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# Advertising and Promotion Leverage on Arts Sponsorship Effectiveness



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Using an experimental approach, the returns achieved by three sponsors of the 1998 Adelaide Festival of the Arts are examined. Using a before-and-after design with a control group, a mail survey measured the change in attitudes to, and awareness of, three particular sponsors and their sponsorship efforts, by members of the audience who attended one of these sponsored events, and corresponding results for a non-attending control group. Results showed conclusively that sponsorship effectiveness is directly related to the degree to which the sponsors are willing to leverage their investment with additional advertising and promotional activities and expenditure.

ALTHOUGH THE WORD SPONSORSHIP is derived from the Greek "horigia," which is a combination of the words "horos" (the dance) and "iigoumai" (I direct or I lead) (Dalakas, 1996), a review of the literature reveals that, until recently, researchers in this area had focused their attention on sports sponsorship, often at the expense of any other type, to such an extent that most sponsorship knowledge has been derived from sports (Farely and Quester, 1997). In fact, sports sponsorship has become the benchmark for sponsorship research and management (Witcher et al., 1991), despite suggested differences in the commercial make-up of the sports and arts sponsorship categories (Witcher et al., 1991) and the potential differences in the way they are presently managed (Thwaites, 1995; Crowley, 1991). However, in recent years the opportunities for sponsor involvement have expanded from the traditional areas of sports and arts to include, for example, cause-related marketing projects (Meenaghan, 1998).

The prolific academic research on sponsorship in the past few years reflects the significant growth experienced by this communication tool in the business world, attributed to increasing corporate disillusionment with the effectiveness and efficiency of traditional media, government restrictions on tobacco and alcohol advertising, reduced government assistance to the arts, increased popularity and commercialism of sports and arts, the increasing trend to globalization of corporate/brand entities, and relationship marketing (Grimes, 1998;

Meenaghan, 1998). Worldwide sponsorships are currently estimated to reach USD 17.4 billion (Sponsorship Research International, 1998), with Australian sponsorships reported by the Commercial Economic Advisory Service (CEASA) to have grown from AUD 100 million in 1987 to AUD 253 million in 1991 (Quester, 1993) and more than AUD 700 million in 1997 (Skildum-Reid, 1997).

In 2000, the Sydney Olympic year, total sponsorships exceeded 1.4 billion (Lloyd, 2000). But while companies have diversified their sponsorship activities, sports still dominate sponsorship investment, commanding between 75 to 80 percent of total investments, when the next most popular area of investment, the arts, accounts for only 10 to 15 percent (Thwaites, 1995). Within the "arts" category, further distinction can be made between "high art"—areas such as dance, drama, classical music, literature, art exhibitions, and museums—and "popular" art—such as pop music and film (Meenaghan, 1998). Meenaghan quotes IEG 1997 statistics that popular music sponsorship in the United States accounted for 10 percent of total sponsorship or \$650 million.

Despite such dramatic growth in recent years, the value of sponsorships in 1996 in Australia only constituted 3.9 percent of world sponsorship expenditure and 13.8 percent of Australian advertising expenditure (Meenaghan, 1998). As noted by this author, however, these estimates do not include the expenditure, in advertising and promotion, that is necessary to ensure proper exploita-



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tion of the sponsorship. An acknowledged industry norm is that a 'leverage' figure at least equal to the amount needed to acquire property rights is necessary, although many sponsors spend several times the property rights fee in support of their initial investments. The importance of this point will become apparent when we later report the results of our study.

Finding an enduring definition for commercial sponsorship has proven difficult, yet there is consensus that it does *not* equate to "patronage" or "philanthropy" (Cornwell, 1995; Turner, 1987; Townley and Grayson, 1984). Meenaghan (1991a) provided a clear and concise definition of commercial sponsorship and its commercial motivation as:

... an investment, in cash or in kind, in an activity, person or event (sponsee), in return for access to the exploitable commercial potential associated with that activity, person or event by the investor (sponsor).

This definition reflects the phasing out of the donation mentality and its replacement by economic-based partnerships between sponsoring and sponsored organizations, backed by legal agreements, definitions of property rights and a focus on returns-on-investment (Meenaghan, 1998).

Meenaghan's definition clearly applies to the sponsorship of sports, arts, and other causes. However, while few would argue with such commercial intent in the case of sports sponsorship, the same might not necessarily be true for the arts, where corporate giving has been more commonplace in the past (Gross, Traylor, and Shuman, 1986). However, a shift in terminology—from "patronage" to "commercial sponsorship"—is evident in the work of both researchers and practitioners of recent times. Marketing-driven sponsorships, or at the very least, "philanthropy aligned with profit motives," is

now characteristic of corporate intent in relation to the arts (Carter, 1996; Nealon, 1996; Shanklin and Kuzma, 1992; Varadarajan and Menon, 1998).

Sponsorship investment has been historically directed toward sports primarily because of its flexibility as a communication vehicle and because of the opportunity it affords for association with increasingly commercially driven phenomena: sport and sports heroes. Importantly, consumers all over the world are enthralled by sports, as they increasingly seek leisure activities as a diversion from their daily work routine (Meenaghan, 1991b; Burridge, 1989; Townley and Grayson, 1984). Sports is a vehicle that enables electronic media exposure, including the increasingly accessible communication technologies such as cable, satellite, and microwave. Moreover, it can be employed to entice niche or multisegment audiences spanning a range of demographic and psychographic profiles (Thwaites, 1995; Meenaghan, 1991b; Meerabeau et al., 1991). In particular, sports sponsorship usually delivers young male audiences that are typically difficult to reach by more traditional marketing communication methods. Sports sponsorship can also be used to transcend cultural, lingual, and geographic boundaries to reach international audiences. It can be a catalyst for building corporate image and brand prominence globally (Marshall and Cook, 1992).

