

Consumer Evaluation of Government Sponsorship in the Arts

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Abstract

This paper investigates consumers' perception of the three kinds of sponsor that play a role in backing financially Canadian artistic and cultural organisations: government departments, crown corporations and private companies. In addition to the type of sponsor and the nature of the sponsorship (philanthropic or commercial), the perceived congruence between the sponsor and the sponsored event (strong as opposed to weak) and the form of cultural and artistic events (high art versus popular art and performing arts versus patrimonial arts) are explored in an experimental setting combining repeated measures and between-subjects factors. The main hypothesis of this research was that consumers' perceptions were not the same when it comes to the different kinds of sponsors that evolve in the cultural and art fields. As we were exploring this issue, we saw that significant differences do exist, and that rich findings useful to civil servants came up from this study.

Keywords

Arts, Canada, Consumer behaviour, Marketing, Sponsorship.

Canada can be seen as occupying the middle ground between Continental Europe and the United States with regard to its public policy on funding for the arts. Indeed, state involvement in the arts in Canada is neither as strong as in European countries, nor as weak as in the United States. On the other hand, sponsorship and arts patronage play a much more important role in the United States than in Europe (Mulcahy, 1999, Sauvanet, 1999), with Canada again occupying the middle ground. At the same time, it is important to remember that Canada is made up of two linguistic communities, one

English-speaking and the other French-speaking. The latter, which accounts for 24% of the population, is concentrated in the province of Quebec.

The Canadian Constitution of 1867 is silent on the question of state jurisdiction over culture. Consequently, the federal and provincial governments each developed their own approach to this sector, with Canada and the English-speaking provinces having adopted the British model of an arm's-length Council for the Arts, while Quebec having chosen to follow the French model, predicated on a Ministry of Culture. This situation has, however, evolved over the years, to the point that Canada now has a mixed system. Indeed, the Department of Canadian Heritage has assumed a larger role in the funding of culture and the government of Quebec has adopted an official cultural policy and created an arm's-length Conseil des arts et des lettres to oversee artist funding, while reserving control over public policy in matters of culture for the Ministère de la Culture. Moreover, Canada and the provinces have aligned themselves with the United States by granting charitable status to duly registered arts organizations, thus allowing them to issue receipts for tax deductions.

In the early 1980s, private-sector funding of arts enterprises began to increase in Canada, a trend strongly encouraged by public administrations that were finding themselves increasingly unable to meet the growing financial needs of these organizations. At the same time, government ministries and, especially, Crown corporations, also began to wake up to the great potential offered by event sponsorship, and they now have a strong presence at many arts events and activities. This shift toward event sponsorship by the public and parapublic sectors has followed the same popularity curve observed among marketing practitioners over the past 15 years; indeed, in 2002, worldwide sponsorship spending totalled \$24.4 billion, of which \$9.57 billion was spent in North America alone (IEG Sponsorship Report, 2001).

Public support for the arts and culture can take a variety of forms: sponsorship is one of them and it offers the dual advantage of providing support to organizations while enhancing the visibility of the government of the day. It can also be seen as offering a way around the system of peer evaluation (by jury) implemented by the arts councils.

Objective of the Study

Arts organizations receive some of their income in the form of commercial sponsorships, while also soliciting donations from individuals and businesses. These businesses can choose to offer assistance by means of cash donations or service donations. "Strategic philanthropy" is the term used to designate donations in the form of services that use employee know-how or organizational resources (equipment and expertise) for the benefit of the arts organization (McAlister and Ferrell, 2002). Strategic philanthropy differs from commercial sponsorship in that, in the latter case, the company's objective is to derive a direct benefit in terms of enhanced sales or image (Grunstein, 1999), while the objective of strategic philanthropy is to project the image of a good corporate citizen.

Little research has been done on sponsorship and philanthropy in the arts sector, particularly as regards consumer behaviour (Walliser, 2003). No studies exist on consumer attitudes toward and perceptions of arts event sponsorship, nor, obviously, on the effects of the source of this type of sponsorship or philanthropy on consumer perceptions.

This study is particularly interested in the reactions of consumers toward government involvement in sponsorship activities for commercial or philanthropic objectives. It thus

seeks to examine the impact of the type of sponsor (private enterprise, Crown corporation, government) on the consumer's evaluation of the sponsorship of an arts or cultural event, taking into account the link¹ between the sponsor and the sponsored organization, the cultural sector (performing arts or heritage), the complexity of the cultural product (popular or high art), and the nature of the sponsorship (philanthropic or commercial).

To the extent that a government engages in sponsorship as part of its activities, this activity can be considered a component of that government's policy of assistance and support for the sectors concerned. As such, in examining government sponsorship of arts events, we are dealing here with decisions that fall within the domain of cultural policy. What do consumers think of this way of doing things?

Hypotheses and Research Questions

We formulated two hypotheses and three research questions related to the independent variables. The two hypotheses pertain, respectively, to 1) *the nature of the sponsorship*; and 2) *the perceived congruence between the sponsor and the event*. The three research questions pertain, on the one hand, to *the type of sponsor*, and, on the other hand, to *the nature of the event*.

