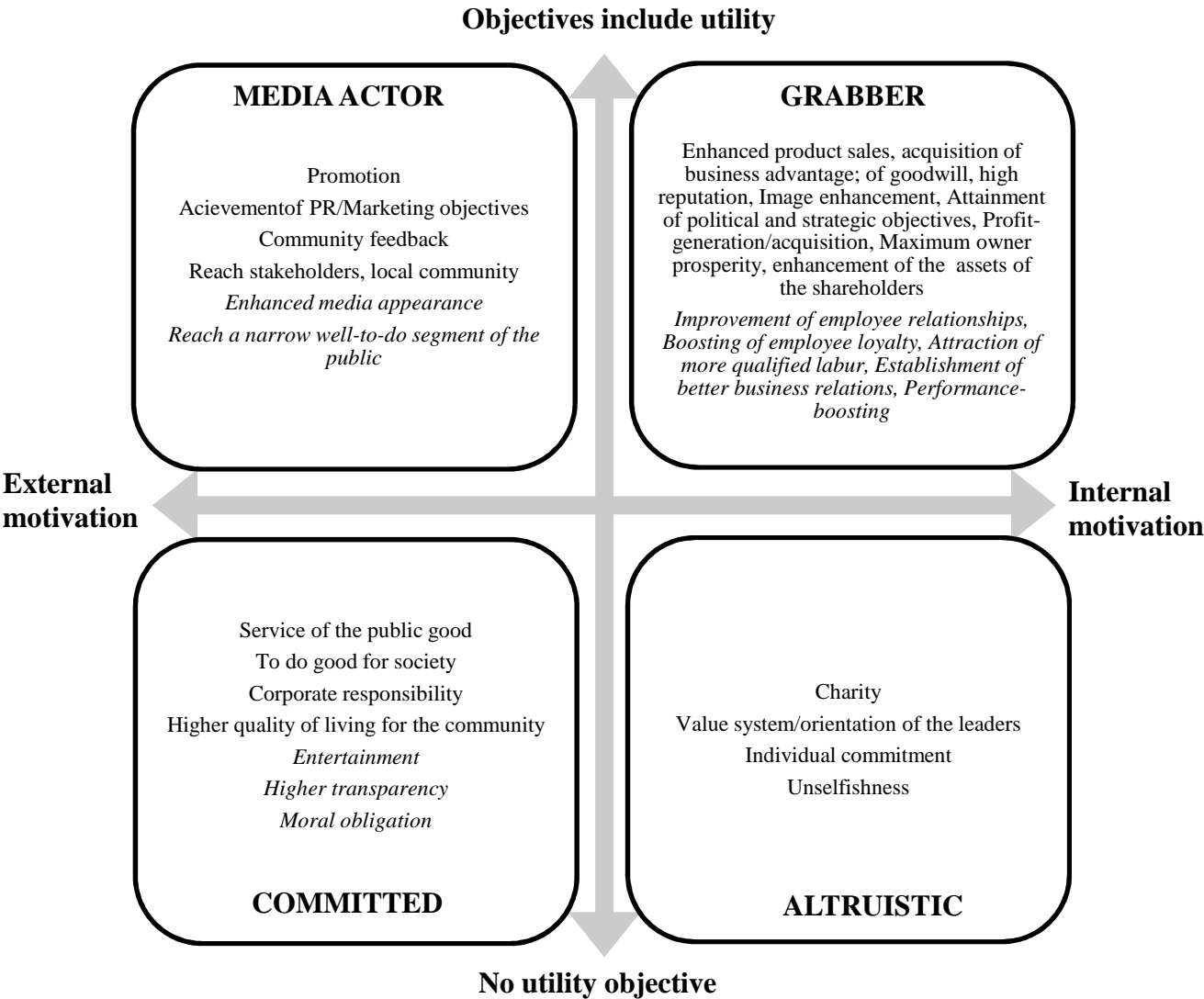


Figure 2: Company classification by motive of the donations  
*(italics: motives of donations to the arts)*

Source: Author’s compilation



## **Definition of the research objective**

I am aware of the fact that mapping the total Hungarian cultural corporate social responsibility field would require sophisticated and protracted research pointing beyond the scope of a doctoral thesis, so I limit the scope of the research at several points. I focus exclusively on the CSR actions of domestic companies, in certain industries. Moreover, within the domestic cultural supply, I treat only CSR activities targeting classical music.