The arts, on the other hand, enjoy a significantly lesser public profile and a smaller share of the sponsorship dollar as they are perceived as less lucrative, deemed "exclusivist" and "inaccessible" by some corporations, and thought to preclude mass participation (Witcher et al., 1991). Arts audiences are distinct from sports audiences: they consist of different demographic and socioeconomic groups that are typically older, more affluent,

more highly educated, and on aggregate, a great deal smaller in numbers than sport audiences overall. As such, arts events generally attract less media coverage and publicity than sports events, and while attractive as a niche vehicle, they appeal less to commercial sponsors targeting large market segments.

Some, however, have predicted that arts sponsorship investment will grow as a result of the increasing saturation of sports properties and the burgeoning cost of larger events and bigger sporting heroes (Meerabeau et al., 1991; Simms, 1997). There are also indications that sponsors are becoming concerned about the commercial risks of being associated with ethical problems related either to individual sports or athletes, such as positive drug-testing (Thwaites et al., 1998), or to sports administrators, such as rumors of corruption surrounding the International Olympic Committee. Other reasons may include the belief by some arts sponsors that the sponsor's consumer appeal is growing. Toshiba, a major sponsor of the arts around the world, carries out regular market research as part of its sponsorship investment. A major piece of this research carried out in the United Kingdom revealed that in 1995 more than four times as many people visited museums and galleries (110 million) than attended league football (i.e., British soccer) matches (Carter, 1996).

Yet, there has been little, if any, rigorous research undertaken in the field of arts sponsorship to date. This may be the result of corporate reluctance to admit their profit motives in relation to the arts, or may stem from a time lag in the realization that better performance can only result from repeated and objective evaluations of the results of such communication efforts.

This study proposes to examine a number of the issues mentioned above. First, it

intends to assess to what extent arts audiences are aware of sponsors' roles and accept, appreciate, or resent sponsors' roles. Second, following qualitative research whereby corporate goals in undertaking Festival sponsorship were ascertained, the study aims to examine whether the investments—direct and indirect—made by three leading sponsors of a major Festival event have generated the types of audience perception results expected by management. Similar attitudinal indices were developed by Grimes and Meenaghan (1998) in their study of internal/external attitudes to Bank of Ireland sponsorships in arts and sports. Their conclusions "that the values to be transferred from an event to the sponsor in a sponsorship arrangement reside clearly in the mind of the audience, and that different members of the audience may hold quite different perceptions of that event and the values contained therein," hold relevance to the current study.

In addition, this paper proposes to apply an experimental approach to this assessment, in order to demonstrate the usefulness and feasibility of such methodology in marketing academic research of this type. Stipp (1998), based on research conducted at the 1992 Barcelona Olympics, concluded that "causal studies should further test the model (described in the paper) and explore open questions," yet such experimental research remains rare in relation to sponsorship issues.

A comparative review of the literature pertaining to sports and arts management is summarized next. The paper then describes in some detail the methodology used for measuring the effectiveness of arts sponsors' investments, be they direct sponsorship costs or leverage expenditures. Some results of the study follow and, and the paper concludes with an assessment of the methodology and an agenda for future research and analysis.

### **SPORTS AND ARTS SPONSORSHIP MANAGEMENT COMPARED**

The limited research undertaken on arts sponsorship has found differences between arts and sports in relation to objectives sought, evaluation processes, audiences targeted, and responsibility within the organizational hierarchy (Thwaites, 1995; Witcher et al., 1991; Farrelly and Quester, 1997).

Arts sponsors are believed to pursue image rather than market objectives and to manage the process differently, with a more specific public relation perspective, due to arts sponsors' focus on relationships and a strong desire to enhance corporate stature in the community. As a result, arts sponsors have been found to rate community relations and hospitality as their most important objectives (Witcher et al., 1991). Sports sponsors, on the other hand, are said to aim more for audience reach; brand and product awareness; and to actively seek media exposure in their sponsorship efforts (Sparks, 1995; Marshall and Cook, 1991; Abratt and Grobler, 1989).

Sponsors of the arts seem to carry out more frequent evaluations than sports sponsors (Thwaites, 1995; Witcher et al., 1991), perhaps because arts sponsorship expenditure is usually less than that of sports (Meenaghan, 1991b), leaving some funds to undertake performance evaluations. It may also be that arts organizations, working with very limited budgets, are under greater obligation to undertake cost-benefit analyses for all marketing-related expenditures. Moreover, arts sponsorship may be the only form of communication for some organizations such as legal institutions, making effects easier to isolate, measure, and respond to.

Arts sponsors more commonly center the sponsorship function in the PR department, whereas sports sponsors conduct their programs (at least more recently)

from within the marketing department. This has been deemed an important indication of the organizational perception of the role of sponsorship, as the closer sponsorship is to the marketing function, the more effective is its management (Witcher et al., 1991).

Despite the above differences, arts sponsorship research and management techniques have been largely borrowed from those of sports sponsorship (Witcher et al., 1991). In this study, however, the research was initiated with a qualitative and exploratory phase, followed by a more quantitative data collection phase, described later. The qualitative phase comprised of in-depth interviews with key sponsorship decision-making managers from sponsoring organizations, as well as with management of the Adelaide Festival Office. Three sponsors eventually agreed to participate in the quantitative phase of the study.

### **THE ADELAIDE FESTIVAL EXPERIMENT: OBJECTIVES AND METHODOLOGY**

Observational studies, surveys, and the investigation of secondary data can help provide useful insights into exploratory or descriptive aspects of marketing; however they have limited application in situations requiring a causal judgment. In order to judge if advertising—or sponsorship—is in fact having any impact, an experiment is necessary (Acker and Day, 1995).

Critical to the experiment is the statement of the problem to be solved (Hicks, 1982). In this study, the broad research problem is the question "Is sponsorship effective?" In-depth discussions with sponsors unearthed specific goals that the three participating sponsors described as motivating factors behind their sponsorship investment. These included: enhancement of their corporate image to society in general, increased awareness of their product/service in specific target

markets, presentation of a strong Australian corporate presence, creation of a public perception of "giving something back" via the arts, presentation of an image as strong as that of a main competitor, enhancement of "trust" among the public/consumers, promotion of practical aspects of a product offering, positioning/repositioning in relation to competing corporations, and product promotion that differs from conventional advertising.