Nature of the Sponsorship

A study by d'Astous and Bitz (1995) concludes that philanthropic sponsorships have a more positive impact on the image of the sponsor than commercial sponsorships. This leads us to propose the following hypothesis:

H1: A strategic philanthropic sponsorship will be more positively evaluated than a commercial sponsorship.

Perceived Congruence Between the Sponsor and the Event

Congruity theory has been applied in social psychology research to explain the formation of attitudes. Jagre, Watson, and Watson (2001) have suggested that the association between an organization and an event where the perceived link is very weak will prompt a negative evaluation on the part of consumers. For his part, Meenaghan (1983) observes that the stronger the link between an event and a sponsor, the more positive the impact on the corporate image. Similarly, McDonald (1991) advances that, in terms of synergy, there is an obvious link between what the company produces or represents and the type of sponsorship it endorses. This phenomenon can be explained, in part, by the principle of cognitive consistency, which stipulates that consumers value harmony among their thoughts, emotions and behaviours, and are motivated to maintain the consistency between these elements (Solomon, Zaichowsky and Polegato, 2002). For their part, d'Astous and Bitz (1995), arrived at the conclusion that the link between the sponsor and the event produces a non-linear effect on the company's image. This leads us to propose the following hypothesis:

H2: A sponsorship where there is a strong link between the sponsor and the arts or cultural event will be more positively evaluated than a sponsorship where the link is weak.

Nature of the Sponsor

Some people have a negative perception of the association of the private sector and the arts, believing that government, through its funding of the arts and in the absence of any commercial considerations, can be the only worthy custodian of culture (Gagnon, 1991, Martorella in Moulin, 1999, p. 31). The lack of scientific knowledge on this issue leads us to propose the following research question in the place of a specific hypothesis.

Q1: Does the evaluation of a sponsorship programme differ depending on the type of sponsor involved; that is, depending on whether the sponsor is a private company, a Crown corporation or a government ministry or department?

Nature of the Event

For the purposes of this study, we have grouped the different artistic forms into two categories: 1) the performing arts, including opera, theatre, dance, music, and various festivals; and 2) the heritage arts, such as fine art or history museums and science centres. Moreover, given that in marketing, arts and cultural products are situated on a continuum, with “high art” at one end and “popular art” at the other (Botti, 2000; Colbert, 2000; Hirschman and Wallendorf, 1982), we have adopted this dichotomy here in order to differentiate between the different types of art. It will be recalled that high art, which tends to have more of a product focus, is distinguished from the more market-oriented popular art based on production and performance measurement criteria, the type of consumer, and the tangibility of the attributes which give the work its meaning (Hirschman and Wallendorf, 1982).

Once again, given the lack of studies on this subject, we will limit ourselves to the following research questions rather than specific hypotheses.

Q2: Does the evaluation of a sponsorship differ depending on the nature of the arts event (popular versus high art)?

Q3: Does the evaluation of a sponsorship differ depending on the type of event (performing arts event versus heritage event)?

Dependent Variable: Evaluation of the Sponsorship

In this study, we seek to measure the impact of the independent variables presented above on consumer evaluations in the context of artistic or cultural events. Using the evaluations gathered from the participants in our study, we were not only able to measure the effects of each independent variable on the dependent variable, but also to verify possible interactions between them.

Method

Since our objective was to draw causal links between the dependent variable and the independent variables, we decided that the experimental method, which allows for the measurement of consumer behaviour in the context of arts marketing (Thomas and Cutler, 1993), would be the most appropriate.

Taking into account Walliser's observation (2003) that too many sponsorship studies are conducted using student samples for the sake of convenience, and eager to test our hypotheses among a population representing a range of sociodemographic characteristics, we decided to conduct our study using a sample of adult consumers.

The 192 participants in the study were selected through area cluster sampling in the Montreal suburbs, and the data were gathered by means of a self-administered questionnaire. Data collection took place from June 12-22, 2003. In total, 288 questionnaires were distributed, 235 were recovered and, of this number, we were able to use 192 for our study.

Experimental Design

In order to establish the causal links, to test the hypotheses, and to answer the research questions presented above, we designed an experimental design.

The variables manipulated in this (3 x 2 x 2) x 2 x 2 design were: the type of sponsor, the nature of the arts or cultural event, the link between the sponsor and the event, and the nature of the sponsorship. Since the design's structure would have required a very large number of participants, we used a mixed design combining both repeated measures and between-subjects factors. In this design, the type of sponsor (Crown corporation, private enterprise, or government), the link (strong or weak), and the nature of the sponsorship (philanthropic or commercial) were considered repeated measures, while the nature of the arts or cultural event (high or popular performing arts and high or popular heritage arts) constituted the between-subjects factor. The design is presented in Table 1.

Table 1: Experimental Design²

		Enterprise				Crown corporation				Ministry			
		Comm.		Phil.		Comm.		Phil.		Comm.		Phil.	
		F1	F2	F1	F2	F1	F2	F1	F2	F1	F2	F1	F2
Perform. Arts	Pop	G1	G1	G1	G1	G1	G1	G1	G1	G1	G1	G1	G1
	High	G2	G2	G2	G2	G2	G2	G2	G2	G2	G2	G2	G2
Heritage Arts	Pop	G3	G3	G3	G3	G3	G3	G3	G3	G3	G3	G3	G3
	High	G4	G4	G4	G4	G4	G4	G4	G4	G4	G4	G4	G4

The participants were thus randomly assigned to one of the four groups and exposed to the 12 experimental conditions. This approach has its advantages as well as disadvantages. Thus, according to Keppel (1991), the advantage of testing so many variables at once is that it gives us a more refined understanding of reality. On the other hand, a high number of variables makes it harder to interpret interactions.