The main research question of my thesis is the following: “What is a company responsible for in an area that is not directly linked to its core activity, and how does it fulfil that responsibility?” or, projected to a specific field: “*Why does the corporate sector support classical music and how does it pursue its CSR activity targeting classical music?*”. I use the word “why” in two senses: firstly, it refers to the objective and secondly to the underlying motives of such actions. I also interpret this question from the side of “What goal does the company pursue by assuming responsibility for the given area?”, and I also look for an answer to “How, with what means do companies carry out their responsible activity in the given field?” and “What factors differentiate the companies in terms of their actual choice of fields not directly related to their main activity?”, i.e. in my case, what is the distinctive feature of companies supporting classical music.

## **II. The main characteristics of the empirical research**

### **Hypothesis formation**

The objective of the research is to explore the options available for CSR activities focusing on classical music, their underlying motives, the reasons of their implementation and the inherent benefits by studying the relevant interpretations of corporate professionals and classical music service providers, respectively, with the help of a qualitative method.

The analysis covers the ideas of corporate professionals, their CSR concepts, opinions and the practice of their CSR targeting classical music. I have also visited the providers of classical music to be able to integrate into the analysis the standpoints of the other party which might provide me further assistance to confirm the research results.

I formulated the main research questions and hypotheses primarily on the basis of my own interest and they were then shaped by information obtained from the relevant international literature and papers. Initially, I relied on cases, donations to the arts in the United Kingdom and the United States of America, because those were closest to the research of CSR in classical music.

I apply a *deductive* strategy for formulating the hypotheses, that is, I formulate them on the basis of the available general principles, theories, experience and international papers (Babbie, 2008), compiled in a summary table (Table 1) to make the definition of my chosen field of research more transparent.

Table 1: Reconciliation of the research sub-questions and hypotheses

<b>Research sub-questions</b>	<b>Specified sub-questions</b>	<b>Hypotheses</b>
<i>What is the goal of the company's CSR activity targeting classical music?</i>	What is the driver of the CSR initiatives concerning classical music? How much does the owner's field of interest influence the relevant decisions?	<b>(1) The main driver of CSR activities targeting classical music is the personal interest of the company leader.</b>
<i>What type of CSR activity targeting classical music do the companies pursue?</i>	What are the categorisation criteria of CSR initiatives concerning classical music? What is the share of financial support within CSR activities targeting classical music? What sums are allocated to supporting classical music?	<b>(2) Hungarian companies typically adhere to the international trend, i.e. the share of financial support decreases, and that of product/service-related CSR activities comes to the foreground in CSR targeting classical music.</b>
<i>What business and social benefits does CSR targeting classical music generate for the company?</i>	What benefit does CSR in classical music generate for the companies? Do the business or the social benefits prevail? Does it enhance the financial performance of the company?	<b>(3) CSR activity targeting classical music is useful for the company in both the social and the business sense.</b>
<i>How does the company evaluate and monitor the results of its CSR activities in classical music?</i>	What is the CSR performance of companies like in the field of classical music? Do the companies monitor and/or evaluate their CSR actions targeting in classical music? How much can CSR activity be measured in this field? Does feedback exist? Can CSR in classical music have a strategic goal?	<b>(4) Most domestic companies do not evaluate the outcomes of their CSR activities targeting classical music. Strategic CSR is not typical in the field of classical music.</b>
<i>To what extent does the industry concerned influence the decision of the companies in favour of classical music?</i>	Does the company profile determine whether it supports classical music? What is the difference relative to the underlying factors of general CSR actions? What is the share of classical music in the CSR activity of the company?	<b>(5) The industry determines whether a company pursues CSR activity in classical music or not. There are typical classical music supporter industries.</b>

Source: Author's compilation

## **Description of the research methodologies**

The research is separated to two main steps. In Step 1 I analyse the secondary sources treating the markets and industries of the selected companies, and supplement that with qualitative document analysis. In Step 2, I conduct primary research consisting of two parts and comprising exclusively qualitative components.