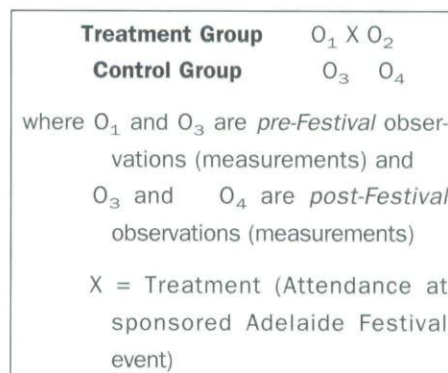
The attitudes of consumers toward the concept and practice of sponsorship, as opposed to advertising, are of considerable interest to researchers and marketing communication professionals. For example, are they cynical or admiring, skeptical, or trusting? Is there a preference for arts sponsors over sports sponsors? If a company provides sponsorship funding to a forum such as the Adelaide Festival, in what way are consumers' perceptions changed? Do they feel "appreciation" toward sponsors as was found in the case of sports audiences (Stipp and Schiavone, 1996)? This study aims to provide some answers to these questions in the particular context of one single art event. As such, the scope of our study is limited to that context alone. However, it also represents a first attempt at measuring quantitatively both awareness and attitudinal changes induced by art event attendance. Moreover, while the results of this study pertain only to the Adelaide Festival, many of the research findings might have some relevance to other sponsored arts events.

The methodology undertaken in this study consisted of a two-phase survey, designed to measure awareness of, as well as attitudes and reactions to, sponsors and sponsorships of the 1998 Adelaide Festival, a biennial event of worldwide artistic reputation and Australia's foremost event of this kind. The Adelaide Festival was chosen for this experiment because of its

"compactness," both from a temporal perspective (it was staged over a two-week period in February–March 1998) and from a geographic perspective (it took place almost entirely in the center of the city of Adelaide). The Festival contributes significantly to the economy of the State of South Australia, with audiences in excess of 40,000 and some AUD 13 million in Gross State Product, comprising 10 million in ticket sales and 3 million in outside investments, including sponsorship (1996 Adelaide Festival: An Economic Impact Study).

The experimental design was a Two-Stage Treatment-Control design as shown in Figure 1. Treatment Groups consisted of people who purchased tickets to three specific Festival events, sponsored by the three participating corporations. The Control Group were representatives of the Adelaide general public, selected randomly from the Adelaide 1998 Telephone Directory.

The Control Group helped to control for history and maturation effects as well as for the relative effect of  $O_1$  on  $O_2$ . However, the design failed to control for the effect of the *before measure* on  $X$ , the experiment treatment since the *before measure* may sensitize respondents and distort their reaction to the experimental treatment (Acker and Day, 1995). This issue



**Figure 1** The Experimental Design of the Study

will be discussed in more detail later. The logic of this design is that responses of the Control Group are not affected by the Treatment (attendance at the Festival). In practice, however, we were not able to preclude the Control Group from attending the Festival, and stated attendance among this group was subsequently found to be higher than expected. However, in many other aspects, the Control Group exhibited demographic differences that contrasted with the Treatment Group. A contrasting profile is provided in Table 1. As expected, the Treatment Group, being subscribers to an arts event, was more highly educated, professional, and culture-oriented than was the general public, as characterized in the statistics of the Control Group.

Agreement was gained from three sponsors, who for confidentiality reasons, will be referred to as A, B, and D and from the Adelaide Festival Office, to extract a random sample of names from the bookings lists of three events sponsored by the three sponsors involved. These three firms were selected on the basis of the extent to which they engaged in leveraging activities such as advertising, PR, and sales promotion to support their sponsorship program (A spending the most, D the least, and B an intermediate amount). Thus, 200 names were randomly drawn from the general music program sponsored by A, 200 from the bookings for "Songs of the Wanderers" sponsored by B, and 200 from bookings to *Taming of the Shrew* (sponsored by D). In addition, 200 names were selected randomly from the 1998 Adelaide telephone directory, to form a Control Group, referred to as Group C, hereafter.

Three forms of the questionnaire were developed to be used in a mail survey to the aforementioned respondents whose names and addresses were supplied on labels by the Adelaide Festival Office. A mail survey was chosen because of the re-

**TABLE 1**  
A Comparison of Treatment and Control  
Group Characteristics

Characteristic	Treatment Groups	Control Group
Arts participant—Def. YES	45.1%	7.0%
Arts enthusiast—Def. YES	66.8%	14.0%
Sports participant—Def. YES	8.7%	24.6%
Sports enthusiast—Def. YES	15.2%	37.5%
Care for society—Def. YES	77.5%	62.7%
Care for self—Def. YES	52.7%	41.1%
Modal age group	50–59 yrs	35–49 yrs
% Male	30.4%	50.0%
Modal family stage	Empty nester 28.4%	Partner/kids 27% Widowed/divorced 27%
Modal occupation	Prof/Mgr 63.5%	Prof/Mgr 25%
Not employed	6.6%	13.3%
Education—Degree/PG	71.1%	17.9%
Personal income <\$50,000	62.7%	87.5%
Personal income >\$75,000	15.4%	0%
HH income <\$50,000	38.2%	65.5%
HH income >\$75,000	40.8%	16.4%
Attended Ad Fest in past?	93.4%	51%
Intend to attend 1998 Ad Fest?	100%	28.2%
Attended 1998 Ad Fest	100%	21.4%
Never attend live performance	0%	20%
Attend < once a year	5.2%	47.5%
Never watch live arts TV	3.9%	7.5%
Watch special events TV	21.8%	35%

quirement by the Festival Office that we not infringe on respondents' privacy on Festival premises as well as for its expediency and cost effectiveness. For both stages of the survey a reminder letter was mailed and additional questionnaires sent. All questionnaires were accompanied by a letter from the researchers bearing the logos of both UWS Nepean and The University of Adelaide, explaining the purpose of collecting the information

in understanding sponsorships and subsequently in assisting the arts.