Nonetheless, the use of repeated measures allowed us not only to reduce the number of participants, but also to reduce the variability between each experimental condition (Keppel, 1991). Moreover, in order to avoid the carryover, practice, and contrast effects exposed by Kerlinger and Lee (2000), we opted for a systematic distribution of the stimuli using the Williams Square method (1949) as well as the random distribution of the different questionnaires among the participants.

In keeping with the experimental design, we wrote 48 fictional, yet true-to-life scenarios, presented in the form of brief journalistic paragraphs (see the appendix).

We conducted pre-tests using a classification task with five judges from different backgrounds, in which the task consisted in matching the different scenarios (presented randomly) with the corresponding experimental condition. This pre-test had to be administered twice, as the first version of the scenarios contained ambiguities. However, once the modifications were made, the same judges successfully repeated the classification task. The final questionnaire was first pre-tested on 15 people from different backgrounds (students, professionals, retirees, white-collar workers, technicians) to verify their comprehension of the questions and to make sure that it did not necessitate more than 20 minutes to complete.

Analyses

The data were analyzed by means of analysis of variance. The analysis yielded the following statistically significant three-way interactions: 1) *link x sponsorship x sponsor*; 2) *link x sponsor x performing/heritage*; 3) *link x sponsor x popular/high*; 4) *sponsorship x sponsor x popular/high*.

As a reminder, here are the definitions of the five terms used:

Link = Strong or weak link between the sponsor and the sponsored event;

Sponsorship = Commercial or philanthropic;

Sponsor = Ministry, Crown corporation or private enterprise;

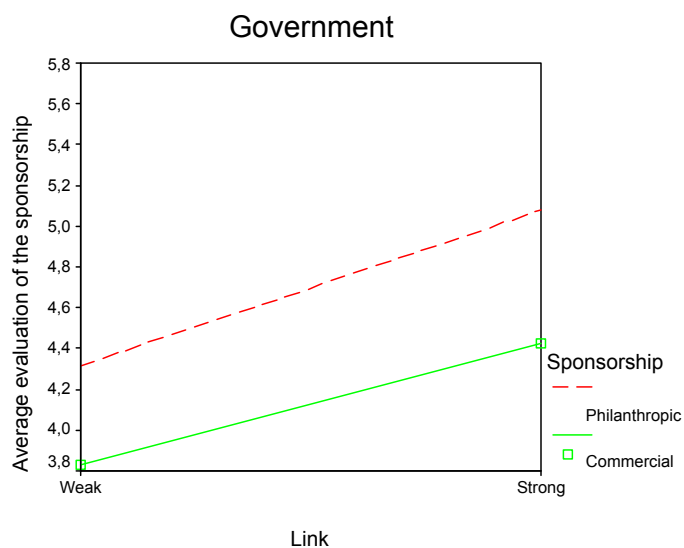
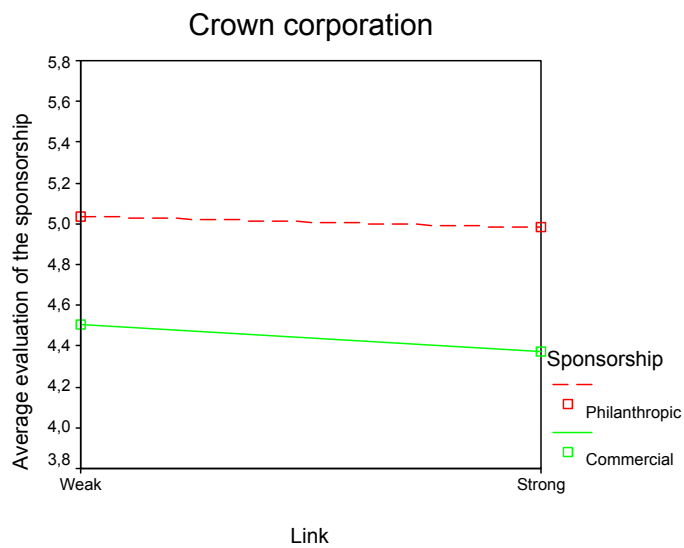
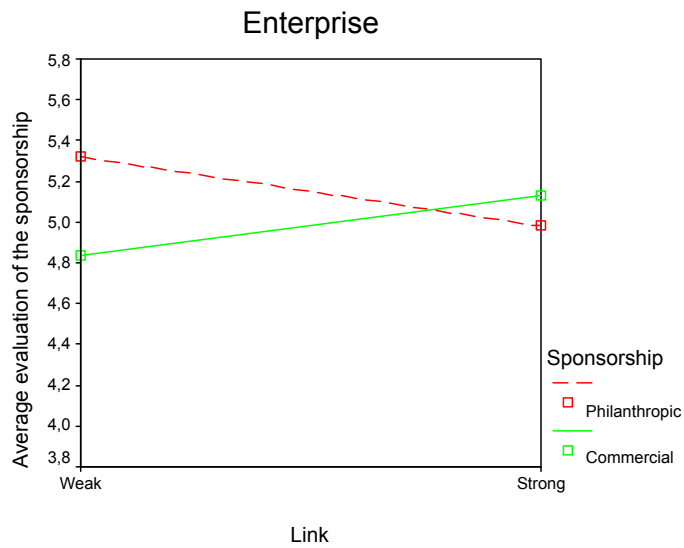
Performing/heritage = Performing art or heritage institution;

Popular/high = Popular art or high art.