### *Description of document analysis*

I chose the method of document analysis as an option to explore CSR activities targeting classical music by studying past events that are easily and quickly accessible via the Internet, which makes this research method highly economical. In some cases, such materials are the exclusive sources of information. Another advantage of this method is that it does not affect the research results, but the materials concerned are not always comparable. The documents may reflect a unilateral view as they represent the approach of their authors; to eliminate this problem, I analyse materials of diverse types, i.e. archived and public materials presenting corporate social responsibility in the area of classical music from the insider's and the outsider's point of view, respectively (Golnhofer, 2001). The method provides for thorough and careful analysis since the materials can be reviewed repeatedly. It is suitable for data collection and analysis and for compiling statistics (the latter being a particularly important criterion to verify Hypotheses (2) and (5)). However, these sources are sometimes difficult to access and/or deficient, and coding may also be a serious problem (Krippendorff, 1980).

### *Description of the in-depth interview*

Interviews with companies allow to query details and information not revealed by the documents of the organisation and to shed light on specific points to disclose personal commitment to CSR in classical music. The advantages of the interview method include the options to collect complementary information, to ask extra questions and make specifications if something is not clear to the interviewee or if the sub-area concerned turns out to be more important for the researcher than expected, so this can be deemed a flexible method. The interviewees usually answer more openly and honestly than they would in a questionnaire and they also find it more convenient. The disadvantage of the method is that it is cumbersome and expensive, as preparations and processing take time, and subjectivity may exert a major influence on the outcome of the interview (Golnhofer, 2001).

### *Description of the Q methodology*

I use the Q methodology to investigate the manifestations of commitment to CSR in classical music within the company. I find the Q methodology suitable for verifying the hypotheses and

for understanding the attitude of corporate professionals and artists active in classical music to the relevant CSR activities; this has been confirmed by the experiences of other researches (see Pósvai, 2001, Nemcsicsné Zsóka, 2005). The Q methodology is considered a qualitative method suitable for disclosing subjectivity, for examining diverse viewpoints and opinions and for analysing personal convictions and attitudes (Hofmeister-Tóth, 2005). It differentiates and describes similar and different opinions; at the same time, it specifies the respondent types by applying quantitative analytical techniques. The method cannot be regarded as a quantitative research procedure, because the minimum sample size is definitely small and would not satisfy the reliability and representativeness criteria. It is an interesting feature of this methodology that it assigns the respondents, not the variables, into groups, that is, it conducts a so-called inverse factor analysis. Generally, a study sample will comprise 10-50 persons selected by the researcher on the basis of some predetermined criteria. The above features warrant the statement that the Q methodology actually bridges the quantitative and qualitative research methods and combines their advantages (Nemcsicsné Zsóka, 2005). It can determine the issues subject to general agreement or radical disagreement among the respondents based on the preference rankings of the corporate and classical musical stakeholders, respectively. This reveals those aspects of the attitude to CSR focusing on classical music in regard of which the stakeholders agree or disagree completely. The Q methodology is no substitute for representative surveys, but it is well suited for those cases where the attitude is difficult to communicate or no deliberate positions or viewpoints have been developed yet concerning the topic at hand (Hofmeister-Tóth, 2005). I think that the investigation of domestic CSR activities concerning classical music represents such a case, and this is why I consider this method worthy of application to verify my hypotheses.

### III. Thesis results

Classical music and its survival have been got into trouble in recent years due to the desire of the state which used to adopt a paternalistic approach to culture to shed that role, with the implication of major fund losses for the providers of classical musical services. The main alternative for offsetting the losses was the intensification of the role of the companies, i.e. the growing emphasis on the support policy of the business sector.

At the same time, the role of corporate social responsibility has gained ground in the 20<sup>th</sup> century and even more these days, and the stakeholders tend to give voice to their growing expectation that companies should actually assume responsibility and do something good for their surroundings, for which CSR initiatives in the field of classical music might offer a solution. That is, the reason for existence of the domestic CSR activities concerning to classical music is present on both the demand and the supply side.

#### 1. Results of the document analysis

During the document analysis I studied a total of 142 companies which I assigned to three groups based on the codes. Group 1 was that of the supporter companies (48); Group 2 (48) comprised those which did not treat classical music as part of their CSR activity and Group 3 companies (46) that failed to supply information on their CSR activity and hence a clue as to whether they did or did not support classical music. Altogether 34% of companies subjected to analysis dealt with classical music in some way as part of their CSR activity.