In Stage I, all 800 selected respondents were sent a common questionnaire, involving questions designed to test awareness, attitudes, and knowledge about patronage of the arts and sports in general, knowledge and likely patronage of the 1998 Adelaide Festival in general, specific questions relating to the specific goals of the sponsorships of A, B, and D, and ques-

tions seeking demographic profile information.

In Stage II, questionnaires for categories A, B, and D were mailed only to Stage I respondents. The principle aim of the experiment was to test awareness, attitudes toward, and knowledge of sponsorship issues before and after the Festival. The questionnaire used for these groups contained questions that sought such information after the Festival. It was thus not necessary to repeat demographic-profiling questions. Since the response rate for Stage I was lower for group C than for the other groups, Stage II questionnaires were sent to all 200 Group C respondents initially selected. An alternate version of the Stage II questionnaire, also including demographics, was used for those Group C respondents who did not respond to Stage I.

## RESULTS

The response rates shown in Table 2 demonstrate the value of using reminders for the purpose of reducing nonresponse bias when conducting mail surveys. It is clear from Table 2, however, that respondents who had been patrons of at least one show were much more likely to participate in the study. The response rate of the Control Group, at about 20 percent for Stage I or II, is much more representative of consumer surveys than are the high response rates achieved with either Treatment Group—for which response rates above 50 percent were consistently recorded, both before and after the event itself.

### General attitudes toward sponsorship

Attitudinal statements were included in the questionnaires to assess respondents' general views of sponsorship and of sponsors. Table 3 presents a summary of the respondents' responses to these *after* the event took place. These attitudes did not change with the passing of the event itself.

Before/After paired *t*-tests revealed no significant differences for any of these statements.

Clearly, the Festival audiences were not opposed to sponsorship and regarded sponsors in a favorable light. While as

many people shared the view that sponsorship was similar to advertising as disagreed with this statement, a majority felt inclined to give their business to sponsors. They believed that sponsors' investments were not wasted and expressed the view

that more of the sponsorship dollar should be directed toward arts rather than sports. Despite a certain degree of commercial realism (a large proportion recognizing that sponsors were after their money), respondents understood the role that sponsors played in making such events possible, acknowledging their crucial part in bringing these shows to them. If sponsorship continues to be perceived in such a light, it will be sure to keep its place in the communication portfolio of large corporations battling the negative attitudes generated by heavy advertising.

**TABLE 2**

## Experimental Survey Response Rates: Stages I and II

Group	Number of Questionnaires	Received Stage 1	Response Rate Stage 1 in %	Received Stage 2	Response Rate Stage 2 in %
A	200	104	52.0	63 (out of 104)	60.6
B	200	101	50.5	64 (out of 101)	63.4
C	200	40	20.0	43 (out of 200)	21.5
D	200	103	51.5	78 (out of 103)	75.7

**TABLE 3**

## Summary of Respondents' General Attitudes Toward Sponsorship ("After" Results)

Statements/Attitudes	Strongly Agree or Agree	Don't Know	Disagree or Strongly Disagree
I think favorably of companies that sponsor the arts.	89.2	7.5	3.3
Sponsorships are no different from advertising.	49.8	5.9	44.3
I would be inclined to give my business to firms that sponsor the arts.	61.2	24.9	13.9
Sponsorship is a waste of money for the sponsor.	2.2	18.8	79.0
I would rather see money devoted to sports than to arts sponsorship.	3.8	6.8	89.4
Companies that sponsor the arts seem to be successful.	47.9	49.6	2.5
The Festival would not be possible without sponsorship.	80.9	15.7	3.4
Finance companies should not get involved in sponsorship.	2.4	32.2	61.4
Sponsors are only after consumers' money.	21.8	33.6	44.6
The Festival of the Arts is better because of sponsors.	87.4	11.7	.9

Note: "Before" Festival results are not shown (not significantly different from the "After" Festival results tabulate).

**Further analysis of attitudes**

Table 4 shows significant differences in perception between Treatment and Control Groups, on a number of attitudinal issues. The Control Group perceived a lower level of community involvement on the part of sponsors before the Festival, but this increased after the Festival, with the association becoming nonsignificant. A similar result emerged in relation to the attitude that the "Festival is better because of sponsors" and that "sponsorships are no better than advertising." A significant difference between Treatment and Control Groups, however, persisted in relation to respondents giving their business to firms who sponsored the arts, with less business emanating from the nonattending Control Group.

This is an interesting result, providing some evidence that the "appreciation" factor may actually translate into business and provide sponsorship with a clear commercial advantage over advertising. The two other significant results in Table 4 show that the Control Group is more inclined to consider sponsorships in general a waste of money and that a higher proportion would rather see money devoted to sports rather than arts sponsorship. Both results remain consistently significant before and after the Festival. These