The Link x Sponsorship x Sponsor Interaction

The three-way interaction effect seen in Graph 1 clearly shows that consumer evaluation of a sponsorship varies depending on whether the event is sponsored by a private enterprise, a Crown corporation or a government, on whether the link is weak or strong and on whether the sponsor is philanthropic or commercial in nature.

Graph 1: Link x Sponsorship x Organization Interaction



It can be observed that, depending on the type of sponsor, consumer evaluation varies as a function of the link between the sponsor and the sponsored organization and of the objective of the sponsorship (commercial or non-commercial).

In the case of Crown corporations, the consumer does not attach any importance to whether the sponsored event is linked to the product offered by the Crown corporation. However, consumer appreciation increases when the Crown corporation engages in philanthropic rather than commercial sponsorship. The absence of the link effect in the case of sponsorships financed by Crown corporations can be explained by the fact that this type of sponsor has a strong presence in Quebec's cultural landscape. Indeed, an examination of a variety of corporate brochures and the promotional material for several cultural events in Quebec reveals that Crown corporations have for many years been sponsoring a large majority of cultural enterprises and events in the province. If it is true, as Craig, Sternthal, and Leavitt (1976) claim, that an advertisement's effectiveness diminishes with repetition (the "wear-out" effect), it is reasonable to surmise that a sponsorship associated with a Crown corporation, regardless of the nature of the link, will not generate a lot of reaction because consumers, accustomed to seeing such associations, tend to pay less attention to them.

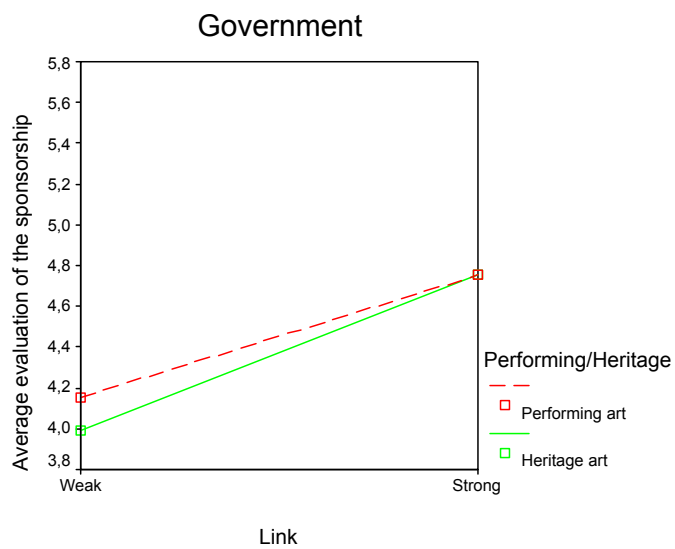
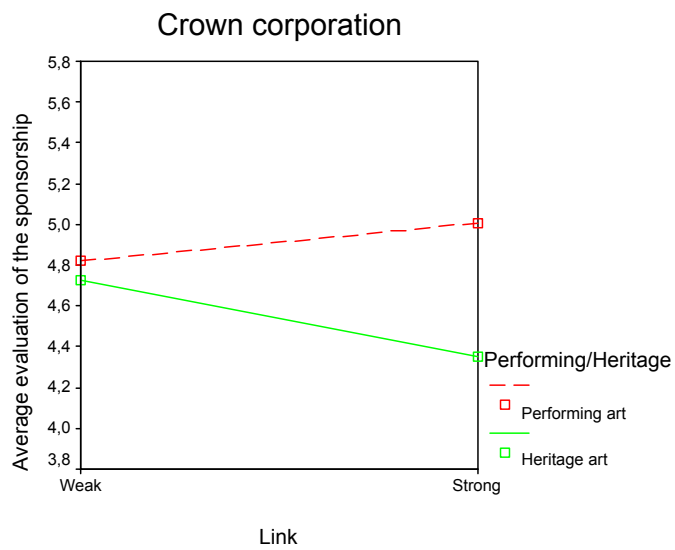
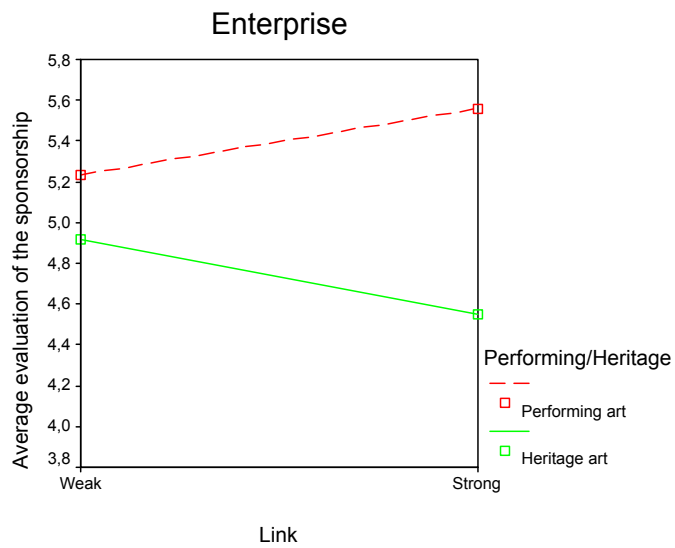
In the case of a sponsorship by a government ministry, the perception of consumers tends to be more favourable when the link between the ministry's mission and the arts event is strong, regardless of the nature of the sponsorship (philanthropic or commercial). While governments have traditionally funded events without seeking to draw attention to their intervention, the situation is very different today, where we see the different levels of government increasingly making use of sponsorships as a communication tool and distinguishing between budgets earmarked for grants and those allocated for sponsorship. This new twist on the "ministry-as-sponsor" phenomenon would appear to partly explain the results obtained, which show that consumers are more favourably disposed toward philanthropic sponsorships. This would seem to be more in keeping with the traditional definition of the role of the state in culture.