**1.1.** To explore the role of the industry, I took a look at the shares of supporters and non-supporters, respectively, within the industry. The share of supporters exceeded 50% in three of the ten industry categories (*banks, energy industry, vehicle manufacture*), warranting the conclusion that these industries are more likely to assume responsibility for classical music, that is, they are *supporters of classical music*. In two industries (*food industry, and transportation and logistics*), the opposite was experienced, i.e. the share of supporter companies was less than 20%, that is, they represented the *non-supporter industries*.

**1.2.** I could also examine with the help of document analysis the degree to which product/service-related activities were typical within CSR in classical music: in the past three years, 9 of the 50 companies supporting classical music found an opportunity to introduce CSR related to the main activity also in the field of classical music. Audi made a car available; MVM and E.ON called the attention to energy utilisation through concerts; K&H and Magnet bank assisted classical music by providing financial services, Magyar Posta by

releasing a stamp, and Magyar Telekom and Vodafone by info-communication solutions offered as part of their respective CSRs, *verifying thereby in part Hypothesis (2)*.

## **2. Results of the in-depth interviews**

During the analysis of the in-depth interviews I strove to obtain as clear a picture as possible of my hypotheses on the basis of conversations with corporate professionals. I placed the companies in a matrix designed on the basis of the codes specified with the help of the research questions and hypotheses, and I could thus assess the contents of the interviews in a transparent way.

**2.1.** As for Hypothesis (1), I partly *accept* and partly *reject* it. It is true of the *small businesses* that the main driver of the CSR activities concerning classical music is the personal interest of the company leader; in their case, I *accept the hypothesis*. The same may happen at large companies, but that is easier to filter out due to the multi-level processes, as company leaders take only the final decision, whereas the initiative comes from the CSR executives. In regard of *large companies*, I *reject* the hypothesis that the main driver of CSR activities in classical music is the personal interest of the company leader, for although anonymously several interviewees actually explained the commitment of the company to classical music by that factor, it could not be demonstrated unequivocally.

**2.2.** As for the SMEs, they either promote classical music financially or in relation to a service, whereas large companies typically apply both forms. Based on the corporate interviews, I *partly accept Hypothesis (2)*, i.e. that the share of financial support tends to shrink, in line with the relevant international trends, but that tendency is not always obviously concurrent with the spread of activities associated with the products/services of the company.

**2.3.** As for utility, the companies indicate primarily the corporate benefits, but in their answers to other questions they refer several times also to social utility, figuring also under their objectives, such as making classical music loved by the broadest possible social circles. However, several companies note that it is not important that CSR in classical music should yield returns, for the reason why they support that area is not to earn benefits of some kind at company level, but to produce social benefits. All in all, CSR in classical music may be beneficial both socially and for the company, so I *accept the hypothesis*.

**2.4.** The companies can be assigned to four categories based on the implications of Hypothesis (4) for the objectives being set and the benefits to be attained: ideal, surprised, being on the wrong track and having no strategy. All companies set objectives for their CSR in classical music, if that are in the focus of their responsibility commitment. Some express business objectives, but it is not clear, for lack of monitoring, whether they manage to fulfil them; they are *on the wrong track* (FHB, Erste). There is only a single company (Netpositive) that supported classical music without an explicit business objective, but nevertheless generated business profit by it: that is the *surprised* type. In some companies (FHB, Erste, MKB, Nexon) the minimum business objectives have actually been realised for the major part, that is, they realise the benefits they strive for; they represent the *ideal* type. On the other hand, almost every company manages to reach the objectives they set for themselves at the social level, and CSR activity targeting classical music actually proves to be a socially useful activity, so they are *ideal* companies in that sense. Therefore, I *accept Hypothesis (4)*, because, although the objectives and benefits coincide at the companies in some cases, their evaluation and monitoring is not expressly typical in their case. As for the strategic CSR, the conclusion there, too, is that although it happens that CSR in classical music is part of the corporate social responsibility strategy of the company, strategic thinking tends to be more typical at those companies where classical music is not in the focus.