**TABLE 4**

## Association between Attitude and Treatment/Control Group

	Before (Row %)		After (Row %)			Disagree
	Agree	DK	Disagree	Agree	DK	
<i>Sponsors are only after consumers' money.</i>						
Groups A, B, D; n = 287; 193	27.2	13.6	59.2	28.5	17.6	53.9
Control Group; n = 35; 35	22.9	22.9	54.3	22.9	17.1	60.0
Chi Sq Sig	2.18	0.335		0.55	0.76	
<i>Corporate sponsors are involved in their community.</i>						
Groups A, B, D; n = 287; 192	74.2	18.8	7.0	71.4	22.4	6.3
Control Group; n = 35; 33	51.4	37.1	11.4	72.7	18.2	9.1
Chi Sq Sig	8.12	0.017		0.58	0.75	
<i>Adelaide Festival is better because of sponsors.</i>						
Groups A, B, D; n = 298; 191	88.3	11.0	0.7	89.0	9.9	1.0
Control Group; n = 36; 34	72.2	22.2	5.6	85.3	14.7	0
Chi Sq Sig	11	0.012		1.01	0.6	
<i>Finance companies should not get involved in sponsorship.</i>						
Groups A, B, D; n = 272; 173	4.8	30.5	64.7	2.3	28.9	68.8
Control Group; n = 31; 32	6.5	48.4	45.2	3.1	46.9	50
Chi Sq Sig	4.6	0.1		4.27	0.118	
<i>Sponsors are only after consumers' money.</i>						
Groups A, B, D; n = 270; 175	20.7	35.6	43.7	22.3	32.0	45.7
Control Group; n = 31; 30	25.8	48.4	25.8	13.3	40.0	46.7
Chi Sq Sig	3.7	0.156		1.48	0.48	
<i>I think well of companies that sponsor the arts.</i>						
Groups A, B, D; n = 293; 197	91.8	5.5	2.7	89.3	7.6	3.0
Control Group; n = 35; 37	82.9	14.3	2.9	89.2	8.1	2.7
Chi Sq Sig	4.08	0.13		0.02	0.99	
<i>Sponsorships are no different from advertising.</i>						
Groups A, B, D; n = 288; 195	40.3	9.7	50.0	48.2	5.6	46.2
Control Group; n = 34; 37	52.9	20.6	26.5	56.8	5.4	37.8
Chi Sq Sig	8.02	0.018		0.94	0.62	
<i>I would be inclined to give my business to firms that sponsor the arts.</i>						
Groups A, B, D; n = 291; 197	64.3	24.7	11.0	65.5	21.8	12.7
Control Group; n = 33; 35	39.4	42.4	18.2	42.9	37.1	20.0
Chi Sq Sig	7.77	0.021		6.49	0.04	
<i>I think sponsorships are a waste of money.</i>						
Groups A, B, D; n = 288; 196	1.7	16.3	81.6	1.5	20.9	77.6
Control Group; n = 35; 33	8.6	20	71.4	6.1	9.1	84.4
Chi Sq Sig	6.66	0.08		4.90	0.09	



**TABLE 4**  
Cont'd

	Before (Row %)		After (Row %)			
	Agree	DK	Disagree	Agree	DK	Disagree
<i>I would rather see money devoted to sports than to arts sponsorship.</i>						
Groups A, B, D; n = 292; 196	0.7	3.4	95.9	1.5	5.1	93.4
Control Group; n = 35; 36	11.4	11.4	77.1	16.7	13.9	69.4
Chi Sq Sig	25.5	0		23.5	0.000	
<i>Companies that sponsor the arts seem to be successful.</i>						
Groups A, B, D; n = 297; 197	55.2	43.4	1.3	47.7	49.2	3.0
Control Group; n = 36; 34	41.7	55.6	2.8	47.1	52.9	0
Chi Sq Sig	2.59	0.27		1.12	0.57	
<i>The Festival would not be possible without sponsorships.</i>						
Groups A, B, D; n = 302; 196	83.4	12.9	3.6	80.1	15.8	4.1
Control Group; n = 36; 35	83.3	16.7	0	85.7	14.3	0
Chi Sq Sig	1.65	0.44		1.59	0.45	

Groups A, B, D = Treatment Groups; Group C = Control (nonattending) Group; Samples sizes for "Before" and "After" are given; for example, n=287, 193. Chi-Squared results and the level of significance are also provided.

results are not surprising, given that the Control Group is made up predominantly of people without a true interest in the arts.

Given that the attitudes expressed in Tables 3 and 4 are generic to many sponsorship situations, further analysis was undertaken. Although the data was collected using an ordinal scale, it is reasonable to assume that the points on such a scale are equidistant and to treat it as an interval scale to facilitate the calculation of means (Acker, Kumar, and Day, 1995). Tables 5 and 6 summarize the analysis of the above attitudinal statements, examining for response mean differences (a) between Control and Treatment Groups and (b) between Before and After attitudes. Once again stronger differences between Treatment and Control Groups existed before the Festival than after, a somewhat unexpected result suggesting that Treat-

ment Groups might have been unimpressed by the Festival or that a conditioning effect in the Control Group resulted from receiving the questionnaire.

Significant differences, at the .05 level, were found in the "Before" results in relation to (1) corporate sponsors' involvement in the community (Control Group agreeing less); (2) finance companies not being involved in sponsorships (Control Group agreeing more); (3) Control Group less inclined to think well of companies that sponsor the arts; and (4) sponsorships being no different from advertising (Control Group agreeing more).

Significant "Before" and "After" results were found in relation to the giving of business to arts sponsors (Control Group less likely to) and in the preference for sports versus arts sponsorship (Control Group less in favor of money going to the

arts). These are expected results since the Control Group (the general public) shows less dedication to the arts, more to sports, and feels less allegiance or appreciation to arts sponsors than do Festival ticket holders.

Table 5 confirms earlier findings that "Before" and "After" Festival results are generally not significantly different, even when taking mean attitudinal scores, and splitting respondents into Treatment and Control Groups. Overall, the results show more positive attitudes toward sponsorship and sponsors by the Treatment Groups. However, the low number of actual pairs of before-after respondents in the Control Group (less than 30) make any interpretation statistically weak. Even though 40 and 43 Control Group responses were received for Stages I and II of the study, respectively, a smaller num-