Lastly, it should be mentioned that consumer evaluation of government sponsorships is much more positive when the link between the two parties is strong. This leads us to believe that the impression of squandering public funds or poor governmental management can have a detrimental effect on the evaluation of a sponsorship by consumers.

The Link x Sponsor x Performing/Heritage Interaction

As Graph 2 shows, the link" factor interacts significantly with both the sponsor and the "performing/heritage" factors.

Graph 2: Link x Sponsor x Performing/Heritage Interaction

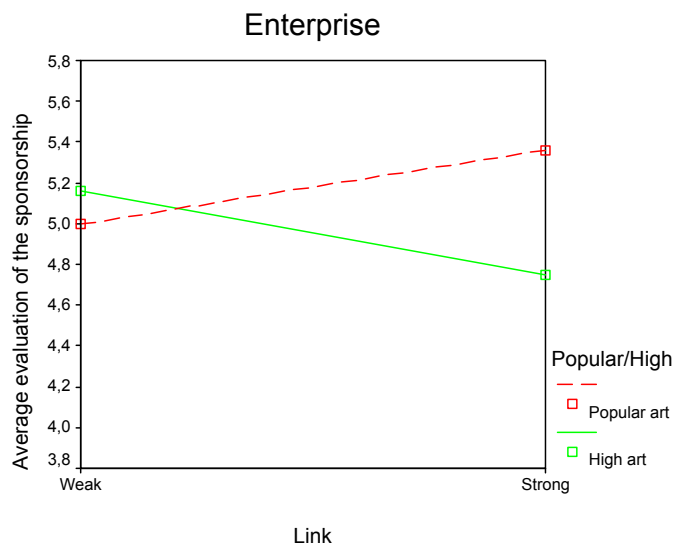


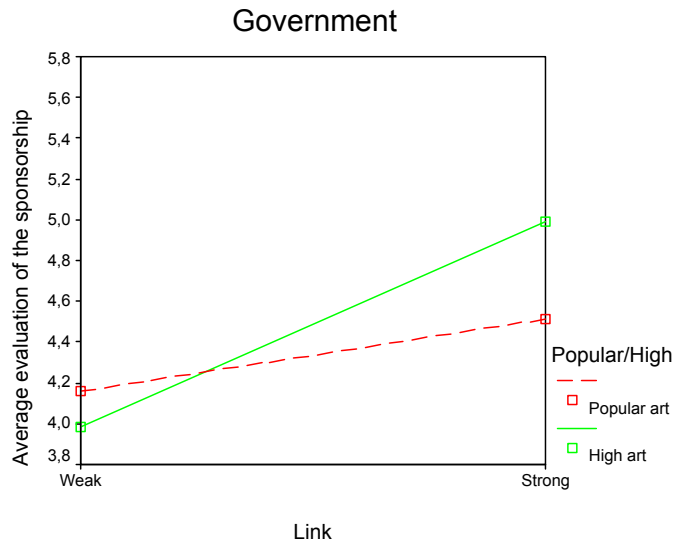
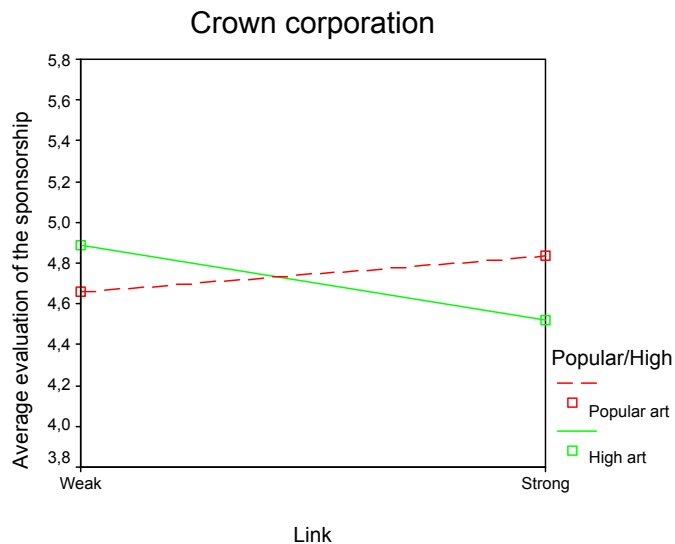
Contrary to the performing arts, where the consumer values a strong link between the sponsor's product –regardless of who the sponsor is – and the sponsored agency's mission, in the heritage arts sector, the opposite is true. Indeed, the consumer is less accepting of sponsorships for heritage arts events, and acceptance is even lower when the congruence between the two parties is strong in the case of a private enterprise or a Crown corporation. On the other hand, the consumer approves the existence of a strong link when the sponsorship is between a ministry and a heritage institution. These results may be attributable to consumer apprehension at the intrusion of the corporate sector in the heritage domain. Indeed, museums often assume a “sacred” status within our society (Belk, 2001, p. 156) and, given that the participants more positively evaluate philanthropic sponsorships when the link between the two parties is weak, we can surmise that, for the heritage sector, consumers more positively evaluate a sponsorship by a sponsor that does not have a strong link to the event, as the sponsor's gesture will then tend to be perceived as being “disinterested.”