### **3. Results of the research based on the Q methodology**

Based on the Q methodology, the 16 corporate professional interviewees were assigned to three factors and the 22 musicians to four factors (Table 2), where the factors show the attitude of the companies and the musicians, respectively, to CSR activities targeting classical music, and their ideas concerning corporate support for classical music.

Table 2: Distribution of companies and musicians  
by their attitude to CSR targeting classical music

<b>Factor no.</b>	<b>Corporate factors</b>	<b>Musician factors</b>
Factor 1	<i>Utility maximizers</i>	<i>Actors focusing on value creation</i>
Factor 2	<i>Altruistically committed actors</i>	<i>Actors in favour of commitment</i>
Factor 3	<i>Strategic thinkers</i>	<i>Actors adopting the marketing approach</i>
Factor 4	-	<i>Strategic thinkers</i>

Source: Author's compilation

**3.1.** Corporate professionals have been assigned to a factor based on the following features: those in *Factor 1* expect CSR activities targeting classical music to yield primarily corporate



benefits, but they also consider their social utility important; that's why I call them *utility maximizers*. Companies in *Factor 2* are genuinely committed to CSR in classical music, not because that may be useful for the company, but because they consider it important to support classical music as a value; therefore, I labelled them *altruistically committed actors*. Respondents assigned to *Factor 3* emphasise first and foremost that CSR targeting classical music is also an area that should be treated strategically and the highest benefits will be attained by long-term thinking, so I call them *strategic thinkers*.

**3.2.** The four factors developed on the basis of the musicians' opinions are characterised by the following aspects of their attitude to CSR targeting classical music: for those in *Factor 1*, corporate support for classical music is meant to preserve classical music as a value and to make it accessible to all as a means to make the people themselves more valuable. Accordingly, I call those in this factor *actors focusing on value-creation*. Those in *Factor 2* believe that the long-term commitment of the company leader and hence the company itself is the best solution for the providers of classical musical services, so they make up the *actors in favour of commitment*. Those in *Factor 3* think that CSR targeting classical music ought to be treated as a marketing tool, since this is the only way to make this type of activity profitable for the company, so they are those who *adopt the marketing approach*. In *Factor 4* it is most important that support for classical music as part of the company strategy should provide an opportunity for the appearance of the name and/or products/services of the company, and that it should be related to its core activity, so I call them *strategic thinkers*.

**3.3.** *Personal commitment* appeared in all three corporate factors, that is, they personally think that they can do a lot for the more positive judgement of classical music in society, and to introduce that genre to people and to make them love it. Three of the respondent corporate professionals were also the leaders of their company, so in their case their personal interest in classical music could obviously mean a lot in regard of support for classical music. However, I made efforts at the other companies, too, to have the Q methodology statements completed by people involved in the relevant decision-making process or representing the last forum before the company leaders. This way I can say that *I partly accept and partly refute Hypothesis (1)* – the main driver of CSR activities targeting classical music is the personal interest of the company leaders –, but personal interest applies not so much to the company leaders, but rather to decision-makers in general, who may be the same persons in SMEs, but who are different persons in the large companies.

According to the musicians, one might say that Factors 1 and 2 deem the interest and commitment of the company leader indispensable for the realisation of CSR in classical music, whereas according to the other two factors, companies tend to turn to classical music much rather by considerations driven by their business interests. This suggests that *Hypothesis (1)* is true in part only, for if a company thinks in terms of business, its CSR decisions will not be influenced by the personal interest of the company leader.

**3.4.** As for the relative importance and ideal weight of CSR actions in classical music associated with financial support and with products and services, respectively, the opinions of the factors differ already. Obviously, financial support plays a major role in corporate social responsibility targeting classical music, but both the possibility and the need exists for implementing other actions which might imply less expenditure for the companies, decreasing thereby the strength of the correlation between CSR and profitability and strengthening long-term strategic thinking. The survey of the attitudes of corporate professionals *verifies Hypothesis (2)*, i.e. that domestic companies typically adhere to the international trend of the decrease of financial support and the spread of product/service-related CSR activities in the field of classical music.

The opinion of the musicians confirms *Hypothesis (2)* but partly, for financial support is often indispensable on the side of the beneficiaries for their operation proper. However, some among them see the economic situation realistically, and understand that it will only be worthy for a company to support classical music if that provides it an opportunity to showcase its products/services.