**TABLE 5****Two Sample (Treatment versus Control Group) Comparisons of Mean Attitudinal Response**

<b>Two Sample t tests—Treatment versus Control</b>	<b>Treatment Mean</b>	<b>Control Mean</b>	<b>t</b>	<b>Sig</b>	<b>Sig at .05</b>
<i>Sponsors are only after consumers' money.</i>					
Before; nt = 287, nc = 35	3.38	3.37	0.01	0.994	
After; ct = 193, nc = 35	3.34	3.46	-0.61	0.54	
<i>Corporate sponsors are involved in their community.</i>					
Before; nt = 287, nc = 35	2.14	2.51	-2.51	0.013	*
After; ct = 192, nc = 33	2.18	2.15	0.19	0.847	
<i>Adelaide Festival is better because of sponsors.</i>					
Before; nt = 298; nc = 36	1.81	2.08	-0.84	0.403	
After; ct = 191; nc = 34	1.67	1.74	-0.48	0.635	
<i>Finance companies should not get involved in sponsorship.</i>					
Before; nt = 272; nc = 31	3.76	3.45	1.97	0.05	*
After; ct = 193; nc = 32	3.84	3.59	1.72	0.088	
<i>Sponsors are only after consumers' money.</i>					
Before; nt = 266, nc = 32	3.05	3.06	-0.07	0.947	
After; ct = 175; nc = 30	3.32	3.37	-0.25	0.806	
<i>I think well of companies that sponsor the arts.</i>					
Before; nt = 293; nc = 35	1.69	2.03	-2.73	0.007	*
After; ct = 197, nc = 37	1.78	1.94	-1.31	0.191	
<i>Sponsorships are no different from advertising.</i>					
Before; nt = 288; nc = 34	3.1	2.71	2.01	0.045	*
After; ct = 197; nc = 37	2.89	2.83	0.26	0.794	
<i>I would be inclined to give my business to firms that sponsor the arts.</i>					
Before; nt = 291, nc = 33	2.33	2.73	-2.45	0.015	*
After; ct = 197, nc = 35	2.34	2.71	-2.21	0.028	*
<i>I think sponsorships are a waste of money.</i>					
Before; nt = 288, nc = 35	4.19	3.80	0.04	0.349	
After; ct = 196, nc = 33	4.005	3.93	0.46	0.643	
<i>I would rather see money devoted to sports than to arts sponsorship.</i>					
Before; nt = 292, nc = 35	4.44	3.80	5.53	0.0000	*
After; ct = 196; nc = 36	4.39	3.64	5.54	0.0000	*
<i>Companies that sponsor the arts seem to be successful.</i>					
Before; nt = 297; nc = 36	2.37	2.58	-1.79	0.074	
After; ct = 197, nc = 34	2.48	2.47	0.05	0.958	
<i>The Festival would not be possible without sponsorships.</i>					
Before; nt = 302, nc = 36	1.78	1.80	-0.56	0.575	
After; ct = 196, nc = 35	1.80	1.86	-0.4	0.692	

nt and nc = number in treatment and control samples, respectively.

Scale: 1 = Strongly Agree . . . 3 = Don't Know . . . 5 = Strongly Disagree.

**TABLE 6**Paired *t* Tests: Before and After Attitude Scores on the Same Respondents

Paired <i>t</i> tests on Before and After Mean Attitude Scores	Before Mean	After Mean	<i>t</i> Value	Sig	Sig at .05
<i>Sponsors are only after consumers' money.</i>					
Groups A, B, D; pairs = 176	3.28	3.33	-0.55	0.585	
Control Group; pairs = 13	3.23	3.23	0	1.0	
<i>Corporate sponsors are involved in their community.</i>					
Groups A, B, D; pairs = 173	2.12	2.14	-0.27	0.786	
Control Group; pairs = 11	2.36	1.73	2.28	0.046	*
<i>Adelaide Festival is better because of sponsors.</i>					
Groups A, B, D; pairs = 184	1.67	1.64	0.51	0.61	
Control Group; pairs = 12	2.08	1.67	1.82	0.096	
<i>Finance companies should not get involved in sponsorship.</i>					
Groups A, B, D; pairs = 162	3.27	3.31	-0.59	0.557	
Control Group; pairs = 11	3.0	3.45	-2.19	0.053	
<i>Sponsors are only after consumers' money.</i>					
Groups A, B, D; pairs = 173	3.25	3.23	-0.99	0.33	
Control Group; pairs = 11	3	3.45	-2.19	0.053	
<i>I think well of companies that sponsor the arts.</i>					
Groups A, B, D; pairs = 183	1.7	1.79	-1.62	0.108	
Control Group; pairs = 12	2.08	2.08	0	1.0	
<i>Sponsorships are no different from advertising.</i>					
Groups A, B, D; pairs = 179	3.03	2.89	1.58	0.116	
Control Group; pairs = 12	2.58	2.58	0	1.0	
<i>I would be inclined to give my business to firms that sponsor the arts.</i>					
Groups A, B, D; pairs = 182	2.34	2.35	-0.08	0.94	
Control Group; pairs = 10	2.8	3.0	-1.0	0.34	
<i>I think sponsorships are a waste of money.</i>					
Groups A, B, D; pairs = 180	4.22	4.02	0.93	0.35	
Control Group; pairs = 11	3.81	4.0	-0.56	0.59	
<i>I would rather see money devoted to sports than to arts sponsorship.</i>					
Groups A, B, D; pairs = 186	2.41	2.49	-1.7	0.09	
Control Group; pairs = 12	2.58	2.58	0	1.0	
<i>Companies that sponsor the arts seem to be successful.</i>					
Groups A, B, D; pairs = 198	2.41	2.49	-1.65	0.1	
Control Group; pairs = 12	2.58	2.58	0	1.0	
<i>The Festival would not be possible without sponsorships.</i>					
Groups A, B, D; pairs = 187	1.79	1.81	-0.87	0.39	
Control Group; pairs = 12	1.83	1.92	-0.36	0.72	

Scale: 1 = Strongly Agree . . . 3 = Don't Know . . . 5 = Strongly Disagree.

**TABLE 7**  
Changes in the Awareness  
of Sponsor

Company	Before in %	After in %	P-value (Sig.)
A	13	35.9	.000
B	11.9	12.8	.127
D	0	0	1.0

ber answered questions in both stages. Encouraging an improved Control Group response rate is a major challenge for any future similar study.

#### Company-specific results

All three companies wanted the public to be aware of their role as sponsors of one event of the Festival of the Arts. Table 7 shows the change in awareness observed before and after the event. The question asked of A and B was "Did you know that (A/B) sponsored the 1998 Adelaide Festival of the Arts?" For D, respondents were asked to "Name the sponsor of *Taming of the Shrew*" and, interestingly, only "phantom" sponsors were named rather than the real sponsor D.