The Link x Sponsor x Popular/High Interaction

Graph 3 shows the interaction effects between the factors “link,” “type of sponsor” and “popular/high.”

Graph 3: Link x Sponsor x Popular/High Interaction





In the case of sponsorships by Crown corporations, consumers show a marked preference when there is no link between the product offered by the corporation and the mission of the high arts enterprise, whereas they are more accepting of a link in the case of popular art. Note that the results obtained for Crown corporations intersect with those for private enterprises in this case. On the other hand, consumers approve of a strong link between a ministry's mission and that of a high arts enterprise.

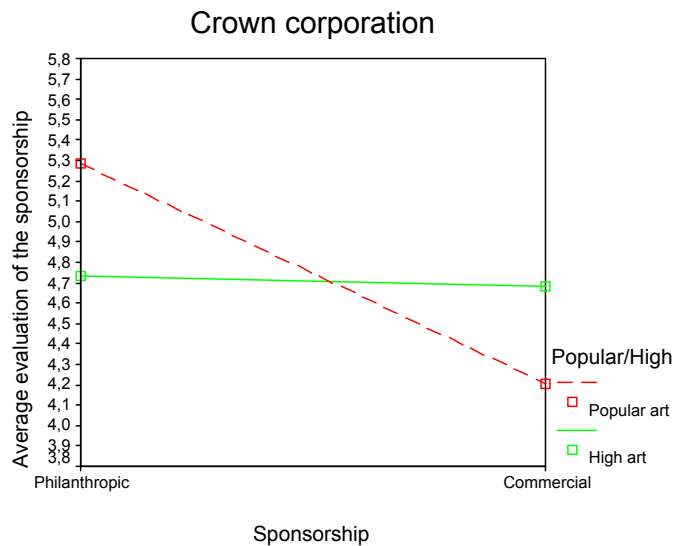
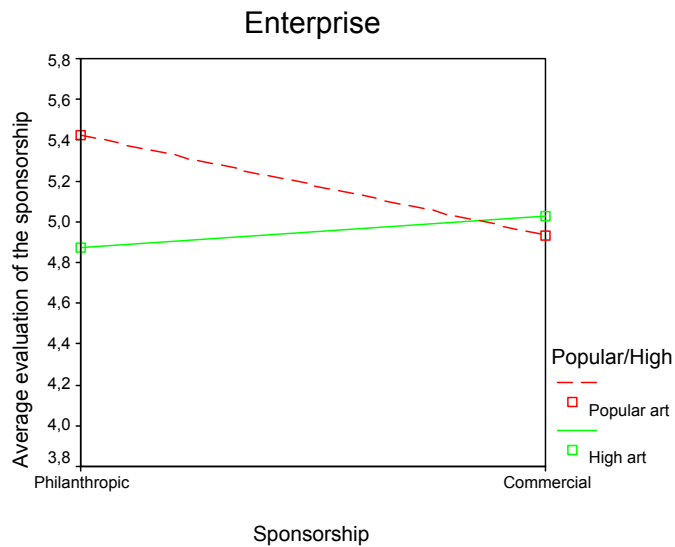
As a possible explanatory hypothesis for these results, we propose that Crown corporations are more closely linked in the minds of consumers to private corporations than to government ministries. Moreover, since the government does not pursue commercial objectives and since high art is seen as being more "pure" and closer to the "genuine" representation of art (Botti, 200; Bourdieu, 1979), the risk of contamination by commercial interests is not perceived to exist. Thus, knowing that consumers more highly value philanthropic sponsorships where there is a weak link between the two parties, it is very likely that the weaker a corporate sponsor's direct link with – and, therefore, obvious interest in sponsoring – a cultural and arts event, the better the sponsorship will be perceived by consumers. Moreover, as in the case of the preceding interaction, it seems that consumer evaluation is more positive in the case of a governmental sponsorship undertaken by a ministry whose mandate specifically