**3.5.** The corporate factors agree that CSR targeting classical music improves the image of the company, but the returns are smaller than those in popular music or other areas, whereas their opinions on the *social and business benefits* of CSR in classical music and on its importance differ. Factor 1 deems social responsibility targeting classical music suitable for attaining business aims. They feel that it may be definitely fruitful for the company to treat that area as part of its CSR. The primary objective is to realise business benefits, and the concurrent social utility ranks second only. Factor 2 sees support to classical music as a means of value preservation, not of profit-generation, and it does not consider it important at all that it should generate benefit that can be realised by the company. Their CSR activities are meant to create value for society, that is, the primary goal is to produce social benefits, whereas corporate profit is secondary. Factor 3 attributes a major role to supporting classical music in both the company and in society. They consider the relevant returns indispensable, but they examine

the option of support for classical music from the strategic point of view, and are of the opinion that CSR activities taking into consideration the interests of the company and of society alike and producing value for both are as necessary in classical music as elsewhere. These attitudes *confirm Hypothesis (3)*, as it is obvious for all three factors that CSR activities targeting classical music are useful for the company from the social as well as the business point of view, with differences only their priority ranking.

Each of the four factors composed of the musicians agrees that CSR activities targeting classical music are useful. Factors 1 and 2, however, deem their social utility more important, whereas Factors 3 and 4 explicitly vote for their business benefits. Thus Hypothesis (3) is confirmed also among the musicians.

**3.6.** The Q methodology statements included none on monitoring and evaluation, but one may nevertheless draw conclusions regarding the second part of Hypothesis (4), i.e. how typical strategic CSR is, on the basis of that methodology.

The proponents of the strategic approach, i.e. those who think CSR can be fruitful to the company and would like to exploit that, were assigned to Factor 3 for the corporate professionals and Factor 4 for the musicians. In their opinion, the activities targeting the field of classical music should also be put on a strategic basis and the relevant methods of support should be subordinated to that strategy. That is to say that strategic CSR thinking is present also in the field of classical music, but it is not widespread yet, so I consider *Part 2 of Hypothesis (4)* – i.e. that strategic CSR is not typical in the field of classical music – *true*.

Table 3: Summary of the thesis results

Hypotheses/Methodology	Document analysis	Interview	Q methodology	Aggregate results
(1) The main driver of CSR activities targeting classical music is the personal interest of company leaders.		<i>True</i> for the SMEs and <i>false</i> for large companies.	There is no doubt as to the personal commitment and interest of the corporate respondents, but they are not all company leaders as well at the same time, so: <i>true for the SMEs and false for large companies.</i>	SMEs: <b>True</b> ; Large company: <b>False</b> .
(2) Hungarian companies typically adhere to the international trend, i.e. the share of financial support decreases, and that of product/service-related CSR activities comes to the foreground in CSR targeting classical music.	<i>Partly true</i> , as the method provides information only on the second half of the hypothesis, that is, CSR in classical music linked to the core activity appeared at several companies in the past three years.	<i>Partly true</i> , as the share of financial support has actually decreased, but that does not necessarily imply the spread of CSR linked to the core activity.	<i>True</i> , for this is what the attitude of the professionals indicates.	<b>True</b> : The decreasing share of financial support is demonstrated by the interviews and the spread of CSR linked to the core activity by document analysis.
(3) CSR activity targeting classical music is useful for the company in both the social and the business sense.		<i>True</i> : according to the interviewees, CSR in classical music is useful in both the business and the social sense.	<i>True</i> : all factors see the inherent business and social advantages.	<b>True</b>
(4) Most domestic companies do not evaluate the outcomes of their CSR activities targeting classical music. Strategic CSR is not typical in the field of classical music.		<i>True</i> , because they do not check the outcomes of the CSR activities in the field of classical music, and strategic CSR is not typical in this area.	<i>Partly true</i> , because this method provides no information on the first part of the hypothesis, but as far as the second part is concerned; strategic CSR does appear, although it is not general.	<b>True</b> : According to the interviews there is no monitoring, and both the interviews and the Q methodology verify that strategic CSR is not typical.
(5) The industry determines whether a company pursues CSR activity in classical music or not. There are typical classical music supporter industries.	<i>True</i> : banks, energy companies and vehicle manufacturers are typical classical music supporter industries, whereas the food industry and transportation and logistics are typical non-supporters.			<b>True</b>

Source: Author's research

#### **4. Relevance and benefits of the research**

Based on the processing of the theoretical background materials and on the empirical research, the thesis contributes to the theoretical and empirical understanding of CSR in regard of the following points.