Only company A seems to have achieved its aim of making the audience aware of its role as a sponsor. This company differed from its two counterparts by its willingness to engage in additional promotional support. Indeed, its involvement in the Festival was widely promoted on bus sides and backs as well as with other outdoor advertising around Adelaide, in addition to extensive print media advertising and leaflets distribution at the event venue. The company's logo was also evident on programs, in press advertisements, and at venues. The nature of the event itself, consisting of a series of shows rather than a single performance,

also enabled the campaign to benefit from some duration, which neither of the other two companies could enjoy.

As previously mentioned, preliminary in-depth interviews had enabled the researchers to refine a list of attitude statements reflecting the desired change in image or attitudes that each of the participating sponsors aimed to initiate by investing in the Festival of the Arts. Other statements included attitudes or beliefs that the companies aimed to dispel by sponsoring one of the events at the Festival of the Arts. Of the statements included in the survey, several exhibited clear differences between "Before" and "After," as shown in Table 8.

It is clear from Table 8 that the three companies achieved their objectives to a varied extent, even though they all invested in the same sponsorship opportunity in selecting the Adelaide Festival of the Arts. Clearly company A, having invested in a series of performances and having leveraged the sponsorship expenditure by a corollary promotional budget, was able to achieve more, both in terms of awareness of its role as a sponsor as well as in its desired image change. Its involvement in the Festival was the main vehicle used to promote a certain profile for the company, as well as to dispel potential negative attitudes that the public might have held against it (such as "A only deals with rich people"). As a financial institution newly introduced to the Australian market, company A sought the opportunity to be identified as an international institution and was willing to invest a considerable amount of money to encourage members of its target market to contact them for future financial advice. Of all three companies, A dedicated the most to adjunct communication programs, with a budget ratio of 75¢ for every dollar invested into securing the sponsorship.

Clearly, sponsorship of the Festival "worked" for company A, as indicated by the high awareness of its sponsorship effort (see Table 7) and the image enhancement it benefited from as a result of the event (as evidenced by the statements from respondents, see Table 8). Whether the extent of change warranted the initial investment, however, remains unclear as total initial sponsorship investment amounts were not disclosed to the researchers. These results are consistent with the findings of Stipp and Schiavone (1996), who advocated that the three factors contributing most to the success of sponsorship were perceived advertising quality, positive attitudes about the event (in their case the 1992 Barcelona Olympic games), and visibility during the event. In other words, the visibility of the sponsor during the event is conducive of a "halo" effect, which benefits the sponsor insofar as the initial attitudes to the event were favorable.

Determining the optimal amount of expenditures necessary to secure such visibility has of course been the concern of sponsors for some time. In a Canadian study, Thwaites et al. (1998) provided statistics that showed that more than one-third of sponsors (37 percent) allocated no additional expenditures, while some 44 percent dedicated only 50 percent of sponsorship expenditures to additional expenditures. Regarding the sponsors that spent more, 12 percent of firms invested 51 to 100 percent, 5 percent invested up to double their sponsorship investments, and only 2 percent of firms went beyond that point. Such "leverage" expenditures included costs for signs and banners, public relations, advertising of the sponsorship, hospitality, advertising the event, point-of-sale promotions, mainstream advertising, competitions, and direct mail. Meenaghan (1998) suggests that the in-

**TABLE 8**

Company-specific Statements Exhibiting Significant Changes (in %) between Before and After Surveys

Statement	SA	A	DK	D	SD	Total	Sig
<i>A is an international group.</i>							
Before	1	9.4	89.4	.0	0	310	
After	1.9	15.1	82.5	.5	0	212	.001
<i>A should sponsor more arts events.</i>							
Before	9.9	30.1	57.7	1.9	.3	312	
After	15.2	36	47.4	1.4	0	211	.007
<i>I would consider contacting A for information.</i>							
Before	1.0	22.1	52.1	20.8	3.9	307	
After	1.0	23.3	53.3	20.5	1.9	210	.029
<i>Company A deals with rich people.</i>							
Before	.3	2.2	73.7	18.9	4.8	312	
After	0	2.4	64.5	28.0	5.2	211	.003
<i>I hope A will remain a Festival sponsor.</i>							
Before	22.9	43.0	32.2	1.6	.3	314	
After	29.0	43.0	27.1	.9	0	214	.011
<i>B is a good corporate citizen.</i>							
Before	10.7	43.5	43.2	2.1	.6	338	
After	11.8	55.9	30.1	0	2.2	229	.000
<i>B is primarily a sports sponsor.</i>							
Before	2.1	16.1	61.1	17.3	3.3	329	
After	2.6	13.5	61.6	19.2	3.1	229	.000
<i>B is a very professional company.</i>							
Before	14.3	61.7	21.6	2.0	.3	342	
After	14.6	66.1	17.6	1.7	0	233	.000
<i>B is truly an international company.</i>							
Before	3.8	23.3	42.5	28.0	2.4	339	
After	6.0	28.4	36.2	26.7	2.6	232	.000
<i>D assists performing arts through sponsorship.</i>							
Before	10	37.3	38.3	10.3	4.2	311	
After	9.5	48.9	35.3	5.0	1.4	221	.001

dustry norm in order to ensure adequate exploitation of a sponsorship should be 100 percent or a ratio of 1:1 with the costs of securing property rights.

As "sponsorship clutter" increases, the associated cost of leverage also needs to

increase. Sponsorship clutter may well have been a problem at the 1998 Adelaide Festival, with the Festival Booking Guide showing the logos for one naming-right sponsor, four corporate sponsors, twenty official sponsors, five official suppliers,

and two government agency sponsors as well as the Adelaide Festival Center. In such an environment, ambush marketing, be it deliberate or incidental (Quester, 1997), becomes a real concern as many nonsponsors potentially reap the benefit

**. . . audiences welcome sponsorship and are grateful for its role in facilitating the staging of arts events . . . [u]nlike advertisers whose messages are resented and interpreted as self-serving and intrusive . . .**

of consumers' mistaken sponsorship associations (Meenaghan, 1998).