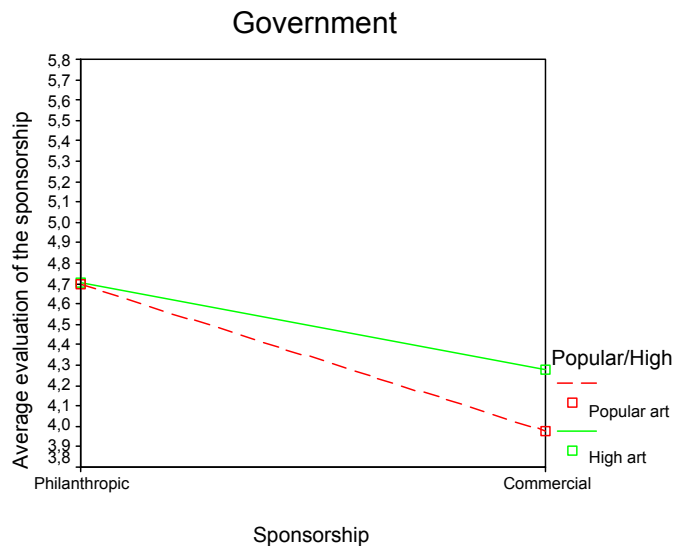
encompasses support for the arts, particularly the high arts, as opposed to a ministry that is not tied to the arts in any official capacity.

The Sponsorship x Sponsor x Popular/High Interaction

Graph 4 illustrates the significant three-way interaction between the factors: type of sponsorship, type of sponsor and level of complexity (popular/high).

Graph 4: Sponsorship x Sponsor x Popular/High Interaction





These graphs once again reveal similar results for sponsorships by Crown corporations and those by private enterprises. Indeed, in both cases, sponsorships of popular arts events are generally more positively evaluated. Moreover, philanthropic sponsorships of popular arts events received a better evaluation than sponsorships having a purely commercial objective. In the case of sponsorships of high art events, on the other hand, the nature of the sponsorship had practically no effect on the evaluation. These results intersect with our previous observations, which found that, in general, philanthropic sponsorships are more positively evaluated by consumers.

However, we observe that, contrary to the other two types of organizations, government sponsorships of popular art are generally viewed less favourably than government sponsorships of high art. This situation is likely attributable to a lower consumer interest in high art, which is plausible given the narrower appeal of high-art products. It would therefore not have been surprising to observe a more neutral opinion on the part of consumers toward sponsorships of this type of product. However, given that the traditional role of the state has been to support the arts and culture without the pursuit of publicity, consumers positively evaluated a sponsorship that reflected this reality, while they were less appreciative of the government taking advantage of an arts event, particularly a high arts event, for non-philanthropic aims.

Managerial Implications

The sponsorship of cultural events by a ministry or Crown corporation can be seen as an intervention that falls within the domain of policy. It is not certain, however, that the decision-makers concerned are aware that they are engaging in a cultural policy action when they decide to support a cultural event or enterprise through a sponsorship.

The Case of a Ministry

In order to maximize the impact of its investment on consumers, a ministry stands to gain from associating its sponsorship with an arts event or enterprise with which it shares a strong link, regardless of whether the sponsorship is philanthropic or commercial in nature. Unlike Crown corporations, a ministry will find fertile ground for sponsorship actions in both the performing arts and heritage sectors. Moreover, it is interesting to note that consumer reaction to a ministry's sponsorship of a heritage

institution is more positive than in the case of sponsorship of heritage institutions by a Crown corporation or private enterprise. On the other hand, consumers are less favourable toward the association of a ministry with a popular event than with a high arts event.

It is important to point out, however, that consumers tend to view the sponsorship of arts events by a ministry less positively than sponsorships undertaken by a private enterprise or Crown corporation. The relative newness of the sponsorship trend among ministries may perhaps explain the attitudes of the participants in our study in this regard.

The Case of a Crown Corporation

Already highly visible in the arts sponsorship scene in Quebec and elsewhere, Crown corporations are often associated with private enterprises in the minds of consumers. As such, philanthropic sponsorships tend to be better perceived than those that are commercially oriented; on the other hand, consumers appear to give little importance to the link between the Crown corporation and the sponsored event.

We mentioned earlier that consumers react more favourably to a Crown corporation's sponsorship of a performing arts event than a heritage event. Moreover, in the case where a Crown corporation decides to sponsor a performing arts event, it is preferable that the link between the two parties be strong. If, on the other hand, it chooses to sponsor a heritage arts event, consumers are more favourably disposed when the link between the parties is weak.

Finally, although consumers tend to view sponsorships by Crown corporations less favourably than those by private enterprises, such sponsorships in the arts and cultural sector are nonetheless relatively well perceived.

Limitations of the Study

Our sample was randomly selected in a city with demographic characteristics resembling those of the province as a whole. However, we noticed that a proportionally higher number of questionnaires were completed by individuals with a high level of education. Consequently, we do not know whether less-educated people, fewer of whom responded to the questionnaire, share the same perceptions and attitudes as those having more education. A future study could attempt to obtain the opinion of people in this category.

The measurement instrument used in this study is not without its shortcomings. Indeed, while, on the one hand, the fact that the scenarios were not standardized may have made the participants' task less monotonous, on the other hand, it is possible that certain findings were affected by this lack of standardization.