Results obtained from the *theoretical background*:

1. Definition of the scope of the concept of CSR (corporate social responsibility) and assignment of the relevant special literature to dimensions.
2. Interpretation of corporate philanthropy and exploration of its drivers.
3. Typing of companies through the systematic classification of the motivation factors.

Results obtained from the *empirical research*, summarised also in Table 3:

1. Development of opinion groups through the investigation of the ranges of companies and musicians, respectively.
2. Exposition of the main drivers underlying CSR targeting classical music.
3. Examination of the types of CSR, in particular financial support and activities associated with products/services.
4. Exposition of business benefits and social utility accessible through CSR in the field of classical music.
5. Examination of the issue of evaluation and control and search for the existence of strategic CSR.
6. Exposition of the industry-dependence of CSR targeting classical music.

#### **5. Proposals for further research**

If CSR activities targeting the field of classical music will be determined in the future even more by industrial affiliation and the strength of the link between corporate social responsibility activities and the core activity of the company, it will be worthwhile to examine the means for facilitating such product/service-related CSR actions in classical music so as to ensure that the broadest possible range of companies should provide support for classical music at that level. Furthermore, little is known about how open the providers of classical musical are in this regard, and this research could disclose that in part only. To assess these circumstances, it would be useful to explore the actual and potential domestic CSR activities targeting classical music also by a quantitative method.

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## V. Publications of the author (co-author) in the field

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#### Book, book chapter:

Ásványi Katalin [2012]: A hazai komolyzenei CSR tevékenységek értékelése (*The valuation of CSR concerning classical music*) In: Fenntartható fejlődés. Élhető régió, Élhető települési táj, 2. kötet, Budapesti Corvinus Egyetem, Budapest, 199-212. old

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#### Reviewed article:

Ásványi Katalin [*in press*]: A komolyzenére irányuló CSR vállalati megítélése. Vállalati attitűd vizsgálat Q-módszerrel (*CSR concerning classical music in the view of corporates. Analysis of corporate attitude by Q-methodology*), Marketing és Menedzsment

Ásványi Katalin [2012]: CSR marketing-mix a gyakorlatban, A CSR marketing-mix lehetőségeinek bemutatása egy hazai nagyvállalat példáján keresztül (*CSR marketing mix in practice: An introduction to the possibilities of CSR marketing-mix through the example of a Hungarian large bank*), Marketing és Menedzsment, XLVI/3. pp.32-41.

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**English publications:**

Reviewed article:

Zsuzsanna Marjainé Szerényi - Ágnes Zsóka - Katalin Ásványi - Zsuzsanna Flachner<sup>†</sup> [2011]:  
The role of adaptation to climate change in rural development. Regional and business studies Suppl. 1, 189-198. <http://journal.ke.hu/rbs/index.php/rbs/article/viewFile/37/35>

Conference papers and/or presentations:

Katalin Ásványi [2012]: Community Volunteering of Hungarian Large Banks, 12<sup>th</sup> International Scientific Conference, the Day of Hungarian Science, Budapest, 8-9.November 2012.

Katalin Ásványi [2012]: The approaches of the Corporate Social Responsibility, Tomsk Polytechnic University, The international youth conference, “The priorities and interests of modern society, 17 May, 2012.

Ágnes Zsóka - Zsuzsanna Marjainé Szerényi - Katalin Ásványi - Zsuzsanna Flachner<sup>†</sup> [2011]: Integrating small communities’ willingness of adaptation to climate change into the local relevance of IPCC scenarios. 10th European Sociological Association Conference: Social Relations in Turbulent Times. 07-10. September 2011., Genf/Svájc.

Zsuzsanna Marjainé Szerényi, Ágnes Zsóka, Katalin Ásványi, Zsuzsanna Flachner<sup>†</sup> [2011]: The role of adaptation to climate change in rural development, Sustainable economics – community strategies, 3rd International Conference of Economic Sciences. 19-20 May, 2011., Kaposvár University.

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