At the other end of the spectrum, company D barely achieved any impact at all on its intended audience. Indeed, attendance to the show sponsored by D revealed no corporate identification (signs or logo) of any sort at the venue and no acknowledgments of the sponsor in the program. Furthermore, no additional advertising or communication program was put in place to promote D's involvement as a sponsor of the Festival. Unless management considers such investment as purely philanthropic, D is badly served by its current choice of sponsorship and/or by its handling of it. Indeed, the single significant result obtained in relation to attitude statements appeared to be more the result of guesswork or post-rationalization on the part of respondents, since, to our knowledge, no information was available to the effect that D had sponsored the event they had attended. More likely, being one of more than ten statements, this significant result is the result of chance alone. Subsequent discussions between the researchers and D's management revealed some uncertainty about who should bear responsibility for promotion of logos in a sponsorship arrangement—the sponsor, the sponsee, or the organizing body such as the Adelaide Festival Office. Such critical sponsorship management issues are often overlooked, or may remain ambiguous in their definition (Simms, 1997). Using Stipp and Schiavone's terminology, D appears to have missed its opportunity to benefit from any

"halo" effect in relation to the Festival, by remaining an invisible sponsor both at and around the event.

Company B fell somewhere between the two previous cases. Having leveraged its sponsorship to a much lesser extent than A (B spent only approximately 25 cents to the dollar in advertising), this passenger transport company cannot be said to have failed in its endeavor: in addition to image-related objectives, the company had clear commercial objectives expressed in terms of additional business generated by the event. The role of company B as official supplier to the Festival reputedly provided for profit opportunities in terms of bringing audiences from interstate to the event. Thus, while it is clear that B was less successful than A in terms of awareness and attitude changes, it may have been a better performer overall in terms of direct profitability.

#### **CONCLUSIONS AND DIRECTIONS FOR FUTURE RESEARCH**

This study has provided some needed empirical evidence in relation to arts sponsorship. Overall, the data shows that audiences welcome sponsorship and are grateful for its role in facilitating the staging of arts events. Unlike advertisers whose messages are resented and interpreted as self-serving and intrusive, sponsors benefit from using a medium that is perceived as facilitating the staging of performances chosen by the audience and, overall, enjoyed for their own worth.

Taking into consideration the company-

specific results, the study shows that careful management is essential to the ultimate success of arts sponsorship programs, just as it is for other forms of sponsorship and more generally for other forms of marketing communication. In particular, the choice of the type of event (a series versus a single show) and, more importantly, the willingness to leverage the sponsorship investment with a wider communication program that includes actively advertising the sponsor's role to the target market, appear essential to the success of the sponsorship investment. This translates into more positive attitudes toward the firm and even, as was the case for A, improves the likelihood of future interaction with it. Our findings agree with the suggestion by Stipp and Schiavone (1996) that "if there is an (event) for which a large segment of the audience has a high regard, if the advertiser creates good commercials, and if the commitment to the program event is signaled through heavy advertising, the advertiser can expect added value." The data clearly make the case for the type of Integrated Marketing Communication (IMC) approach advocated in the recent advertising literature.

Significant differences were found between "Before" and "After" attitudes toward sponsors and sponsorship, as well as between Control and Treatment Groups' perceptions of sponsorships. However, many other questions remain unanswered, using this or other data collected at events such as the Festival of the Arts. For example, the issue of whether particular demographic groups are more sensitive than others to sponsors' efforts has not been examined. As many sponsors of the arts have smaller, more defined target markets, such information could provide clearer indication with regard to event choice and might even enable sponsoring companies to determine better which type of events to support.

While some evidence of a direct relationship between the sponsorship effectiveness and the size of the sponsorship-related promotional budget is reported here, we have not yet been able to estimate the ratio that would optimize the sponsorship investment. Clearly this would be of direct relevance to sponsors: Company A did well by spending 75 cents of related promotional activities for every dollar spent on the sponsorship proper, but could it have performed better with a ratio of 1:1? Further analysis also remains to be undertaken regarding Control/Treatment Group differences, the results of which will be reported elsewhere.

This paper also shows how an experimental approach may be used for the purpose of identifying attitudinal changes in particular audience groups. It is the conclusion of this paper, and the contention of its authors, that any agenda for research in the area of arts sponsorship should include experimental designs of the type described here. Although by no means perfect, experiments provide results with validity often lacking in traditional surveys. The limited scope of this study does not preclude, and indeed enhances, the internal validity of its findings. To the extent that other art events share some characteristics with the Adelaide Festival, their management may derive some guidance from our results. Their ability to convince their sponsors of the need to invest in additional leverage activities may well determine the ultimate performance of the relationship and, hence, influence the probability of renewed sponsorships.

Our results are made less robust by some limitations in the methodology. Although the experimental survey was well designed to account for the measurability of the Treatment effects, some flaws in the design have become apparent. For example, we must acknowledge the possibil-

ity of some demand effects resulting from our use of the same sample of audience members. However, this risk is inherent in field experimental designs and should not detract from their prime quality—that they allow one to measure changes occurring within a small population exposed once or a very limited number of times to a performance supported by the sponsor.

Another methodological problem confronting our study is using attendance at a sponsored event as the treatment: we have in fact not sufficiently isolated the attitude effects of, say, "pleasure attained from the performance," from "pleasure attained from the sponsorship." Future research might address this by further partitioning the sample, to form a Latin Square design, or by accompanying a field experiment with a laboratory experiment—perhaps issuing tickets to events where the identity of the sponsor is made evident for some and concealed for others.

Finally, the crucial link to behavior has been ignored in this study as in many others. Self-reported increased likelihood to contact company A for information is a mere surrogate to measuring actual action taken. Future experimental designs could include measurements of actual behavior such as inquiries or actual business transactions. Ultimately, this is the vital link that only experiments can provide. **JAR**

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