Due to the lack of a sufficient number of cultural "events," we chose to combine "pure" events (example: festivals) and presentations by various cultural organizations (example: a performance by a theatre institute that produces different plays each season). This precludes us from generalizing our findings to "cultural events" and entails the need for a future study focusing exclusively to this type of cultural product.

Although the scenarios used were plausible, they were based on fictional events, possibly causing a distortion effect between the "reality" of a sponsorship distribution and

the context of our study. Moreover, it goes without saying that consumers can experience a sponsorship via different media, including radio, television, billboards, Internet, the site of the presentation, etc. Given the influence on a consumer's evaluation of the media in which a sponsorship is delivered, it is clear that we were unable to take these effects into account.

Moreover, we believe that the evaluation of the sponsorship may have been influenced by the type of art the participant was called upon to evaluate (based on the different groups participating in the study). For example, a participant asked to evaluate a questionnaire from the popular performing arts group could be someone who has a greater appreciation for high arts products.

Some of the participants were no doubt discouraged by the repetitive nature of the questionnaire, and this may also have influenced the response rate and the quality of the responses. In the future, the use of a questionnaire with fewer experimental conditions could be considered as a solution in this regard.

Suggestions for Future Research

A different study on this subject could seek to clarify the interactions between the factors, perhaps by reducing the number of experimental conditions. In addition, other factors could be taken into account in the evaluation of a sponsorship. For example, Bitz (1995) has shown that the variable "prominence of the event" can influence consumer's evaluation of a sponsorship. It would therefore be interesting to confirm such a hypothesis by taking into account the size and visibility of the event. Similarly, it would be useful to verify the effect of the level and number of sponsors (for example, a major sponsor and two secondary sponsors), particularly considering the increasing popularity of using more than one sponsor with different levels of visibility (Ruth and Simonin, 2003, InfoPresse 2003, p. 27). There is a strong possibility that this new trend can also influence consumer evaluation of a sponsorship.

As mentioned earlier, we limited ourselves to French-speaking participants for the purposes of this study. Due to linguistic and cultural factors, however, different results could have been obtained had we used English-speaking or allophone participants in Quebec or participants from other provinces in Canada. Similarly, the findings could be different if the same study were conducted in the USA or Europe. Accordingly, it would be interesting to repeat the study among these different groups.

Finally, as mentioned in the study limitations, it would be a good idea to make the delivery of the sponsorship scenarios more realistic by using different audio-visual and/or print media, or by conducting the study in a natural setting, such as an actual festival or performance.

Notes

¹ Example of a strong link: the Ministry of International Affairs sponsoring the tour abroad of a theatre company; example of a weak link: the Ministry of Industry sponsoring a children's show.

² Pop: popular art; High: high art; Comm: commercial sponsorship; Phil: philanthropic sponsorship; F1: Weak link; F2: Strong link; G1: Group 1; G2: Group 2; G3: Group 3; G4: Group 4.

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Appendix

Examples of Fictional Scenarios

- Performing arts/Popular art/Private enterprise/Weak link/Commercial
IBM, a world leader in the computer industry, becomes the official sponsor of the Montreal Symphony Orchestra's (MSO) "Pop Concert" series. The event, which features performances by some of the best voices in pop music accompanied by the MSO's musicians, will henceforth be known as the "IBM Pop Concerts."
- Performing arts/High art/Crown corporation/Weak link/Philanthropic
Hydro-Québec will sponsor a project by Carbone 14, a theatre company whose work has been marked by creativity and a new theatrical vocabulary incorporating literature, dance, music and film. The Crown corporation will pay all the costs related to the mounting of a show intended for street youth, that will be performed in the St-Louis Square park in downtown Montreal.
- Heritage arts/Popular art/Ministry/Strong link/Commercial
The Department of Canadian Heritage will present "Amerindian Legends" at the Montreal Botanical Garden's First Nations Garden. As the major sponsor, the Department's logo will appear in all promotional material relating to the event, and a message from the Minister will be printed in the official brochure for the exhibit.

Measurement Scale: Sponsorship Evaluation

The scale used to measure the participants' reactions was constructed following seven semi-structured interviews with different individuals who were asked to describe what they thought of various sponsorships (actual and fictional). Based on the terms most frequently used by the participants, the different statements composing the scale were written. A first group of seven bipolar items included statements pertaining to the evaluation of the sponsorship presented (I liked it; it will contribute to the success of X; it will improve the image of Y; it is a nice gesture/a good deed; it is unacceptable; it is tasteful), while a second group of items measured the overall impression left by the sponsorship (unfavourable/favourable; bad/good; negative/positive).

Transformation of Variables and Psychometric Quality of the Scales

In order to reduce the number of variables to be integrated in our analyses and for the sake of obtaining scores using adequate measurement scales, we ran a factor analysis on each of the scales including more than two statements.

To do this, we performed main components analyses using the eigenvalue criterion (> 1) and the eigenvalue graph as a means of determining the number of factors. We measured the reliability of each of the scales using Cronbach's alpha index.

Finally, the items measuring consumers' reactions generally formed a single factor, and this factor accounted for an average of 78% of the total variance, with an average Cronbach's alpha of 0.9598.